

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ
РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное автономное образовательное
учреждение высшего образования
«ЮЖНЫЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ»

Л. А. Вертоградова
Л. С. Абросимова

A GUIDE TO BETTER ENGLISH ACCENT

УЧЕБНОЕ ПОСОБИЕ
по практической фонетике
английского языка

Rostov-on-Don
2016

УДК 811
ББК 81.2 Англ.-1
В39

Авторы:

Вертоградова Л.А., кандидат филологических наук, доцент;
Абросимова Л.С., кандидат филологических наук, доцент

Ответственный редактор:

Абросимова Л.С., кандидат филологических наук, доцент

Рецензенты:

Склярова Н.Г., доктор филологических наук, профессор
кафедры теории и практики английского языка ЮФУ;
Муругова Е.В., доктор филологических наук, профессор
кафедры мировых языков и культур ДГТУ

В39А Guide to Better English Accent: учебное пособие по практической фонетике английского языка для студентов, обучающихся по направлению «ЛИНГВИСТИКА» ; Южный федеральный университет. – Ростов-на-Дону : Издательство Южного федерального университета, 2016. – 137 с.
ISBN 978-5-9275-1970-5

Учебное пособие предлагает студентам теоретический и практический учебный материал по практической фонетике английского языка. Пособие содержит комплекс заданий и упражнений для аудиторной и внеаудиторной работы.

Публикуется в авторской редакции.

ISBN 978-5-9275-1970-5

УДК 811
ББК 81.2 Англ.-1

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SECTION I

SPEECH SOUNDS

Symbols of the International Phonetic Alphabet

Vowels	Consonants
<i>short:</i>	p pencil, clap,
ɪ in, lip, bit	b body, job
e chest, rest, kettle	t top, bit
æ bad, mad, marry	d desk, bed
ʌ bus, trust, luck	k colour, pick
ɒ not, wash, rod	g go, big
ʊ good, put, look	f find, off
ə above, under, teacher	v village, survive
<i>long:</i>	θ thick, bath
ɪː key, leave, seat	ð these, within
ɑː start, car, dark	s sea, terrace
ɪː blue, new, cute	z zero, chase
ɜː turn, girl, bird	ʃ shop, nation
ɔː nor, core, lord	ʒ pleasure, television
<i>diphthongs:</i>	h head, whole
eɪ cake, day, late	m money, climb
ʊə cure, fewer, newer	n nod, know
ɔɪ noise, point, boy	ŋ bank, sing
eə care, there, wear	tʃ chicken, pitch
aɪ like, type, night	dʒ jungle, age
ɪə here, near, career	l line, fall
əʊ no, go, low	r right, wrong
aʊ loud, cow, now	j yes, year
	w when, queen

ARTICULATORY PECULIARITIES OF ENGLISH

VOWEL PHONEMES

There are certain peculiarities in the system of English Vowel Phonemes to be observed by a student of English:

1. There are 20 vowel phonemes in English and 6 in Russian.
2. The English vowel phonemes include 12 monophthongs and 8 diphthongs, whereas there are no diphthongs in Russian.
3. According to length the English vowel phonemes are long and short, and this distinction lies on the phonological level while in Russian it is purely phonetic: e.g. sheep - ship -шип.
4. All the English long vowels are tense and short ones are lax. Russian vowel phonemes are not differentiated according to their tenseness, but one and the same vowel is more tense in a stressed syllable than in an unstressed one.
5. There are rounded vowel phonemes in both languages but they differ in the degree of lip rounding. The Russian vowel phonemes are pronounced with considerable lip-protrusion and rounding while in English [ʊ], [ɔ], [u:], [ɔ:] are pronounced with lips slightly protruded.
6. The English vowels differ from the Russian vowels also in the character of their end. All the Russian vowels are free, whereas some of the English vowels are free and others are checked.
7. According to the horizontal movement of the tongue English vowels are divided into 5 groups: *front*, *front-retracted*, *central*, *back* and *back-advanced*. The Russian language has neither front-retracted [ɨ], nor back-advanced [ɑ:], [ʊ].
8. According to the vertical movement of the tongue there are 6 positions in English, whereas in Russian there are only three: in English there are two variants /narrow and broad/ of each of the three main positions of the tongue (*high*, *mid*, *low*).

QUESTIONS AND TASKS

Questions:

1. What is the difference between phonemes and letters?
2. What linguistic science studies phonemes?
3. How many phonemes are there in the English phonetic system?
4. How many letters does the English alphabet include?
5. Compare the number of vowel phonemes in English and in Russian. Write the English vowel phonemes in transcription.
6. What groups of vowel phonemes are distinguished according to length in English? Does this principle exist in the Russian vowel system?
7. How are vowel phonemes classified according to their tenseness?
8. What is understood by rounded vowels? Compare the articulation of rounded vowels in English and Russian.
9. Are English vowels classified according to the character of their end? What about Russian vowels?
10. What groups of vowels are distinguished according to the horizontal movement of the tongue in English? And in Russian?
11. What principle of classification is used in distinguishing high, mid and low vowels?

Tasks:

1. Transcribe the following sentences and underline long vowels with one line, short vowels with two lines and rounded vowels with a wavy line.

Do you find it a demanding job?

What are you working on at the moment?

The squash courts consist of a square room in which two players have to strike a small rubber ball.

2. Transcribe the following lines. Underline monophthongs with one line and diphthongs with two lines.

It is the hour when from the boughs

The nightingale's high note is heard.

(George G. Byron)

I wandered lonely as a cloud

That floats on high over vales and hills,

When all at once I saw a crowd,

A host of golden daffodils.

(W. Wordsworth)

CLASSIFICATION OF ENGLISH VOWEL PHONEMES

1. There are 20 vowel phonemes in English.

2. English vowels are divided into two groups: monophthongs and diphthongs. A **monophthong** is a pure unchanging sound. Organs of speech don't change their position. There are 12 monophthongs in English. A **diphthong** is a sound consisting of two elements, pronounced so as to form a single syllable. Diphthongs consist of the nucleus and the glide. There are 8 diphthongs in English: [eɪ], [aɪ], [ɔɪ], [əʊ], [aʊ], [ɪə], [eə], [ʊə]

3. English monophthongs may be classified according to the following principles:

- according to the tongue position;
- according to the lip position;
- according to the length of the vowel;
- according to the degree of tenseness;
- according to the character of their end.

4. According to the horizontal movement of the tongue English vowels

are divided into:

- front vowels : [i:], [e], [æ];
- front-retracted vowel: [ɪ];
- central (mixed) vowels : [ə], [ɜ:], [ʌ];
- back vowels: [ɒ], [ɔ:], [ʊ];
- back-advanced vowels: [ɑ:], [ɔ].

5. According to the vertical movement of the tongue English vowels
are divided into:

- high (narrow) vowels : [i:], [u:]; (broad) [ɪ], [ʊ];
- mid vowels : [e], [ɜ:], [ə], [ɔ:];
- low vowels : [ʌ], [æ], [ɒ], [ɑ:].

6. According to their length vowels may be long and short:

- long (tense) vowels: [ɑ:], [i:], [ɔ:], [ʊ], [ɜ:];
 - short (lax) vowels: [ɪ], [ɒ], [ʌ], [e], [ə], [ʊ], [æ].
- Short vowels are checked under stress.

7. According to the position of the lips vowels may be:

- rounded (more or less): [ɔ:], [ɒ], [ʊ], [ʊ];
- unrounded (the lips are spread or neutral): [ɑ:], [ɪ], [ɜ:]; [ɪ], [ʌ], [e], [ə], [æ].

8. According to the degree of tenseness vowels are divided into **tense** and **lax**. All the English long vowels are tense, all the English short vowels are lax.

9. According to the character of their end the English vowels may be **checked** and **free**. Checked vowels are those which are pronounced without any lessening the force of utterance towards their end. They have a strong end. They end abruptly and are interrupted by a consonant immediately following.

e.g. city

Stressed short monophthongs are always checked as well as long monophthongs and diphthongs before a voiceless consonant in stressed position. The rest vowels are free.

QUESTIONS AND TASKS

Questions:

1. Give the definition of a monophthong. Transcribe all English monophthongs and pronounce them.
2. Give the definition of a diphthong. What elements does a diphthong consist of? Write and pronounce all English diphthongs.
3. According to what principles may English monophthongs be classified?
4. Classify English vowels according to the tongue position. Give examples.
5. Classify English vowels according to the lip position. Give examples.
6. Classify English vowels according to their length. Give examples.

Tasks:

1. Characterise the following monophthongs:

[ɪ], [ɪ], [e], [æ], [ɑ:]; [ʌ], [ɔ:], [ɒ], [ʊ], [ʊ], [ɜ:], [ə].

2. Explain the difference in the articulation of the following sounds:

[ɪ] - [ɪ]; [e] - [æ]; [æ] - [ʌ]; [ɑ:] - [ʌ].

Give examples of words in which these sounds are opposed.

3. Classify the vowel phonemes in this rhyme according to the horizontal and vertical position of the tongue.

A diller, a dollar, a ten o'clock scholar.
 What makes you come so soon?
 You used to come at ten o'clock
 But now you come at noon.

4. Transcribe the following words and read them. Observe the difference in pronunciation of vowels. Explain the reading rules:

a) sleep - slip [	]	seek - sick []
feel - fill [	]	been - bin []
Jean - Jim [	]	eat - it []
meal - mill [	]	steal - still []
sleep - slip [	]	sleet - slit []

b) said - sad [	]	left - lad []
bed - lad [	]	merry - marry []
men - man [	]	pen - pants []
plan - then [	]	shall - Shelly []
any - anxious [	]	plenty - sandy []

c) last - lack [	]	basket - harbour []
march - monkey [	]	hard - hundred []
dark - luck [	]	started - studied []
rather - sunny [	]	mask - must []
ask - must [	]	last - dull []

d) more - mercy [	]	church - chalk []
warm - worm [	]	saw - sir []
lawn - learn [	]	call - curtain []
worth - warn [	]	taught - person []
fought - third [	]	daughter - dirty []

e) hare - dear [	]	fear - fare []
spear - spare [	]	here - there []
fear - where [	]	hair - near []

f) boat - loud [	]	down - goal []
road - gown [	]	bow - soap []
bought - boat [	]	thought - goat []

POSITIONAL AND COMBINATIVE CHANGES OF VOWEL PHONEMES IN THE FLOW OF SPEECH

The correct length of a vowel phoneme is of great practical importance for the rhythmical structure. The relative positional length should be strictly observed because otherwise it may lead to misunderstanding.

1. Positional length of vowels.

No matter whether a vowel is originally long or short, its length may depend on the following sound:

- it is longer in a stressed word-final position,
- shorter before a voiced consonant,
- still shorter before a voiceless consonant:

E.g. sea - seed - seat

2. A vowel is usually longer:

- a) in a monosyllabic word than in a polysyllabic one:

E.g. work - worker

- b) in a stressed position than in an unstressed one:

E.g. art - articulation

c) when the stressed syllable is pronounced with the rising or falling-rising tone than with the falling tone:

E.g. Read. ,Read. Read.

3. A combination of two vowel phonemes within a word or at the junction of words which are not separated by a pause must be pronounced without interruption or glottal stop before the second vowel:

E.g. radiator, the apple.

The same is true about a combination of a consonant and a vowel at the junction of words:

e.g. Take a cup of coffee.

Take it away.

This rule is called **linking of words**.

4. **Vowels of constantly full formation** are unstressed vowels which are used in all styles of pronunciation and are rather close in timbre to the same vowels under stress. They are used in many words of foreign origin (Latin or Greek):

e. g. extract ['ekstrækt], programme ['prougræm].

They may also occur in words of English origin:

e.g. text-book ['tekstbʊk], exercise ['eksəsaɪz].

The use of a semi-weak or a neutral vowel would be incorrect.

QUESTIONS AND TASKS

Questions:

1. Why is the correct length of an English vowel phoneme of great practical importance? Prove your reasons by examples.
2. What does the positional length of a vowel depend on? Is there any difference in the positional length of long and short vowels?
3. What is understood by the rule of word linking?
4. What phonemes are called vowels of constantly full formation? How is it possible to identify them?

Tasks:

1. *Arrange the following words into three columns according to the positional length of vowels:*

bore, sea, meet, did, kick, tin, lean, board, bought, laid, seed, feel, late

2. *Read the words. Observe the difference in the positional length of vowels:*

bee - been - beet	lay - laid - late	dee - deen - deep
may - maid - mate	knee - need - neat	say - save - safe
see - seed - seat	sigh - side - sight	tie - tide - tight
core - cord - caught	her - heard - hurt	were- girl - purse
four - form - fork	bore - board - bought	saw - sword - sought
I - mine - might	far - barn - part	why - wide - white

3. *Compare the length of stressed vowels in the following pairs of words. Explain the difference.*

work-worker; differ-difference; interest-interesting; read-readable;
position-positional.

4. *Compare the length of underlined vowels in the following words. Explain the difference.*

demonstrate-demonstration; palatalize-palatalization; art - articulation

5. *Practice saying the phrases as one word. What rule is used?*

Hurry up. How are you? How's it going? Go away. Say it again. Put it away. Tidy up. Sell everything. Tell Annie. We'll all agree. Far away.

6. *Read the following words and word-combinations observing the rule of linking of words. Mark the links.*

an unexpected blow	sunny intervals	Put it away
Wrap it in a scarf	read a book	Drink a cup of tea
Don't think about it	Rub it	She came into a small street.
Nearer and nearer	She was walking over a wide bridge.	

7. *Link [p, b, t, d, k, g] to a following vowel. Mark the links.*

My neck aches.

Wrap it in a scarf.

Drink a cup of tea.

Take an aspirin.

Don't think about it.

Rub it.

I've got a big emerald ring

Put it on.

Keep it safe.

Lock it up.

Take it to the bank.

Put it in a big envelope, and hide it under the bed.

I've got a week off. What shall I do?

Make a dress.

Knit a jumper.

Read a book.

Paint a picture.

Sit and relax.

What would Ann like for Christmas?

a big umbrella

a bag and some gloves

a book on music

a red and white scarf

8. *Link [r] to a following vowel. Mark the links.*

a) your aunt , are in Canada, where is it, far away, as far as, father and mother, brother-in-law, sister-in-law, my sister is, mother is against it, the days were over, over and over again, there were only, on the corner of, the Far East, answer it now, at home or in class, an hour ago, we are at a lesson, the poor animal, more about him, under a pillow, I'm sure of it.

b) A: We've been waiting for an hour and a half.

B: Say your aunt is very ill. A doctor ought to see her at once.

A: There isn't a doctor available. They are all busy.

B: Ask the receptionist to hurry up.

A: I asked her over and over again. The more I ask, the longer I wait.

9. *Transcribe these words. Underline the vowels of full formation in the unstressed position. Check them in the dictionary.*

telegram, abstract, acrobat, adverb, affricate, Eastport, eastward, Effendi, sixpence, protest (n), content (n), comment (n), blackguard, export (n), humbug, expert (n), programme, extract (n).

REDUCTION

Reduction is the weakening of a vowel sound in an unstressed position. In English there are certain words which have two forms of pronunciation: a) *strong* or *full* form, b) *weak* or *reduced* form. These words include:

1. Form words:

- articles [ði:] - [ði], [ði], [ði]; [ðə];
- prepositions (except at the end of sense-groups or followed by a pronoun), e.g. at [æt] - [ət];
- modal verbs, e.g. can [kæn] - [kən], [kn], [kɪ];
- auxiliary verbs, e.g. do [du:] - [du], [dʊ], [də], [d];
- conjunctions, e.g. and [ænd] - [ənd], [ən], [n];
- particles, e.g. there [ðeə] - [ðə].

2. Pronouns:

- personal, e.g. he [hi:] - [hi], [hi], [hi];
- possessive, e.g. your [jɔ:] - [jɒ], [jɔ], [jə];
- the indefinite pronoun "some" [sʌ m] - [səm], [sm];
- relative pronouns, e.g. that [ðæt] - [ðət].

These words have strong forms when they are stressed, when unstressed they have one of the weak forms:

e.g. She can do it [ʃi: kæn du: it]
She can do it [ʃi kæn du: it]

If the word has several weak forms, the choice depends on the tempo of speech. *Compare:* Do you like pop music?

- Slow - [du ju laɪk pɒp mju:zɪk]
Fast - [du ju laɪk pɒp mju:zɪk]
Very fast - [dʒə laɪk pɒp mju:zɪk]

Notional words usually retain their full forms in unstressed position, unless they are the second element of compound words with the stress on the first one: e.g. That man is a postman [pəʊstmən]

There are three *degrees of reduction*:

- quantitative** – when the length of the vowel is reduced without changing its quality, e.g. for [fɔ:] - [fɒ];
- qualitative** – when the quality of the vowel is changed (i.e. when one vowel phoneme is replaced by another one): e.g. for [fɔ:] - [fə].
- “zero” reduction** – when the vowel is omitted: e.g. D’you live in London?

Note: Prepositions in the final position or before unstressed pronouns are not reduced. Auxiliary and modal verbs in short answers are not reduced though unstressed.

The following form-words and pronouns are never reduced: *who, what, which, how, where, when, then, on, in, with, within, this, these, those, that, I, they, it, my, their, our and some others.*

QUESTIONS AND TASKS

Questions:

1. What phonetic phenomenon is called "reduction"?
2. What parts of speech are as a rule unstressed in connected speech?
3. What does a choice of a weak form depend upon?
4. Speak on 3 degrees of reduction.
5. What form words are never reduced? Why? Transcribe them.
6. In what positions are the auxiliary and modal verbs generally stressed in a sentence? Give examples.
7. In what positions are prepositions generally stressed in a sentence? Give examples.

Tasks:

1. *Underline all form-words in the following sentences. What parts of speech are they? Transcribe the sentences and underline reduced forms. Explain the degree of reduction.*

I'm going to send the photo to her children. I'd like to book a flight to London for Monday the tenth. As far as I can remember there's a youth programme.

2. *Transcribe the verb "to do" in its reduced and non-reduced forms.*
3. *Give examples of the word "that" as a demonstrative pronoun, a relative pronoun and a conjunction. When is it reduced?*
4. *Transcribe the following sentences, mark stresses and tunes. Read them. Explain all cases of reduction.*

I sent them a photo of the children.

They all went for a walk in the park.

He told his son to wait for him.

What do you generally do in the evening?

5. *Intone the sentences, transcribe them. Show their intonation graphically, point out all the strong and weak forms. Read the sentences:*

1) That man said; "That's good". Let's do it tomorrow. 2) These boys are naughty. 3) Do you want to argue? 4) You shouldn't have done it. 5) Do you realize what you are saying? 6) You do like her, don't you? 7) Can it be done? 8) Isn't there anything we can use here? 9) What are you so happy about? 10) They had had a quick breakfast and were off.

6. *Transcribe the dialogues, mark stresses and reduced forms paying special attention to the underlined words. Then read the dialogues.*

- Where does John live?

Does he live in Glasgow?

- Yes, he does.

- Where have you been?

- I've been up north.

- I haven't seen you for ages.

- Did she go to the library?
- She told me that Kate went.
- But did she go?

- Who were you waiting for?
- They were friends of mine.
- Were they Italians?

7. Read the following rhythmic groups. Observe quick pronunciation of unstressed syllables:

- a) Write to her. Read to me. Wait for them. Talk to her. Mary can.
Answer it. Certainly. Open it. Tell them that. Nobody is.
- b) I can answer you. I can wait for you. It was wonderful. It's impossible.
You must tell them that. He can write to you. I can give it to him. They must keep it for you. You could do it for me.

8. Read the following sentences. Beat the rhythm. Observe quick pronunciation of unstressed syllables:

- I didn't believe it was true.
- I didn't think it was true.
- I don't think it was true.
- What a sensible piece of advice.
- What a useful piece of advice.
- What a wise piece of advice.
- 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.

9. Read the following sentences. Beat the rhythm. Observe correct pronunciation of rhythmic groups and unstressed syllables:

- 1). John came last night. 2). Don't do that here. 3). What nice soft gloves. 4). John's away on business. 5). Thank you for the letter. 6). They went for a walk in the Park. 7). At the bottom of Kensington Road. 8). At the bottom of Kenton Road. 9). At the bottom of Kent Road. 10). It wasn't so nice as before. 11). It wasn't so nice before. 12). It wasn't so nice then. 13). Come and see him off. 14). Don't be so impatient. 15). He always keeps me waiting. 16). It's the only time I'm free. 17). Would you mind passing the sugar? 18). Can you be here at eleven? 19). She's rather an impetuous woman. 20). Everyone else was on holiday. 21). How on earth can you manage to finish so quickly? 22). I sent them a photo of the children. 23). I should think it would be better to wait till tomorrow. 24). He realized that the bus wasn't going to stop for him.

10. Fill in the table:

STRONG AND WEAK FORMS		
	Strong forms	Weak forms
1. ARTICLES		
The	[]	[] (before consonants) [], [], [] (before vowels)
A (before consonants)	[]	[] (before consonants)
An (before vowels)	[]	[] (before vowels)
2. PREPOSITIONS		
At	[]	[]
From	[]	[] []
Of	[ov]	[] []
Into	[]	[] (before consonants) [] (before vowels)
For	[]	[], [], [] (before consonants) [], [], [] (before vowels)
To	[tu:]	[] (before consonants) [], [], [] (before vowels)
On	[]	Is never reduced
Through	[]	[], [], []
Upon	[]	[]
3. VERBS		
Can	[]	[], [] [kn] before [k], [g]
Must	[]	[], [], [], []
Will	[]	[1]
Shall	[]	[], [], []
Do (auxiliary)	[]	[], [], [], [], [d]
Does (auxiliary)	[]	[]
Could	[]	[]
Would	[]	[w d] [d] [d]
Should	[]	[]
Have (auxiliary)	[]	[], [v], [v]
Has (auxiliary)	[]	[], [z] [z] after vowels and voiced cons. [s] after voiceless consonants
Had (auxiliary)	[]	[], [d]

Be	[]	[], [], []
Been	[]	[], [], []
Am	[]	[], [m]
Are	[] before cons. [] before vowels	[], [], [] before consonants [], [], [] (before vowels)
Is	[]	[z] after vowels and voiced cons . [s] after voiceless consonants
Was	[]	[]
Were	[w :] before cons. [w :r] before vowels	[], [] before consonants [], [] before vowels
4. PRONOUNS		
You	[]	[], [], []
He	[]	[], [], []
She	[]	[], [], []
We	[]	[], [], []
Me	[]	[], [], []
Her	[] before cons. [] before vowels	[], [] before consonants [], [] before vowels
Us	[s]	[], [s]
Them	[]	[]
Your	[:] before cons. [:r] before vowels	[], [], [] before consonants [], [], [] before vowels
His	[]	[] in the middle of the sense-group
Some	[]	[], [sm]
Such	[]	[]
That	[]	[] relative pronoun
Who	[]	[]; [], [] relative pronoun
5. CONJUNCTIONS		
And	[]	[], [n], [n]
But	[]	[]
Than	[]	[]
As	[]	[z]
Or	[] before cons. [] before vowels	[], [] before consonants [], [] before vowels
That	[]	[]
6. PARTICLES		
There	[] before cons. [] before vowels	[] before consonants [] before vowels
To	[]	[] before consonants [t] [t] [t] before vowels

ARTICULATORY PECULIARITIES OF ENGLISH CONSONANTS

1. There are 24 consonant phonemes in English as compared with 36 in Russian.
2. Russian has no consonant phonemes like the following English phonemes: [w], [θ], [ð], [t], [d], [r], [ŋ], [h].
3. The English voiceless consonants are pronounced more energetically than the similar Russian consonants.
4. The English voiced noise consonants are much weaker than the similar Russian consonants.
5. The English voiceless plosives [p], [t], [k] are pronounced with aspiration in a stressed position when followed by a vowel, whereas the similar Russian consonants are pronounced without aspiration.
6. Many of the English forelingual consonants, such as [t], [d], [l], [n], [s], [z] have alveolar articulation whereas the similar Russian consonants have dental articulation.
7. The English consonants [t], [d], [l], [n], [s], [z] have apical articulation, whereas the similar Russian consonants have dorsal articulation. There is no dorsal articulation in English at all.
8. The English phonemes [ʃ], [ʒ] are short whereas the similar Russian consonants are long. There are no long consonant phonemes in English at all.
9. The English word-final sonorants [m], [n], [ŋ], [l] are lengthened before a pause, especially when they are preceded by a short stressed vowel, whereas the similar Russian consonants are short in the same position.
10. Palatalization of consonants is not a phonemic feature in English, whereas it is a phonemic feature in Russian which has 16 pairs of palatalized and non-palatalized consonant phonemes.

QUESTIONS AND TASKS

Questions:

1. How many consonant phonemes are there in English? Transcribe them.
2. Why is the number of consonants in English smaller than in Russian?
3. Name English consonants that do not occur in Russian.
4. What can you say about the peculiarities of the English voiced and voiceless consonants?
5. What is aspiration? What English consonants are aspirated? Are Russian plosives aspirated?
6. What consonants are long in English? Are there long consonants in Russian?
7. What are the peculiarities of the English forelingual consonants [t, d, l, n, s, z]?
8. What consonants are called sonorants? How many sonorants are there in English? Write them in transcription.
9. What English consonants are lengthened before a pause? Give examples. Compare them with similar Russian consonants.
10. What is palatalization? Are there any palatalized consonants in English? And in Russian?

Tasks:

1. Transcribe the following sentence and underline voiced, voiceless and aspirated consonants.
The young teacher worked hard and noticed nothing around.
2. Transcribe the words and read them. Observe aspiration of the initial /p, t, k/.
people, paper, purpose, possible, put, pence, pity, poor, pieces, port, penny, take, time, town, ties, tennis, took, taxis, till, teachers, turned, total, toss, tin, tons, courts, cold, careful, car, cook, covered, cost, kissed.
3. Which consonants in the following phrases and sentences are pronounced with aspiration?
Take care of the pence and the pounds will take care of themselves. To carry coal to Newcastle. To call a spade a spade.

4. Comment on the pronunciation of sonorants in the following poem.

Those evening bells, those evening bells,
How many a tale their music tells.
Of love and home and that sweet time
When last I heard their soothing chime.

5. Compare the articulation of consonants in the following pairs of English and Russian words. What's the difference?

[p] – [п]

[t] – [т]

[l] – [л]

[k] – [к]

[d] – [д]

[n] – [н]

[s] – [с]

[z] – [з]

6. Read the following Russian and English words. Avoid palatalization of English initial consonants before the front vowels [i], [i], [e], [ei]:

пей – pay; Пит – pit; кит – kit; гей – gay; тик – tick; тел – tell; дел – dell;
бил – Bill; сил – sill; зил – zeal; сел – sell; мил – mill; мел – mell; Нил – nill;
вилка – veal; Филя – feeling; белый – bell; тип – tip; бедный – bed; лет – let;
сед – said; лес – less; бег – beg; нет – net; Вена – when; рек – reck.

7. Are there any labialized consonants in Russian? Read the following words and word combinations:

why, well, when, one, will, work, word, walk, wait, war, want, was, watch,
always, twins, twelve, quick, quite, quiet, question, quantity, dwell, twelve,
swell, swim, twice, worse and worse, it's worth doing, without saying a word.
What is the weather like there in winter? – It's quite warm.
A picture is worth a thousand words.

8. Observe the difference between sounds [w] and [v]:

why - very
well - village
when - visit
one - voice
worse - verse
we - v
white - vice
where - very

wet - vet
west - vest
wail - veil
whale - veil
wine - vine
wheel - veal

a sweet voice
what vowel
to win a victory

ASSIMILATION

The process in which the articulation of one phoneme influences the articulation of a neighbouring phoneme making it similar or even identical to itself is called *assimilation*.

The phoneme that influences a neighbouring phoneme is called the assimilating phoneme. The phoneme which is under the influence of a neighbouring phoneme is called the assimilated phoneme. In modern English it is mostly consonant phonemes that are affected by assimilation.

Degrees of Assimilation

The process of assimilation has three degrees:

1) *partial* – if the assimilated phoneme still has some of its main phonemic features: e.g. twins, place, cry, on the ;

2) *complete* - when the articulation of the assimilated phoneme fully coincides with the assimilating one:

e.g. horse-shoe [hɔ:ʃu:]; does she [dʌʃ ʃi]

3) *intermediate* - when the assimilated consonant phoneme changes into a different phoneme which does not coincide with the assimilating one:

e.g. goose + berry = gooseberry; news + paper = newspaper.
[gu:s] [gu:zberi];

Direction of Assimilation

According to the direction assimilation may be:

a) *progressive* - when the assimilated phoneme is influenced by the preceding phoneme:

e.g. crime, speak;

b) *regressive* – if the assimilated phoneme is influenced by the consonant following it:

e.g. Is this the way?

c) *reciprocal, or double* - when the phonemes influence each other:

e.g. a quiet twilight.

Principle Cases of Assimilation are:

1. The alveolar consonants [t, d, l, n, s, z] are replaced by their dental variants before the interdental [θ], [ð]:
e.g. all this, tenth, at the table, read this, eighth;
2. The alveolar consonants [t, d, l, n,] become post-alveolar before the post-alveolar [r] both within a word and at the word junction:
e.g. trip, true, drink, all right, try, Henry, already;
3. The post-alveolar consonant phoneme [r] becomes alveolar after the interdental [θ], [ð] (both within the same word and at the junction of words):
e.g. three, with Russian.
4. Loss of plosion. At the junction of two stops [p, b, t, d, k, g] or a stop and an affricate [tʃ], [dʒ] the first consonant loses its plosion (both within the same word and at the junction of words):
e.g. glad to see you; sit down; midday, black chair; picture, what kind, stop talking, fact;
5. Nasal plosion takes place at the junction of a stop consonant phoneme and the nasal sonorants [m, n]:
e.g. garden, help me, bitten, get more;
6. Lateral plosion takes place at the junction of a stop (usually [t] and [d]) and the lateral sonorant [l] . This assimilation occurs within a word and at the word boundaries:
e.g. little; that lesson; middle, needle ;
7. Partial devoicing. The English sonorants [m, n, l, r, w, j] are partially devoiced after voiceless consonants (usually within a word):
e.g. try, clean, sleep, prey, price, swim, floor, small;
At word boundaries the sonorants [l, r, w] are slightly devoiced if the words form a phrase, e.g. at rest.
8. Loss of aspiration. The aspirated English stop phonemes [p, t, k] lose their aspiration after [s] and before a stressed vowel:
e.g. speak, skate, style, sky, style, stake;
9. Labialization. Consonant phonemes are labialized before the sonorant [w] of the same word.
e.g. swim, queen, dwell, twins. But: read well.

QUESTIONS AND TASKS

Questions:

1. What phonetic phenomenon is called "assimilation"?
2. Is assimilation found in the system of consonants or vowels?
3. Speak on the degrees of assimilation. Give examples illustrating different degrees of assimilation.
4. Speak on the direction of assimilation. Give examples.

Tasks:

1. **Transcribe the words and phrases, underline forms affected by assimilation. Identify its direction:**

Twinkle, twinkle, little star. White bread and butter. Meet me in the morning.

2. **Transcribe the sentences, underline forms affected by assimilation. Identify its degree:**

I'm not afraid. It made the children laugh and play. Try it again.

3. **Read the following words and word-clusters. Pay attention to the loss of plosion. State the degree and direction of this type of assimilation:**

step down; capture, act, night-time, worked, sit down, thick paper, black chairs, big cheese, fact, actress, last time, that chair, quite true, top people, stop talking, rubbed, sob bitterly, big game, walk down, take Kate. Don't cheat! Don't joke! Send Jim! Good-bye! Good-day! He went to the station. They want to speak to you. She wanted to go there, last time, quite true, went to the station, want to speak to you, next to nothing, diamond cut diamond, great boast, last but not least, a velvet glove, quite cheap, a white chair, a hot cheese sandwich. a great chance, a fat child, good company, good dinner.

4. **Compare the following columns:**

Alveolar variants

Eight
That evening
Write it.
Read it
Ten
On my table
Heal
All his

Dental variants

eighth
that theme
Write this.
Read this
tenth
on the table
health
all this

5. **Read these word combinations. Pay attention to the consonants modified by the following interdental [ð], [θ]. Mark the assimilation cases:**

at the institute
that's the latest news
across the sky
at the club

and the children
opened the window
on the radio
about the house

repairs the plug
get the maps
that thing
This is the best answer
This is the fifth lesson
This is the eleventh sentence
in the sixth lesson
at the lesson
Better late than never
amuse themselves

in the bathroom
this thing
these things
Look at the book
in the west
in the east
in the Antarctic
on the seventh page
and the guests
in the history book

6. Pronounce the following words and phrases observing the assimilation of the phonemes [t], [d], [n], [l], [s], [z] before [θ], [ð]. Transcribe the words:

although, breadth, anthropology, enthusiasm, wealth, anthem, aesthetic, healthy, read the book, write the letter, open the door, spell this word, fight the enemy, call the doctor, pass the word, eat the apple, don't lose the key, mind the rule, all these, write the sentence

7. Compare the following columns:

Orally exploded variants

Help us
Suburb
Departing
Don't ask
Good afternoon!
Good evening!
Darker
Ask us
Ago

Nasally exploded variants

Help me
submarine
department
don't know
Good morning!
Good night.
darkness
ask me
phlegmatic

8. Pronounce the following words and word combinations observing lateral plosion:

battle, little, cook clean, tickle, cycle, middle, beadle, riddle, eagle, giggle, beagle, read louder, take lesson, don't like, I'd like, I'd love to, that lesson, good luck

9. Pronounce the following words and phrases observing the assimilation of the phonemes [t], [d], [n], [l] before [r]. Compare the difference between words.

tie – try, die – dry, hen – Henry, all – already, sent – central, hand – hundred, child – children

10. Analyse the following words and word combinations from the point of view of assimilation:

tree, three, dread, thread, and Russian, with Russian, thrift, thrill, throat, through, throw, thrush, thrust, dwell, language, bourgeois, always, twinkle

11. Read the following words, observing partial devoicing of sonorants after voiceless consonants. Transcribe them:

- 1) clay, close, cloth, claim, clap, clash, clerk, class, clasp;
- 2) place, play, please, plant, plastic, plate, platform, platter, playwright;
- 3) crab, crack, cradle, craft, cram, crane, crash, crisis, crazy, cream, creep, cricket, cry;
- 4) practice, praise, preface, press, pray, prefix, predicate, price, prejudice, promise, present
- 5) thread, three, thrift, thrill, throat, through, throw, thrush, thrust
- 6) trace, track, trade, traffic, tragedy, train, traitor, tram, trample, transit, transitive, try, tremble
- 7) quick, quarter, quench, quiet, squash, quaver, queer, question, quit, quiz
- 8) twelve, twig, twenty, twilight, twin, twinkle, twist
- 9) swim, swab, swagger, swallow, swamp, swan, sweat, sweet, swift

12. Read the following phrases and sentences paying attention to the cases of partial devoicing:

No sweet without sweat. He gives twice who gives quickly. Every cook praises his own broth. Truth is stranger than fiction. As the tree so the fruit. As merry as a cricket.

13. Transcribe and pronounce the words: speak, stand, sky, sport, stare; quick, swim, twinkle, dwarf; beaten, bitten, bottom, needn't; kettle, bottle, middle, but look; drop, drug, train; thread, through, throat, threw; small, float, flower, slap.

Say what cases of assimilation should be observed in them.

14. Transcribe the following words and phrases and arrange them into groups according to cases of assimilation. There can be odd words.

asleep, o'clock, and bring them, meet me, tell them, at school, keep me, at once, and laid, ten thousand, what wealth, in the heaven, and dark, couldn't, wanted to phone, not remember, is that you, what's the matter, practice, went well.

15. Classify these word combinations according to the type of consonant modification :

Will you read louder please; will you please sit down; read text 1. Write down; next time, I couldn't match, height limit, improve your English; repeat the noun, don't drive too fast; in the South; how much is that; at the blackboard; glad to see you; what can I do; and the guest; the doctor looked at the rib; I'll count them; speed limit; difficult to deal; enjoyed the fair, the

front bedroom; it's only twelve o'clock; that clock is three minutes slow; look at the clock.

16. Intone the following rhyme, underline words affected by assimilation and read the whole rhyme correctly:

Mary, Mary, quite contrary.
How does your garden grow?
With silver bells and cockle shells
And pretty maids all in a row.

SYLLABLE-FORMATION.

Words are divided into one or more syllables. A syllable is a speech unit consisting of one sound or a group of sounds. The main part of a syllable is a vowel sound (V). Some syllables consist of only one vowel sound. For example: eye, oh, air. If we add one or more consonant sounds to the end of these words, they are still one-syllable words: goal, count, bought, belt, etc.

In English some consonants can form a syllable. They are word-final sonorants [m], [n], [l] preceded by consonants: garden [ga:-dn], rhythm [rɪðm]. Word-final sonorants are not syllabic when they are preceded by a vowel sound: sand, don't, belt, etc.

Bear in mind that we speak about the pronunciation of words, not about their spelling. For example, some words can be divided into more syllables in their spelling than in their transcription: interesting [in-trəs-tɪŋ].

QUESTIONS AND TASKS

Questions.

1. What is a syllable?
2. What English speech sounds are syllabic?
3. When are English sonorants not syllabic?

Tasks.

1. Think of 10 words which consist of only one vowel sound. Write them both in spelling and in transcription.

2. Divide the words syllables in transcription:

chocolate	[	]	different	[]
interesting	[	]	general	[]
comfortable	[	]	secretary	[]

3. Divide these words into three columns according to the number of syllables in them:

teacher, photograph, garden, aunt, officer, different, passenger, uncle, fallen, Russian, don't, arrive, film, people, castle, division, couldn't, computer, house, programmer, can't

SECTION II

INTONATION

Intonation is a complex unity of variations in pitch, stress, tempo, timbre and rhythm.

The pitch component of intonation, or melody, is the changes in the pitch of the voice in connected speech.

Sentence stress, or accent, is the greater prominence of one or more words among other words in the same sentence.

Tempo is the relative speed with which sentences and intonation groups are pronounced in connected speech.

Speech timbre is a special colouring of voice which shows the speakers emotions, i.e. pleasure, displeasure, sorrow, etc.

Rhythm is a regular recurrence of stressed and unstressed syllables within more or less equal intervals of time. Rhythm is a very specific feature of English speech.

The main functions of intonation are:

- 1) sentence-forming,
- 2) sentence delimiting,
- 3) distinctive,
- 4) attitudinal.

Sentences may be short or long. Long sentences are divided into parts called sense-groups or intonation groups. A sentence which is not divided into smaller parts is both a sense-group and a sentence.

An intonation group is the shortest possible unit of speech from the point of view of meaning, grammatical structure and intonation. So there are three main criteria to be used in dividing sentences into sense-groups: semantic, grammatical and phonetic.

The division of a sentence into sense-groups depends on the idea to be expressed.

e.g. Have you got any brothers | or sisters?

(if there are two sense-groups in the sentence it is an alternative question in which the noun "brothers" is opposed to the noun "sisters")

Have you got any brothers or sisters?

{if the sentence contains only one sense-group it is a general question}

Grammatically a sense-group is represented by a word, a group of words, a clause or a sentence.

e.g. On Saturday | Mr. White is at home after 6 . (*an adverbial*)

As you come into the room | you notice a piano. (*a complex sentence*)

Phonetically each sense-group is characterized by a certain intonation pattern (especially a nuclear tone) and a pause. The length and number of sense-groups in a sentence may vary. The length of pauses varies, as well, and depends on the degree of semantic importance, completeness and connection of the sense-group with the following one. The more important the sense-group is, the longer the pause after it. The length of pause also depends on the rate of speech. Sometimes pauses may even disappear in fast speech and the delimiting function is performed by the nuclear tone alone.

The communicative types of sentences are differentiated in speech according to the aim of utterance from the point of view of communication. There are four communicative types of sentences:

Statements, e.g. I like music.

Questions, e.g. Can you prove it? I did the right thing, didn't I? Will you go to the concert or to the pictures? Why haven't you come?

Imperative sentences or commands, e.g. Try it again.

Exclamations, e.g. Right you are! Thank you. Nonsense!

The intonation pattern of the non-final intonation group, mainly its nuclear tone, is determined by the semantic value of the intonation group and by its connection with the following one.

The falling nuclear tone shows that the non-final intonation group is complete, important by itself and is not so closely connected with the following intonation group, e.g. I'll tell him all, when he comes.

The rising nuclear tone shows that the non-final intonation group is closely connected in meaning with the following intonation group, is not important by itself and implies continuation,

e.g. Generally speaking, I prefer tennis.

QUESTIONS AND TASKS

Questions:

1. What are the basic components of intonation? Give definition to each of them.
2. What are the main functions of intonation?
3. What does the length of a pause depend on?
4. Give the definition of the notion "an intonation group".
5. What are the communicative types of sentences?
6. What are the methods of indicating intonation?
7. What does the falling nuclear tone generally show?
8. What does the rising nuclear tone generally show?

INTONATION STRUCTURE

Each intonation group is characterized by a certain intonation pattern, i.e. each syllable of an intonation group has a certain pitch and bears a larger or smaller degree of prominence. Intonation patterns consist of one or more syllables. Intonation patterns containing a number of syllables consist of the following parts: the pre-head, the head, the nucleus and the tail.

The pre-head includes unstressed and half-stressed syllables preceding the first stressed syllable. There are several types of the pre-head: low, high and rising.

The head includes stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable.

The last stressed syllable is called **the nucleus**.

The unstressed and half-stressed syllables that follow the nucleus are called **the tail**.

E.g. I've 'lost the key, mother.

I've... - *the pre-head*.

...lost the ... - *the head*.

...key.... - *the nucleus*

...mother. - *the tail*.

The rises and falls that take place in the nucleus or start with it are called **nuclear tones**.

The nucleus is the most important part of the intonation pattern as it defines the communicative type of the sentence, determines the semantic value of the intonation group, indicates the communicative centre of the intonation group.

The communicative centre is associated with the most important word or words of the intonation group or of the sentence.

Questions:

1. Speak on the structure of the intonation pattern.
2. What part of the intonation pattern has the greatest functional value? Why?
3. Which parts of it are optional?
4. What's the difference between a nucleus and a communicative centre of an intonation group?
5. What are the most commonly used nuclear tones? Indicate them on the staves and in the text.

SENTENCE - STRESS

Sentence stress is the greater prominence which is given to one or more words in a sentence compared with the other words in the same sentence. In English it is mostly notional words (nouns, adjectives, verbs, adverbs, numerals, etc.) that are stressed in speech. Form-words, such as articles, pronouns, prepositions, conjunctions, modal and auxiliary verbs are usually unstressed.

For practical purposes it is necessary to distinguish between three main functional types of sentence-stress: *syntagmatic*, *syntactic* and *logical*.

Syntagmatic stress together with one of the main tones singles out the semantic centre of the sentence (or of the sense-group). The syntagmatic stress is usually realised in the last stressed word.

Syntactic stress marks the other important words within the utterance. These words are mostly pronounced on level pitches.

e.g. *I'd 'like to'buy two tickets for the theatre.*

syntactic	syntagmatic
stress	stress

Logical stress is shifting the syntagmatic stress from its normal place on the last stressed syllable to one of the preceding words:

e.g. *'This is my 'father's study.*
This is my father's study.
'This is my father's study.

QUESTIONS AND TASKS

Questions:

1. What is sentence stress?
2. Which words are generally stressed in English and which are not?
3. What functional types of sentence stress are distinguished in English? Give their definition.
4. What is the main function of logical stress? Why is it important to observe the correct sentence stress?
5. What is the most prominent word in a sentence?

Tasks:

1. **Mark stressed words and the communicative centre in the following sentences; what types of sentence stress are used in them?**

The first card for public telephones was British. Do you find this hobby interesting? Do you have phone cards in your country? Why do you want to learn foreign languages?

2. What words are logically stressed in the following sentences?

- I like my tea rather sweet, but my husband prefers his without sugar.
- I'm not writing to your friend. Nick is my friend as well.
- Mr. Nelson is here, but I don't see Mrs. Nelson.

3. Shift the communicative center in the following sentences:

I wish you'd stay for a few days.
Mum is not angry with you.
I'm leaving tonight.
Two taxis took them to the station.
How did he know?
The girl has broken the cup.

4. Say how many shifts of sentence stress are possible in the following sentences. Your versions must be reasonable.

I'm doing something very different from my usual work. He's staying in the country just now with his aunt. At home I usually wear casual clothes. I think that bungee jumping is the most dangerous sport of all.

5. Read the following sentences and mark their communicative centre; how do you emphasize the main idea?

Has she got a Japanese car? – No, actually she's got a German car.
Do you like Chinese food? – No, actually I prefer Indian food.
Is your friend a school student? – No, as a matter of fact, he's a university student.

INTONATION OF QUESTIONS

SEQUENCE OF TONES IN ALTERNATIVE QUESTIONS

Alternative questions usually form two intonation groups.

Alternative questions have the low-rising nuclear tone in the first intonation group and the low-falling nuclear tone in the final intonation group. The fall and the rise are of narrow range here.

e.g. Is she ,twenty | or 'twenty ,one?

If there is a choice of two or more alternatives, each non-final intonation group is pronounced with the Low Rise and the final – with the Low-Fall.

e.g. Would you like ,tea, ,coffee or ,juice?

In colloquial speech alternative questions may be reduced to one intonation group.

E.g. Has he read two or ,three books?

QUESTIONS AND TASKS

- Questions:** 1. What questions are called alternative?
2. What is the typical intonation of alternative questions?

Tasks:

1. Read the following sentences using the intonation pattern

e.g. Did you have to take a ,cab | or a ,bus?

1). Are the bedrooms on the ground floor or on the first floor? 2). Is the furniture in his house modern or new? 3). Is he at home after four or at half past four on Saturday? 4). Did you have a good or a bad journey? 5). Are you Irish or Scottish? 6). Is he the strongest or the weakest boy in your class? 7). Are you leaving or going to stay here? 8). Can you see the motive or not? 9). Will you tell me about it or is it a secret? 10). Should I like or hate it? 11). Shall I put it up here or there? 12). Is your wife a housewife or does she work? 13). Shall I go on or stop here? 14). Does the dress fit you or do you want a larger one? 15). Do you study French or English?

2. Complete the following sentences using the words in brackets. Pay attention to the correct intonation.

1). Do you usually have dinner at home ...? (at the canteen) 2). Would you like tea ...? (lemonade) 3). Do you do your morning exercises at home ...? (in the garden) 4). Do you usually sit up late ...? (go to bed early) 5). Does she take after you... ? (her mother) 6). Is it a chestnut tree ...? (a beech) 7). Do you prefer to see films over TV ...? (at the cinema) 8). Did it take you an hour ...? (half an hour to get there) 9). Did you lay the table for 6 ...? (7 persons) 10). Did you take your exam in English on the 15th ...? (on the 16th of June) 11). Will you have clear soup ...? (cabbage soup) 12). Will you go there on Sunday ...? (on Saturday) 13). Can he take out two books ...? (or three books) 14). Can he keep them for two ...? (for ten days) 15). Did he wake up with toothache ...? (a headache) 16). Was his appointment at three ...? (three thirty)

3. Make up alternative questions using the following sentences. Pay attention to the correct intonation.

1). He lives with his parents. He lives in the hostel. 2). Your husband has tea in morning. Your husband has coffee in the morning. 3). It is warm today. It is cool today. 4). Your friend speaks German. Your friend speaks French. 5). We went to the theater yesterday. We went to the cinema yesterday. 6). It took them an hour to get to the ' university. It took them half an hour to get to the university. 7). He wants to be a doctor. He wants to be a teacher. 8). We are going to come in. We are going to wait outside. 9). The girl is fifteen. The girl is seventeen. 10). There were books on the floor. There were magazines on the floor. 11). He has learned the rule. He has read the rule. 12). She looked young. She looked old. 13). He is my relative. He is just a friend of mine. 14). The phone is in the kitchen. The phone is in the sitting-room.

SEQUENCE OF TONES IN DISJUNCTIVE QUESTIONS

Disjunctive questions consist of two intonation groups. The sequence of tones in disjunctive questions depends on the speaker's attitude towards the significance of the utterance.

The first intonation group has generally the low-falling nuclear tone. The low-rising nuclear tone of the final intonation group, or tag, shows that the speaker is not certain of the facts expressed in the first part of the question. An answer is expected.

e.g. -I rang you up yesterday. You were meeting your wife, | , weren't you?
- Yes, I was.

The low-falling nuclear tone of the tag shows that the speaker is certain of the facts expressed in the first part of the question. No answer is expected.

e.g. - I saw you at the station. You were meeting your wife, | , weren't you?
She looked so young and happy.

QUESTIONS AND TASKS

Questions:

1. Give the definition of disjunctive questions.
2. What does the intonation of disjunctive questions depend on?
3. What sequence of tones is used in disjunctive questions?

Tasks:

1. Read the drill sentences according to the given patterns. Observe the difference in meaning.

Patterns: *She is better today, | , isn't she?*
She is better today, | , isn't she?

- 1). There are many new houses in your street, aren't there? 2). The New Year is the most favourite holiday in this country, isn't it? 3). Great Britain is an island, isn't it? 4). He came to England when he was sixteen, didn't he? 5). The film isn't set in England, is it? 6). The Alps are higher than the Urals, aren't they? 7). We must pay right now, mustn't we? 8). You can't speak German yet, can you? 9). You are fond of skating, aren't you? 10). She can understand nearly everything, can't she? 11) It's my turn, isn't it? 12). You go to school five days a week, don't you? 13). This tape-recorder is broken, isn't it? 14). You are lazy, aren't you? 15). It was raining all day long yesterday, wasn't it? 16). Excuse this dressing-room, won't you? 17). That's what I work for, don't I?

2. Complete the following sentences making them disjunctive questions. The speaker is not certain of the facts expressed in the first part of the sentence. An answer is expected. Pay attention to the intonation of the tag.

1). You are going to have your tea, ...? 2). But there is no use talking about it, ...? 3). You haven't been around much, ...? 4). You like both pears and apples, ...? 5). It's time to have a snack, ...? 6). He never drinks alcohol, ...? 7). She can get rid of her mistakes, ...? 8). You finished school two years ago, ...? 9). You've passed your exams successfully, ...? 10). Going out in such weather is out of the question, ...? 11). You are on holiday, ...? 12). He doesn't talk too much, ...? 13). She worked hard at her English, ...? 14). Your sister wants to study German, ...? 15). You never saw her, ...? 16). You aren't busy tonight, ...? 17). I'm being too boring, ...? ?

3. Complete the same sentences. You are certain of the facts expressed in the first part of the sentence. No answer is expected. Observe the difference in the intonation of the tag.

4. Choose the correct intonation for the following sentences. Decide if you are certain of the facts expressed in the first part of the sentence or not.

1). There is nothing nicer to eat in the entire world than fish, is there? 2). You have got your ticket, Joe, haven't you? 3). Men are not supposed to be too talkative, are they? 4). It was my fault, wasn't it? 5). You are not able to win it, are you? 6). He seldom comes on Saturdays, doesn't he? 7). You don't want to stay with me, do you? 8). It was not a death sentence, was it? 9). You didn't quite understand, did you? 10). You are not angry, are you? 11). My position is bad enough, is it? 12). You are going to be all right, Mum, aren't you? 13). She is looking for her raincoat, isn't she? 14). Blue suits her, doesn't it? 15). It's kind of strange, isn't it? 16). He has been bothering you, hasn't he?

INTONATION OF GENERAL QUESTIONS

(based on tone-groups)

Questions:

1. What does intonation of general questions depend on?
2. How are genuinely interested general questions pronounced?
3. What is the intonation of disapproving, sceptical general questions?
4. What is the intonation of reserved general questions?
4. How are general questions expressing suggestion or a subject for discussion pronounced?

Task 1. Intone the following dialogue, paying attention to rhythm and intonation of general questions. What is the speaker's attitude to the general questions?

- Do you know Mary?
- Mary who?
- Mary McDonald?
- Of course I do.
- Do you know her little brother?
- Yes, of course I do. I know her brother and her mother and her father too.
- Do you know her older sister?
- Yes, of course I do. I know her older sister Betty and her younger sister Sue.
- Do you know her aunt Esther?
- Yes, of course I do. I know her aunts and her uncles and her cousins too.
- Do you know her husband Bobby?
- Yes, of course I do. I know her husband and his brother and his father too.

2. Read the dialogue, underline general questions. Explain what attitude the speaker would like to express in them. Is the dialogue formal or informal?

- Are you ready to order, sir?
- Yes. I'll have tomato soup, roast beef and mashed potatoes.
- That's tomato soup..., roast beef ... and mashed potatoes. How do you want the beef?
- Well done, please.
- Anything to drink?
- Hmmm... just water.

3. Read the following extract and ask general questions about it. Mind your intonation.

A fox, who hadn't had a meal in days, came into a vineyard one morning. He saw a juicy, ripe bunch of grapes hanging from a vine overhead. He jumped for them, but they were out of reach. He tried several times, and then said, "Oh, well, those grapes are probably sour, anyway."

INTONATION OF SPECIAL QUESTIONS

(based on tone-groups)

Questions:

1. What is a special question?
2. What does intonation of special questions depend on?
3. How are genuinely interested special questions pronounced?
4. What is the intonation of serious, searching, responsible special questions?
5. What is the intonation of reserved, phlegmatic, unsympathetic special questions?
6. How are wondering, mildly puzzled special questions pronounced?

Tasks:

1. Intone the dialogue paying attention to the intonation of special questions. What kind of dialogue is it – formal or informal? What is the speaker's attitude?

-What's your job, Mr. Williams?

-I'm a writer.

-This is interesting. What sort of thing do you write?

-Some fiction and short stories.

-Do you find it a very demanding job?

-Well, yes and no.

-What are you working on at the moment?

-I'm writing a biography of Leonard Benson, the jazz musician.

2. Scan the dialogue. Decide whether it is formal or informal. Prove your decision. What is the proper intonation of special questions in this dialogue? Intone the dialogue, then read it.

Ann: I made your birthday present yesterday.

James: You made it! What is it?

Ann: I'm not telling you.

James: OK. Let me guess. What colour is it?

Ann: Um... it's green and blue.

James: What shape is it?

Ann: Rectangular, I suppose.

James: And how big is it?

Ann: Oh, about 30 centimetres wide and 2 metres long.

James: Really? How heavy is it?

Ann: I've got no idea. Less than a kilo.

James: What is it made of?

Ann: Wool.

James: Oh, I know! It's a ... (Can you guess the thing?)

3. Read the following extract and ask several special questions about it. Make them serious.

Joan Pendleton from Boston, USA, was amazed to see her neighbours drive away with a baby's carrycot on the roof of their car – with their new baby still in it. "We were in a hurry. Ken put the baby on the car roof because he had to open the car door. Then he drove away," said the baby's mother, Sandy Bryson. "We went about a hundred yards down the road and then I turned round to check the baby. That's when I found that he wasn't there."

4. The story is not finished. Ask your desk-mate some special questions to find out the possible development of events.

INTONATION OF IMPERATIVES

Imperative sentences can express either a command or a request. So intonation depends on what communicative subtype is used.

The low-rising nuclear tone in imperative sentences expresses a polite request:

- e.g. *'Pass me the book, please.*
- 'Don't be long, please.*

The low-falling nuclear tone or the intonation pattern "Descending Head + Low Fall" are used in unemotional or serious, firm, weighty commands:

- e.g. *'Pass me the book.*

"High Fall" and the intonation pattern "Descending Head + High Fall" express a friendly request or a friendly insistence:

- e.g. *'Pass me the book.*
- 'Pass 'Ann the book.*

QUESTIONS AND TASKS

Questions:

1. What does the intonation of imperative sentences depend on?
2. What intonation patterns are used to express requests?
3. How are commands pronounced?

Tasks:

1. Intone the dialogues. Underline requests and explain their intonation.

What is the intonation of the word "please"?

- I'd like the check, please.
- The check? Here you are.
- Thanks.

- I'd like three tickets to the pictures, please.
- Three tickets? I'm sorry. We're sold out.
- Well, thanks anyway.

- I'd like a piece of strawberry cake, please.
- Strawberry cake? I'm sorry. We're all out of strawberry cakes.
- O.K. Thanks anyway.

- I'd like a round trip ticket to California, please.
- A round trip ticket? Here you are.
- Thanks.

2. Make up your own dialogues according to the previous pattern.

4. Analyze the form of the following requests. Which of them are formal and which are informal? Complete them using proper intonation.

Give me..., please. Can you... Could you... Could I ask you... May I... May I trouble you for... Would you kindly... Would you mind ... Will you be so kind as... I'd be much obliged if you...

4. Intone the following dialogues and read them.

- Could you do me a favour?
- Yes, certainly.
- Will you be so kind as to turn down the music?
- All right (O.K)
- May I have a word with you?
- Sure.
- Will you pass me the salt, please?
- Here you are.
- I hate to bother you but could you spare a moment?
- With pleasure.

INTONATION OF EXCLAMATIONS

Exclamations are sentences used to express the speaker's feelings and emotions, his special attitude towards the surroundings. They may begin with "What" and "How (which)" and they may be stressed or unstressed.

Exclamations are said either with the Low Fall or with the High Fall

e.g. *Congratulations?*

'What a pity!

How late it is!

Pronounced with the High Fall exclamations sound very emotional,

e.g. - *Have you taken over your new house?*

- *Heavens, yes. | Ages ago.*

If the exclamation is questioning it takes the Low-Rise,

e.g. - *Oh?*

- *Really?*

INTONATION OF GREETINGS AND FAREWELLS

Greetings are often said with the High Fall,

e.g. Good morning, Dick.

Greetings sound warm, pleasant and friendly when they take the High-Fall followed by the Low Rise:

e.g. Hul lo Dad! Good morning, my boy.

Farewells are most commonly pronounced with the Low Rise,

e.g. Good morning.

Very cordial farewells take the Fall Rise:

e.g. Good night.

Tasks:

1. Intone the dialogues, underline greetings and explain their intonation.

- 1). - Good morning, madam. Can I help you?
- Yes, please. I'd like to join the fitness club.
- Certainly, madam. What's your name?
- Helen Hamford.
- Can you spell it, please?

- 2). - Good morning, Paul. How are you?
- Very well, thanks. And you?
- I'm fine.

- 3). - Hello. How are things?
- Fine, thanks. How about you?
- All right.

- 4). - Hi. How are you?
- Not too bad. And you?
- Okay.

2. Intone the following dialogues paying attention to farewells. Read them.

- 1). -It's time I was going. Thank you for a lovely evening.
- Not at all. It was nice to see you again.
- Good-bye.
- Bye-bye.

- 2). - Well, I must be off now.
- Stay and have a cup of tea with us.
- Thanks very much but I really must go.
- Bye and good luck then.
- Cheerio.

- 3). – I'm afraid I must be going.
- Well, I won't keep you then.
- Good-bye.
- Good-bye. Remember me to your family.

INTONATION OF THE WORD "PLEASE"

Intonation of the word "please" depends on its place in the sentence.

At the beginning of the sentence it is usually stressed, but it doesn't form a separate intonation group,

e.g. Please, 'take the , cake.

In the middle of the sentence it may be stressed or unstressed, but it doesn't form a separate sense-group,

e.g. Will you please 'take the cake?

At the end of the sentence it is usually unstressed,

e.g. Take the , cake, please.

INTONATION OF GRATITUDES ("THANK YOU")

When "Thank you" is pronounced with the falling tone, it expresses cordial, real gratitude.

e.g. , Thank you, Pete.

You've helped me so much.

When pronounced with the rising tone, "Thank you" expresses a formal, polite gratitude, a rather casual acknowledgment or something not very important.

e.g. - How are you?

- Fine, , thank you. And how are you?

Tasks:

1. One of the students will suggest the verbal context given below. Answer by using the reply from the pattern. Keep the exercise moving rapidly and do not take a long time to give a reply.

Pattern 1: May I come in?

, Yes, please. , Do, please.

1). May I come into the room? 2). We are going to bed. Shall I switch off the radio? 3). Shall I help you in the garden? 4). May I stay here a bit longer? 5). Shall I repeat the word? 6). Shall I lay the table? 7). May I try to put the iron right? 8). It's rather cold. Shall I close the windows? 9). It's stuffy in the room. Shall I open the windows and air the room? 10). May I switch on the radio and listen to the news?

Pattern 2: Have some more porridge.

No more, **thank you.**

1). Have another cup of tea. Have another ice-cream. Have another lump of sugar. Have another piece of cake. Have some more coffee. 2). Will you take another book to read? Will you have some more milk? Will you buy some more flowers? Will you take another ticket for the play? Will you take some more apples?

INTONATION OF ADVERBIALS

Simple sentences with adverbial phrases at the beginning are usually divided into two intonation groups.

The non-final intonation group is usually pronounced with the low-rising or mid-level tone.

e.g. *At two o'clock* | we shall have dinner.

At two o'clock | we shall have dinner.

Adverbial phrases at the end of the sentences do not form separate intonation groups, as a rule, and often remain unstressed.

e.g. We are going out *tonight*.

There is a large window *on the right*.

If the speaker wants to emphasize the adverbials they may have logical stress: e.g. We shall go to the theatre *on Saturday* (not on Monday).

Tasks:

1. Learn the rule about the intonation of adverbials paying attention to their position.

2. Read the following sentences. Observe the sequence of tones: first Mid-Level + Low Fall, then Low Rise + Low Fall.

1). At this time of the year the weather in Moscow is usually warm. 2). The next day she had a most unpleasant accident. 3). Outside he found a policeman. 4). In the last two weeks I found five letters at my flat. 5). Out of the room, he went like a stroke of lightning. 6). After her husband's death she had gone out very little. 7). In summer he dwelt in a wooden house. 8). After a moment she pulled herself together. 9). Some years later I got his place. 10). At last he made up his mind to come back. 11). Behind them stood a little boy. 12). At five o'clock I was in the Hotel Crillon for Brett. 13). Straight ahead you can see a library. 14). Last week he visited the agent again. 15). But a week or so later Michael mentioned the name of Alice again. 16). For the present he isn't here.

3. Divide the following sentences into intonation-groups, mark stresses and tones. Write tonograms. Read the sentences observing the rule.

1).Next morning the milkman came and gave Harry some sugar lumps. 2).One foggy day, on the coast of Cornwall, Annabelle was in her field. 3).On his way out, Angus asked the man not to leave his place. 4).I have read a lot of books in my time. 5). Then, after some hesitation, Mr. Franklin told the Indian traveller all. 6). They had moved into that house two years before. 7). The day after that she had her first party. 8). There are some drops on the floor. 9). She had to take her exam that month. 10). The air was full of frost outside. 11). In the last hours of daylight, he did what he was asked to do. 12). In the examination hall I forgot all about my wet feet. 13) Once upon a time there was a little puddle on the pavement. 14). After our expedition to the fair we suffered dreadfully in the morning.

4. Give in turn a complete sentence beginning with the adverbial.

On Monday... . On Tuesday On Saturday In August.... In September
In January On the first of September At four o'clock... . At half past seven In the afternoonAt night Once or twice a week Punctually at seven A few minutes later On the ground floor Yesterday For the present.... Upstairs On the ground floor Behind the house Next to the piano Opposite the fireplace After a few minutes At the club On the left... . In the chest of drawers In the centre of the mantelpiece As you come into the room... . On the setteeIn front of the host....
After this On the window On the floor

5. Read the following conversation. Underline adverbials. Comment on their intonation.

Susan: Have you ever been in a flood, Tom?

Tom: Yes, I have.

Susan: When was that?

Tom: There was a terrible flood two years ago, when we lived in Venice.

Susan: What happened?

Tom: Well, it rained for about a week and then there was a storm. The water came up over the doorway of our house and filled the ground floor. We had to leave the house for a month until it was dry again.

INTONATION OF ENUMERATION

If a sentence contains enumeration, each element of enumeration usually forms a separate intonation group. Non-final intonation groups are usually pronounced with the Low Rise each being a bit lower than the preceding one. The final intonation group is pronounced with the Low Fall if the choice of enumeration is exhausted.

e.g. *In all large towns | there are plenty of ,restaurants, | ,cafes, | ,tea-rooms, | and public houses.*

If enumeration is not complete all intonation groups take the rising tone.
What do they sell? – ,Shirts, | ,ties, | ,socks, | ,gloves...

When the speaker wants to emphasize each element of enumeration all intonation groups take the Low Fall. Such sentences are pronounced slower and with longer pauses between the intonation groups.

e.g. *She is keen on ,music, | ,art | and ,theatre.*

QUESTIONS AND TASKS

Questions:

1. What intonation-groups does enumeration include?
2. Is the intonation of final and non-final intonation groups of enumeration different? Why?
3. What tone does the final intonation group take if enumeration is not complete?
4. Is it possible to emphasize each element of enumeration? How?

Tasks:

1. Pronounce all the letters of the English alphabet. Mind the intonation of enumeration. If you are not sure, check the prompt:

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

2. Read the following telephone numbers.

682-5193, 542-8301, 555-4807, 773-3483, 586-4887, 202-4438.

3. Read the following sentences. Observe the intonation of enumeration.

1).Mr. Dance stood up straight and told his story like a lesson.2). So he crawled under the back door, and across the kitchen floor, and up the kitchen cupboard door till he came to the keyhole. 3).In a hole, in a wall, in a room, in a house, in a street, in a town, in a country, in the world, in the sky, there lived a mouse whose name was Albert. 4).And the driver came and started his engine and turned the lights on.5).Thank you for your wonderful dinner and for the friendly company. 6). There's one chair at the desk and two chairs on either side of the sofa. 7)...she could not tell whether they were gardeners, or soldiers, or courtiers, or three of her own children.8). The King turned pale and shut his note-book hastily.9).And one day he took flour and water, and currants and plums and sugar and things and made himself one cake which was two feet across and three feet thick. 10).Everyone stopped talking and listened. 11). He pushed aside the ministers and the servants. 12). She put upon it a cup of tea, a plate of jam, cheese and three slices of bread. 13).She was about fifty, quite stout, with a broad face and small kind eyes. 14).She was a big woman with a long, yellow, wrinkled face. 15).Grandma took out her spectacles, the Bible and some bottles of medicine.

4. Read the following sentences, observing the listing intonation.

Divide the sentences into intonation groups, mark stresses and tunes.

1). Presently the maid brings in tea on a trolley: a pot of tea, cups and saucers, hot water, a jug of milk, and sugar; also sandwiches, bread and butter, jam and cakes. 2). Mary has put the right number of knives, forks, spoons and glasses for each person. 3). There's also pepper and salt, oil and vinegar and mustard. 4). On the sideboard the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas according to the season. 5). I get out of bed, put on my dressing gown and slippers and go into the bathroom. 6). On the dressing table, in front of the looking-glass, you'll see a hair-brush and a comb, a hand-mirror, a bottle of scents and a powder-box. 7). One of the people in the picture is buying postage-stamps, another is registering a letter, the third is writing out a cable. 8). You'll find opera, ballet, comedy, drama, review, musical comedy and variety in London.

5. Act out the following dialogue paying attention to enumeration.

- May I help you?
- I'd like to make a collect call.
- A collect call? Yes. Your name, please?
- (spell your name)

Spell the names below when the operator asks.

Angelo, McDonald, Garrell, Beau, Wing, Norswood, Thumb, Michael.

6. Intone the dialogue paying attention to the intonation of enumeration.

Then read it.

- Do you play much tennis?
- Yes, quite a bit. How about a game sometime?
- Sorry. I'm merely a spectator- football, baseball, basketball, golf... I watch them all.

INTONATION OF APPPOSITION

Apposition gives additional information on the subject of the conversation. There are two types of apposition: the close apposition and the loose or detached apposition.

The close apposition doesn't form a separate intonation group; it is usually unstressed and is followed by a stressed proper noun.

e.g. *Doctor Sandford is still in the hospital.*

Loose or detached apposition usually forms a separate intonation group and it is pronounced with the melody of the preceding intonation group but on a lower pitch level.

e.g. *My 'brother-in-law, | Henry Sandford, | is a doctor.*

I have a nephew, | Andy, | and a niece, | May.

Tasks:

1. State the type of the apposition in the following sentences; divide them into intonation groups and mark stresses and tunes.

a) 1. I'm from Cardiff, the capital of Wales. 2. Once upon a time, there was Sudi, a little Indian boy. 3. A very small man, almost a dwarf, entered the shop. 4. After the lesson Mr.Reid, our teacher, made a sign for me to stay. 5. When he was out delivering the milk he used to meet his friend Blackie, who was a little black dog. 6. Mr. Jones, the joiner, and Grumble, his cat, and his blue parrot, Annie, all lived together in a little house. 7. She sang one more song, my favourite Scottish song. 8. I wanted a job here in this laboratory, under professor Flemming. 9. Two honest men, Tom and Alan, were already dead. 10. I'm looking for a bicycle, green bicycle. 11. Mister Sprott is a murderer. 12. Selina, a single woman, made me pay for her services. 13. Penelope, my daughter, stopped me. 14. George Gray, my nephew, can pretend a lord. 15. Captain Bligh was standing on the deck. 16. One of my friends, an extremely underfed-looking painter, wrote me a letter. 17. Michael, always the perfect gentleman, slightly raised his eyebrows. 18. Sara, the girl of fifteen, wants to be a dancer. 19. Miss Smith is a close friend of mine. 20. There is some furniture on the right, two armchairs and a sofa.

b) Our visitor this evening is the film director, Tim Fitzwilliam, this year's winner of the "Silver Wings" film prize. His prize-winning film, Dinner at the Ritz, is set in India. Tim lived in India till he was sixteen, and still visits India frequently. He is an Irish citizen, the fifth son of an Irish father and an Indian mother, but lives in England.

INTONATION OF DIRECT ADDRESS

Direct address at the Beginning of the Sentence

Direct address at the beginning of the sentence is stressed and it forms a separate intonation group. It is pronounced with the low-falling nuclear tone in formal serious speech and with the falling-rising tone to attract the listener's attention or in a friendly conversation.

e.g. *Children, | listen to me.*

Ma,ry, | 'come here.

Direct Address in the Middle or at the End of the Sentence

Direct address in the middle or at the end of the sentence is ordinarily pronounced as the unstressed or half-stressed tail of the preceding intonation group. After the low-falling nucleus it can be also pronounced with the low-rising tone.

e.g. I say, *Mike*, | I've 'just had a 'letter from Mary.
'That's all , right, *darling*.
Good morning, *Mr. Wood*.

QUESTIONS AND TASKS

Questions:

1. What is the function of direct address in a sentence?
2. How does the position of direct address influence the use of nuclear tones?
3. Do you think there is any similarity in the intonation of direct address and parenthetical phrases at the end of sentences? Prove your answer by examples.

Tasks:

1. Read the following sentences according to the Patterns:

Pattern 1: Children, sit still!

1). Val, stand up straight! 2). Kitty, you are late again. 3). Children, stop talking! 4). Peter, please fetch some chalk! 5). Children, stop making noise! 6). Harry, stand aside, so that we all can see the board. 7). John, listen to me! 8). Harry, look at the map. 9). Mary, who's on duty? 10). Alice, what's there in your room? 11). Jim, take this and be ready for any trouble. 12). Paul, don't interrupt me. 13). Eddy, why didn't you phone me?

Pattern 2: Mother, can I go and play football now?

1). Mother, can I have an ice-cream? 2). Mary, will you help me? 3). Peter, give me another glass of water, please. 4). Madam, which is the next station? 5). Eddy, why didn't you phone me? 6). Edward, something has gone wrong with my CD-player. 7). Darling, is there anything to your taste on the menu? 8). Kitty, why aren't you eating anything?

2. Read the following sentences observing the intonation of direct address in the middle or at the end of the sentences.

1). I'll go and get him, Dad. 2). Good afternoon, Mrs. White, how are you? 3). Do you want me to do anything this evening, Nora? 4). How do you like your tea, Mrs. White, strong or weak? 5). Do you want to come, Jack? 6). Have you had your holiday, Jane? 7). Have you made up your mind, Mum? 8).

Have you seen my new tie, Mum? 9). She may be mistaken, Mrs. Jones. 10). I'm just going down to the shops, Gertie. 11). What do you think of the exams, Pete? 12). Thank you, mother, I don't want any more. 13). You forget, Mother, that I'm getting older. 14). Come on, Jill, we'll have to hurry. 15). I think, dear, you are right. 16). Don't worry, Mum, I'll come in time.

3. Read the following sentences. Concentrate your attention on the intonation of direct address. Explain your choice.

1). Val, I'll go to hospital next week. 2). Go on, Ally, take him. 3). Where are you from, Miss Ester? 4). Leonard, you always make people worry. 5). I say, Leonard, are you going to study this problem as well? 6). Israel, you are not clever enough to decide such things. 7). I've come on board again, Mr. Hands. 8). Don't you find things rather slow, my dear? 9). I say, Daisy, you'd better go back to sleep. 10). What has happened, Maggie? 11). Oh, Agnes, you are my good angel. 12). Is your brother a nice man, Pegotty? 13). All these years I've kept it from you, Paul. 14). Mr. Franklin, glad to see you back to the old place. 15). I hope so, my good girl. 16). Oh, Mary, here you are at last. 17). But darling, I have to see you. 18). You mustn't misunderstand, Bill. 19). Brett, drink your wine. 20). What medals have you got, Mike?

INTONATION OF PARENTHESSES

Parentheses express the speaker's attitude towards the utterance, connect sentences or intonation groups and sum up what is said in the utterance.

Parentheses at the Beginning of the Sentence

When the speaker doesn't attach any importance to the parenthetical words at all they do not form a separate intonation group and are often unstressed and are pronounced very quickly.

e.g. Well, I do.

If the speaker attaches more importance to parentheses, they form an intonation group. In this case they are stressed and are pronounced with any nuclear tone: Low Fall, Low Rise, Mid-Level or Fall-Rise.

The choice of the tone in parentheses depends on the degree of their importance: they often take the Mid Level or Low Rise. To make parentheses more important the speaker can use the Fall-Rise or the Low (high) Fall.

e.g. *Well*, | I do.

To tell you the truth | I don't 'want to go there.

>*Well*, | I do.

For my own part, | I should love it.

Parentheses at the End of *the* Sentence

In the middle or at the end of the sentence parenthetical words and phrases are generally pronounced as the unstressed or half-stressed tail of the preceding intonation group.

e.g. I'm 'not 'good at 'languages, *you know*.

You ,know, *of course*, | he's my 'brother.

QUESTIONS AND TASKS

Questions:

1. WHAT is the function of parentheses in a sentence?
2. How does the position of parenthetical phrases influence their intonation?
3. Why do you think initial parenthetical phrases sometimes do not form separate intonation groups?
4. WHAT nuclear tones can initial parenthetical phrases take? What is the difference?
5. What is the intonation of final parenthetical phrases?

Tasks:

1. Read the following sentences. Pay attention to the intonation of parentheses. The speaker doesn't want to attach importance to the parenthetical words.

1). I think you have a splendid chance. 2). Well, you haven't answered my question yet, Robert. 3). I'm sure you'll soon speak Russian very well. 4). I'm afraid I don't know much about cooking. 5). Well let's see what you have written here. 6). I guess he is all right. 7). Of course, I didn't know it. 8). Oh, it's quite easy. 9). So, if you come, I'll show it to you. 10). Oh, that was ages ago.

2. Read the following sentences. Pay attention to the intonation of parentheses. The speaker wants to attach importance to the parenthetical words.

1). By God, I'll teach her a lesson. 2). In my opinion, you are not right. 3). As for me I went on with my business. 4). Perhaps, there was a grain of truth in this. 5). I'm afraid it's not quite a good idea. 6). As far as I know, he passes all his exams with excellent marks. 7). Fortunately, it was a translated version. 8). As a rule, the plays are magnificently staged. 9). I would say, the further the better. 10). On the whole I prefer the black. 11). First of all, let's see the house. 12). In any case, before crossing the road, take care to see to your right. 13). To tell you the truth, I don't often buy presents. 14). Well, there's no need to rush. 15). Then, don't trouble to answer it.

3. Read the following sentences. Concentrate your attention on the intonation of the parentheses at the end of an intonation group.

1). But it will not affect our friendship, of course. 2). The pudding is to your taste, I hope. 3). Good company is an inseparable part of a good dinner, you know. 4). It's nothing serious, of course. 5). You will miss me, I hope. 6). It depends on the weather, of course. 7). So you didn't have any rest, in fact. 8). She doesn't make up, I'm sure. 9). I feel bad, indeed. 10). Tastes differ, you know. 11). You were badly ill, as far as I remember. 12). We'll go to the sea, I expect. 13). I'm not good at languages, you know. 14). I'm going to leave it to Robert, after all. 15). Where there's a will, there's a way, you know.

4. Intone the dialogue paying attention to parenthetical phrases. Explain your version.

Heather: Well, you look happy today!

Bill: I am happy, in fact. I just heard I passed my physics exam.

Heather: Congratulations! I'm glad somebody's happy, you know.

Bill: Why? What's the matter?

Heather: Oh, I'm just worried, I guess. You see I have to take a history exam next week.

INTONATION OF COMPOUND SENTENCES

Compound sentences consist of two or more simple sentences which usually form separate intonation groups. The choice of tone in a non-final intonation group is determined by its semantic completeness, semantic importance and by its connection with the following intonation group.

The falling nuclear tone shows that the non-final intonation group is complete, important by itself and is not so closely connected with the following intonation group.

e.g. We had 'tea in the after noon, | and our 'landlord's 'daughter made it for us.

The rising nuclear tone shows that the non-final intonation group is closely connected with the following intonation group, is not important by itself and implies continuation.

e.g. It was a 'long , job, | but it's done at last.

The final intonation group usually takes the falling tone.

QUESTIONS AND TASKS

Questions:

1. What is a compound sentence?
2. What does the intonation of non-final intonation groups of a compound sentence depend on?
3. What does the falling tone in non-final intonation groups express?
4. What idea is expressed by the rising tone?
5. What nuclear tone is usually used in final intonation groups?

Tasks:

1. Read the following sentences. Mind that non-final intonation groups in these sentences are closely connected.

1). I turned to run away, but it was too late. 2). The sun rose and most of the dark went and hid round at the other side of the world. 3). The ship stopped and the anchor chain rattled down. 4). The doctor tied it round Annabelle's neck and the medal hung on her chest. 5). He took a seat opposite me and I looked at his face. 6). Our friendship is restored, we will never again be separated. 7). Grandpa roasted me mussels and I found them exactly to my taste. 8). Mama gave me a sealed envelope and I went out. 9). Very soon Alice flew down into the lounge and Denis had tea all ready. 10). The baby granted again and Alice looked very anxiously into its face. 11). Ally tried to be wild and funny, but she could not reproduce the same emotions. 12). They did not speak to each other and there was nothing to say in the morning. 13). It's not pleasant to say it, Paul, but I must tell you the whole story. 14). She followed Mr. Wagg inside, and the driver was going to lift the trunk. 15). She was not there, so I sat down and wrote some letters.

2. Read the following compound sentences. Non-final intonation groups in these sentences are complete and independent.

1). The night was clearing and the moon was out. 2). Outside on the square it had stopped raining and the moon was trying to get through the clouds. 3). It was my first trip on an American steamboat and I had heard that these races often ended unhappily. 4). He held out his hand to Nancy and she held it tightly in hers. 5). The streets had been searched, but Oliver could not be found. 6). Darkness had set in and he was forced to go. 7). The street was awakened by the sailors' knocks, doors and windows were opening and anxious people were looking out of them. 8). I joined the crowd and inside the hall I intentionally chose a seat in the back row. 9). All day the wind blew hard and the sun was hidden behind clouds. 10). The days dragged on and I was in despair. 11). She looked him in the face and her eyes were anguished. 12). I know you did, but your eyes were blazing with passion. 13). Your mother phoned this morning but she didn't leave a message. 14). The letter has been lost or the postman has delivered it to the wrong address. 15). Mum gave her some medicine but it didn't help much.

INTONATION OF COMPLEX SENTENCES

Complex sentences consist of a principal clause and one or more subordinate clauses. The choice of tones in complex sentences with

adverbial clauses depends on the position of an adverbial clause in the sentence. If an adverbial clause precedes the principal one and makes a separate intonation group, it is usually pronounced with the Low Rise or Mid-Level as it implies continuation.

e.g. *If you 'want to have a ,rest, | 'go to the ,country.*

If you 'want to have a>rest, | 'go to the ,country.

If an adverbial clause follows the principal one, both clauses are usually pronounced with the falling nuclear tone.

e.g. *'Go to the ,country | if you 'want to have a ,rest.*

The principal clause generally takes the falling tone, as it expresses a complete thought.

In complex sentences with *other types* of subordinate clauses the principal clause can be pronounced with the Low Rise or Fall-Rise if it implies continuation.

e.g. *I'll 'tell him at ,once | you 'want to ,see him.*

I 'don't ,know | why she is ,angry.

In the initial position the principle clause may form a single semantic whole with the subordinate clause; in this case the principle clause does not take any nuclear tone and is simply stressed.

e.g. *He told me I was ,right.*

QUESTIONS AND TASKS

Questions:

1. What is a complex sentence?
2. What does the intonation of adverbial clauses depend on? How?
3. What is the intonation of principal clauses implying continuation?

Tasks:

1. Read the following sentences. Concentrate your attention on the intonation of the initial adverbial clauses.

- 1). When I came in they were sitting at the table.
- 2). If they come again I'll kill them all.
- 3). When he had finished he looked at his reflection in the water.
- 4). When he came to his house he found a priest there.
- 5). As soon as he got out of the window he saw some bees, gathering honey.
- 6). If you have any affection for him stay here till I have finished.
- 7). As I approached the back door of Lomond View I suddenly became cold with horror.
- 8). When, at last, Reid went away, I continued my studies, fighting my terrible desire to sleep.
- 9). When he returned to England, everybody tried to avoid him.
- 10). When he was gone, I was alone again.
- 11). When Mr. Gale told his friend about his love to Ms. Miller, Harris said there were plenty of other girls.
- 12). When I woke up Bill was packing the rucksack.
- 13). If you can stay longer, so much the better.
- 14). If you walk, it'll take you ten minutes or a quarter of

an hour. 15). If you're not fond of music and singing, opera won't interest you. 16). When winter comes, we're obliged to spend more time indoors. 17). When we stay at my brother-in-law's, we have to work very hard. 18). When it is as cold as that, it is really very unpleasant. 19). If I were you, I should make up my mind beforehand. 20). If you want to post an ordinary letter, you can drop it into the nearest pillar-box.

2. Read the following sentences. Pay attention to the fact that principal clauses imply continuation.

1). I must tell you it was very difficult to find a good crew. 2). Jack could roar so loudly that trees trembled. 3). That is a girl who should go on the stage. 4). The examination of the dead body showed that the murdered woman was with a child. 5). I believe you'll write a fourteenth book yourself, Robert. 6). Kate once asked me why I didn't leave Lomond View. 7). I felt proud that she was worried about me. 8). And the stars would not know it's time to come out and shine.

3. Read the following sentences observing the sequence of tones in complex sentences. Translate the sentences.

1). I like my usual seat by the window where I can read my morning newspaper. 2). I shall meet them myself if Mike fails to take them from the centre. 3). One warm summer day Lord Nelson was standing on the top of his tall column when a little cloud came sailing by. 4). Glad came to live here when Dad's mum died. 5). Mum was back from work when Mr. Ball came running in with his papers. 6). I had no idea about it until Mr. Franklin told me what it was. 7). Perhaps you wouldn't look so foolish if we got married. 8). As we went up a narrow staircase we heard sounds of music. 9). I suddenly felt a terrible headache when I was again in the train. 10). If you understand his real nature, you certainly will ask how long such a man will be satisfied to live in this little town; how long he will continue his peaceful trade. 11). If these unfortunate men had imagined that they were coming into some wild country, the first glance was enough to correct the idea. 12). I'll give you the money to go, if you just take him now. 13). You would stand on your heads, if it were the fashion. 14). If the police opened the cellar door, the boys would be caught like rats. 15). If I don't come back, you'll know they got me. 16). When the train steamed out Jimmie went to the station bar and had a whisky and soda. 17). She felt much better in the morning when she went down to breakfast.

INTONATION OF THE AUTHOR'S WORDS

Author's Words Following Direct Speech

The author's words which follow the direct speech are usually pronounced as an unstressed or half-stressed tail of the preceding intonation group.

e.g. *"I'm not ready," – he said.*

"Is this for me?" – he said with surprise.

If the tail gets longer, it may form a separate intonation group, in this case it is stressed and is pronounced with the same nuclear tone as the preceding intonation group but on a lower pitch level.

e.g. *"I'm sorry," – a'gain repeated the landlord.*

If the author's words form two or more intonation groups, the first of them joins the direct speech as its tail. The second and the third are always stressed and pronounced each on a lower pitch level. The nuclear tone of the final intonation group is usually that of the sentence in the direct speech. The non-final intonation group may be pronounced either with the low-rising tone or with the low-falling tone according to their semantic importance.

e.g. *"What a pity!" was all I said | when he 'broke a glass.*

"Do you think that's fair?" she asked, | looking at me with sur ,prise.

Compare: *John said: "The secretary is out"*

"John", said the secretary, "is out".

Author's Words Preceding Direct Speech

The author's words introducing the direct speech form an intonation group and are usually pronounced with the mid-level, low-falling or low-rising nuclear tone.

e.g. *He >said: "The 'play is perfect."*

He said: "They were 'very glad to see you."

He ,said: "They 'do well at school."

QUESTIONS AND TASKS

Questions:

1. What is the position of the author's words in a sentence?
2. What is the intonation of the author's words preceding direct speech?
3. How are short author's words following direct speech pronounced?
4. What is the intonation of long author's words following direct speech?

Tasks:

1. Read the following sentences. Concentrate your attention on the intonation of the author's words following direct speech:

1). "I don't know," he said quietly. 2). "What's it for?" he inquired in a whisper. 3). "Come here," she ordered in a sharp voice. 4). "It isn't mine," he said for the second time. 5). "Give it to me," she said with a smile. 6). "You've dropped it on the floor," he complained to her. 7). "You'll have to put a stamp on," he explained in his best French. 8). "Come here!" commanded the captain in a loud voice. 9). "Be back in half an hour," she reminded him sternly. 10). "You've made the same mistake again," the teacher complained with a frown. 11). "It's nearly ten o'clock," she observed glancing at her watch. 12). "What a pity!" was all I said when he broke a glass. 13). "Quite right," he added nodding his head. 14). "Pleased to meet you," he said holding out his hand. 15). "I think it's going to rain," he remarked, looking up at the black sky. 16). "I must put some coal on the fire," she remarked getting up from her chair. 17). "We really must be going now," she said getting up out of her chair. 18). "I disagree," said the next speaker rising to his feet. 19). "Stop it!" shouted the little girl to her brother. 20). "It's not possible," was the opinion he offered, after a moment's thought.

2. Read the following dialogues. Concentrate your attention on the intonation of the author's words following direct speech.

a) "Tickets, please!" called the attendant as they entered the hall.
"You've got them, haven't you, Emily?" asked Miss Green.
"Yes, of course!" her friend answered, handing them to the attendant.
"This way, please," he said going on ahead of them.

b) "And how are you today?" smiled the doctor, entering the little girl's room.
"All right, thank you," she answered, looking at him timidly.
"Open your mouth!" he said, bending over her bed. "Now say Ah!" he added, as he peered down her throat.
"Do you think she's better, doctor?" asked the mother.
"She'll be all right in a day or two," the doctor replied with an encouraging smile.

3. Read the following sentences following pattern 1.

Pattern 1. My mother > said: | "You look tired."

1). He said: "They were very glad to get a letter from you." 2). He asked: "What else can I do for you?" 3). George said: "Let's go to London early on Wednesday morning." 4). He said: "I want two stalls if you've got them." 5). She said: "They'll do it very well." 6). He said: "I don't quite like the final scene in the play."

4. Read the following sentences following pattern 2.

Pattern 2: The teacher said: "Stand up!"

1). She said: "I haven't laughed so much for a long time." 2). He said: "Show your tickets to the attendant inside the theatre." 3). She said: "The play isn't over till half past five." 4). He said: "She'll show you to your seats." 5). She said: "They'll do very well." 6). He said: "I don't quite like the final scene in the play." 7). They said: "Our seats were in the orchestra stalls and we saw the stage well." 8). She said: "The play is worth seeing."

5. Read the following sentences following pattern 3.

Pattern 3: She said: | "The acting was excellent."

1). She said: "I like drama and ballet, but I don't quite like opera." 2). He said: "The attendant showed us to our seats and gave us the programme." 3). She said: "Please book two more tickets for me." 4). He said: "Would you like to go to the theatre with me?" 5). The attendant said: "Would you like the programme?" 6). She asked: "What do you think of the play?" 7). She asked: "Have you got any seats for tomorrow?" 8). She said: "The acting was excellent."

6. Place the author's words before direct speech. Analyze the changes in the intonation of the author's words.

1). "What have we got to eat, Mum?" asked Robert. 2). "It's coming on to pour," said Nora. 3). "It's much fresher here than in London," said Mrs. Hilton. 4). "My husband is coming in a moment," said Mrs. Martin, taking off her hat. 5). "I like your house very much. It's the quietest I know," she said, looking at her friend with a smile. 6). "It hasn't rained since Sunday," she said, looking out of the window. 7). "It's dry enough to sit on the grass," she said spreading the table-cloth. 8). "Don't be too quick about spreading that table-cloth, Nora. I felt a spot of rain," said Harry, looking up at the sky. 9). "Well, I am glad he came back," said Mrs. Meadows with a faint smile. 10). "Oh, Robert, you can't believe how much I've enjoyed that wonderful play!" exclaimed Jean as they were leaving the theatre.

7. Practise your reading skills. Read the following dialogue. Express proper attitudes. Concentrate on the intonation of the author's words.

"I've come up to talk to you," my mother said, "while you are getting ready.

"Who's going to be at the party?"

"I don't know," I said.

"Will you enjoy it?" my mother asked.

"I hope so," I said.

"You've only got fifteen minutes," my mother said.

"Yes, I know."

"Can I help you?" my mother asked.

"No, thanks awfully," I said.

"Will Betty be there?"

"No," I said.

"Why not?"

"Because the people giving the party don't know her."

"That's funny," my mother said. "I wonder why they don't. Isn't that funny, their not knowing her?"

"Why?"

"Well because it is," my mother said. "Why don't you introduce her to them? They'd like her. I've always liked Betty... I like that dress. It suits you. It doesn't make you look old like some of the things you wear. What on earth are you doing to your hair?"

"Putting it on top."

"Oh, I don't like that," my mother said. "Why are you doing it like that?"

"I like it."

"Your father won't like it," my mother said. "Good heavens, your stockings are transparent."

"Yes."

"What's the good of wearing transparent stockings if your legs are blue?" my mother asked. "Are you going to wear your boots and take your shoes with you in a bag?"

"No," I said.

"You've only got five minutes now," my mother said.

"Yes, I know."

"Will Sammy be there?" my mother asked.

"I think so."

"Oh good," my mother said. "I hope you'll be nice and polite to him. You will, won't you?"

"Yes."

"Yes, try," my mother said. "Would you like him to come to tea?"

"No."

"Oh, all right," my mother said. "But I think you're very silly, that's all. I remember I didn't really like your father very much when I first met him, but you won't take any notice of anything I can say. Can you walk in these shoes?"

"Yes."

"You are going to be late, aren't you?" my mother said.

"Yes."

"Oh!" my mother cried.

"You're not wearing your cardigan. Why have you taken it off? Why aren't you wearing your cardigan?"

"Because I am not going to," I said.

"You'll be sorry," my mother said, "when the others are all enjoying themselves and you are sitting near the fire with your teeth chattering and a red nose. Sammy won't find that attractive."

"I'm ready now," I said. "Good-bye."

"Enjoy yourself, good-bye."

SECTION III (RECORDED MATERIAL)

ORAL INTRODUCTORY COURSE

(pronunciation of vowels)

- | | |
|----------------------------|-------------------|
| 1. [i:] me - meal - meet | fee - feed - feet |
| knee - need - neat | see - seed - seat |
| bee - been - beet | he - heel - heat |
| pea - speed - Pete | lee - lead - leap |

- 1). Eve is Peter's niece.
- 2). Freedom and peace.
- 3). I feel the need of deep sleep.
- 4). Keep your teeth clean.
- 5). My tea is sweet enough.
- 6). Extremes meet.

There was once a man from Niece,
Who joined in the fight for peace.
When asked to say why,
He replied, "I must try
To prevent our untimely decease".

2. [i] sit, still, Bill, pin, ill, fill, bid, lid

[i:] and [i]

- | | | |
|--------------|-------------|--------------|
| deep - dip | heel - hill | read - rid |
| sleep - slip | seen - sin | leave - live |
| sheep - ship | meal - mill | ease - is |
| beet - bit | feet - fit | feel - fill |
| keen - kin | seat - sit | green - grin |
| earl - ill | lead - lid | seal - sill |

- 1). This is an interesting system.
- 2). Finish it. It isn't difficult.
- 3). His pretty sister lives in this little village.
- 4). Please, listen a minute to Kitty.
- 5). A little leak will sink a big ship.

There was a young man who was bitten
By twenty two cats and a kitten.
Cried he, "It is clear
My end is quite near.
No matter, I'll die like a Briton".

3. [e] цепь, темб̄р, set - said, let – led, net – ned, fet - fed, bet - bed, beck - beg

[i:] - [ɪ] - [e]

read - rid - red

lead - lid - led

teen - tin - ten

feel - fill - fell

seat - sit - set

bead - bid - bed

1). Ned's friend intended to mend his pen.

2). These men send letters every day.

3). Let him go to bed.

4). A friend in need is a friend indeed.

5). East or West, home is best.

6). Better late than never. Better never late.

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?

4. [æ] bad - bat, sad - sat, lag - lack, fad - fat, cad - cat, pad - pat.

[i:] - [ɪ] - [e] - [æ]

bead - bid - bed - bad

feel - fill - fell - fad

seat - sit - set - sat

[e] and [æ] bed - bad, head - had, men - man, merry - marry

1). Ann has a fat black cat.

2). The back of Jack's rabbit is black.

3). If you, Andy, have two candies,

Give one candy to Sandy, Andy.

4). The neck of Jack's cat is fat.

5). Habit cures habit.

Jack Sprat could eat no fat, his wife could eat no lean,
And so between them both, you see, they left the platter clean.
Jack Sprat ate all the lean, his wife ate all the fat,
And when the bone was clean, they gave it to the cat.

5. [aɪ] майка - my, байка - buy, пять - pie.
 my, knife, ice, line, eye, tie, lie, side, night, sight, time, light, shy, sigh,
 side - sight, lied - light, tide - tight, alive - life
- 1). We tried to find the right time on Friday night.
 - 2). What kind of ice-cream shall I buy?
 - 3). Isn't it fine to fly a kite?
 - 4). Out of sight, out of mind.

There was a young lady of Niger,
 Who smiled as she rode on a tiger.
 At the end of the ride
 Was the lady inside,
 And the smile on the face of the tiger.

6. [aʊ] пауза – round;
 out, mouth, crowd, town, house, mouse, cow, brown, count, how
- 1). The crowd shouted loudly outside.
 - 2). How can you count a thousand brown cows?
 - 3). She shouted loudly when she found a mouse in her house.
 - 4). Our brown cow has been found.
 - 5). I have ploughed the ground round the house.
 - 6). Burn not your house to rid of the mouse.

"Mr. Brown! Mr. Brown!
 Are you going down town?
 Could you stop and take me down?
 Thank you kindly, Mr. Brown!"

7. [eɪ] чай - chain, шейка - shaker
 shame, rain, save, place, day, table, plate, Kate, tape-recorder, page, tray,
 paper, face, say
- 1). They may take the train the same day.
 - 2). The waiter gave the lady the stale cake.
 - 3). Stay and play with the baby.
 - 4). The rain in Spain is mainly in the plain.
 - 5). No pains, no gains.
 - 6). The empty vessel makes the greatest sound.

A young man from Salisbury Plain
 Said, "I'm joining the Peace Campaign".
 When asked why it was,
 He replied, "It's because
 H-bombs and war are insane."

8. [u:]] умный - whom, суживает - soon, стужа - too
group, blue, shoe, food, cool, room, fruit, rule, broom, moon, spoon

who	-	whom	-	hood		sue	-	soon	-	soup
moo	-	-	moon	-	moot		root	-	rude	
too	-	tomb	-	took		moot	-	mood		
boo	-	boon	-	book		hoot	-	hood		
new	-	noon	-	nook		soup	-	soon		

- 1). My ruler is at school too.
- 2). Whose soup was cool at noon?
- 3). June threw her shoes into the pool.
- 4). The fool stood aloof in his boots.
- 5). A new broom sweeps clean.
- 6). Soon ripe, soon rotten.

A tutor who tooted the flute
Tried to tutor two tooters to toot.
Said the two to the tutor,
"Is it harder to toot or
To tutor two tooters to toot?"

9. [ʊ] тугой – тыква - took, стук – стык - look
took, book, look, foot, shoot, full, hook, stood, could, put, cool, cook, pull,
could - cook, stood- soot, hood - hook.

[u:] and [u]
fool - full
pool - pull
food - foot

- 1). The book looks good.
- 2). You shouldn't look at the cook-book.
- 3). The rook stood on one foot.
- 4). By hook or by crook?
- 5). He took the book to school.
- 6). Look before you leap.

The Termite

Some primal termite knocked on wood
And tasted it and found it good.
And that is why your cousin May
Fell through the parlour floor today.

10. [ɔ:] смола - small, полк - port
saw, straw, floor, door, salt, flour, chalk, board, fork, all, four
ford - fought, cord - court, shored - short
four - fall - fought
saw - sword - sort
core - cord - court
bore - born - bought

- 1). The tall boy saw the ball on the lawn.
- 2). We all saw the small ball fall in the hall.
- 3). More and more.
- 4). George was born on the fourth of August.
- 5). If a white chalk chalks on a black blackboard
Will a black chalk chalk on a white blackboard?
- 6). Of all the saws I ever saw a saw
I never saw a saw saw as that saw saws.
- 7). Grasp all, lose all.

Tommy Trot, a man of law,
Sold his bed and lay upon straw.
Sold his straw and lay on grass
To buy his wife a looking-glass.

11. [ɑ:] бал - bard, галстук - garden
ask, task, glass, bath, path, laughter, far, farther, rather, start

card - cart hard - heart
carve - calf bard - bark
car - card - cart bar - bard - bark

- 1). Father can't start the car.
- 2). Are they dancing in the garden?
- 3). He laughs best who laughs last.
- 4). Barking dogs seldom bite.

There was an old man in a barge
Whose nose was exceedingly large.
But in fishing by night
It supported the light,
Which helped that old man in a barge.

12. [o] восторг - nod

on, box, doctor, job, not, dog, hot, hog, log, odd, nod, dog - dock, log - lock,
mob - mop, nod - not

- 1). What is the cost of the novel John lost?
- 2). Wasn't the box lost in the forest?
- 3). Pop got what he wanted.
- 4). Copy the song, it's not long.
- 5). Drop the block and lock the box.
- 6). A little pot is soon hot.

Three wise men of Gotham
Went to sea in a bowl,
And if the bowl had been stronger,
My song would have been longer.

13. [a] восторг- cup, каток - cut, басы - bus, мосты - must, сама - some

number, come, sun, fun, London, young, mother, brother, love, does, but, bus,
money,

cub - cup, cud - cut, sung - sunk, sub - sup

- 1). It was such fun cutting up buns for supper on Sunday.
- 2). Someone must have done it for fun.
- 3). You mustn't touch the luggage.
- 4). As smug as a bug in a rug.
- 5). Don't trouble trouble until trouble troubles you
- 6). Every country has its customs.

See a pin and pick it up,
All the day you'll have good luck.
See a pin and let it lay,
Bad luck you'll have all the day.

14. [ɜ:] learn - earn - turn, nurse, nerve, turner, worker, purl, girl, bird;

burn, sir, stir, her, learn, bird, purse, turn, term, serve, first, shirt:

her - heard - hurt	girl - girt
sir - surge - search	surge - search
heard - hurt	purge - perch
curd - curt	perd - pert

- 1). The German girl learns words.
- 2). I heard her bird chirp.
- 3). He heard her words.
- 4). First come, first served.
- 5). The early bird catches the worm.

There was a young fellow of Perth
Who was born on the day of his birth,

He was married, they say,
On his wife's wedding day,
And he died when he quitted the earth.

15. [эə] реализм – rare; chair, share, stare, spare, glare, fair, bear, hair, pear, care, there, where, air, parents, mare, Clare

- 1). There were rare pairs at the fair.
- 2). Mare does care for fresh air.
- 3). Where are the parents? They are there.
- 4). Mary shared the pears with Clare.
- 5). Where there is a will, there is a way.

There was an old man of Peru,
Who found he had nothing to do.
So he sat on the stairs
And counted his hairs
And found he had seventy two.

16. [оу] еще - show

oh, no, low, snow, go, blow, boat, home, hose, rose, comb, row

- 1). Go home and show those roses to Joan.
- 2). Joan groaned when she broke a bone.
- 3). Oh, don't go home alone. No, I won't.
- 4). He only spoke low and slow.
- 5). A rolling stone gathers no moss.

There was an old lady whose nose
Was so big as to reach to her toes,
So she hired a lady,
Whose conduct was steady
To carry that wonderful nose.

17. [оі] стойка - toil, oil

boy, joy, point, pointer, noise, voice, spoil, avoid, annoy

- 1). The noisy boy spoilt his voice.
- 2). Mothers avoid noisy toys.
- 3). Johnny joined the noisy boys.
- 4). Give a nice toy to the little boy.
- 5). Politeness oils the wheels of life.

There was once a boy known as Tag
Who always was wanting to lag.
When asked why he did it
He replied, "Don't forbid it!
I feel such a joy when I lag."

18. [ɪə] did - dear, knit - near

ear, dear, severe, earphone, dear, tear, here, near, idea, appear, hero

1). I feel this is a queer idea.

2). Oh, dear, do you not hear?

3). He lived near London for years.

4). Joy and sorrow are as near as today and tomorrow.

5). As clear as day.

A duck whom I happened to hear
Was complaining quite sadly "Oh, dear,
Our picnic's today
But the weathermen say
That the skies will be sunny and clear".

19. [ʊə] poor, moor, cruel, gruel, tourist, pure, newer, curious, furious

1). I'm sure the poor man was furious.

2). They are going to see fewer tourists during this tour.

3). The steward is sure to come.

4). Talk of the devil and he is sure to appear.

There was a poor man of Moldavia,
Who had the most curious behaviour
For while he was able,
He slept on a table,
That funny old man of Moldavia.

20. [ə] senator, suppose

a) sentence, gentleman, father, England, cinemas, centre leader, waiter;

b) along, above, again, aloof;

c) В конце слов перед паузой как [ə]: runner. *He is a good runner.*

d) Под влиянием [k] и [g] похож на [ы] (язык больше отодвинуть):

back again, put the bag aside

1). This Englishman has come from Scotland.

2). Father and mother went to the cinema.

3). He is a very good runner.

4). They will soon be back again.

5). What does it matter? He was right.

6). Custom is a second nature.

There was once a student named Besser,
Whose knowledge grew lesser and lesser,
And at last grew so small,
He knew nothing at all,
And today he's a college professor.

POEMS TO BE LEARNED BY HEART

A PRETTY GAME

The sun and rain in fickle weather
Were playing hide-and-seek together.
And each in turn would try to chase
The other from the hiding place.
At last they met to say good-bye.
And lo! A rainbow across the sky!

AUTUMN

Autumn winds are singing, singing in the trees,
The ripened corn is waving, waving in the breeze
The harvest moon is shining, shining in the night
Over hill and valley in floods of silver light.

BIRCH TREES

The night is white, the moon is high,
The birch trees lean against the sky.
The cruel winds have blown away
Each little leaf of silver grey.
Oh, lonely trees as white as wool,
That moonlight makes so beautiful.

THE WILLOWS

By the little river still and deep and brown,
Grow the graceful willows gently dipping down.
Dipping down and brushing everything that floats:
Leaves, and logs, and fishes, and the passing boats.

Were they water maidens in the long ago,
That they lean out sadly looking down below?
In the misty twilight you can see their hair,
Weeping water maidens that were once so fair.

WHEN THE LAMP IS SHATTERED

When the lamp is shattered
The light in the dust lies dead,
When the cloud is scattered
The rainbow's glory is shed.
When the lute is broken
Sweet tones are remembered not
When the lips have spoken
Loved accents are soon forgot .

I LOVED YOU

I loved you in my heart there is an ember of love
Not wholly faded it may be.
But do not let it hurt you to remember
I would not have you suffer pain for me.

I loved you in a hopeless silent fashion
Racked now by shyness, now by jealous fear.
I loved you with such pure and tender passion
God grant another loved you so, my dear.

THOSE EVENING BELLS

by Thomas Moore

Those evening bells! Those evening bells!
How many a tale their music tells,
Of love and home, and that sweet time,
When last I heard their soothing chime.

Those joyous hours are pass'd away;
And many a heart, that then was gay,
Within the tomb now darkly dwells,
And hears no more those evening bells.

And so 't will be when I'm gone;
That tuneful peal will still ring on,
While other bards shall walk these dells,
And sing your praise, sweet evening bells!

THE ARROW AND THE SONG

H.W. 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 afterwards, in an oak
I found my arrow still unbroke,
And the song from beginning to end
I found again in the heart of a friend.

SITUATIONAL DIALOGUES

1. ASKING THE WAY

- A - Excuse me. Can you tell me where South Street is, please?
B - Take the second on the left and then ask again.
A - Is it far?
B - No, it's only about five minutes' walk.
A - Many thanks.
B - Not at all.
- A - Excuse me, please. Could you tell me the way to the station?
B - Turn round and turn left at the traffic-lights.
A - Will it take me long to get there?
B - No, it's no distance at all.
A - Thank you.
B - That's OK.
- A - Excuse me, but I'm trying to find the Town Hall.
B - Take the third on the right and go straight on.
A - Should I take a bus?
B - No, you can walk it in under five minutes.
A - Thank you very much indeed.
B - That's quite all right.
- A - Excuse me, please. Could you tell me how to get to the town centre?
B - First right, second left. You can't miss it.
A - Is it too far to walk?
B - No, it's only a couple of hundred yards.
A - Thanks very much.
B - It's a pleasure.

2. ON A BUS

- A - Does this bus go to the station?
B - No, you'll have to get off at the bank, and take a 192.
A - Can you tell me where to get off?
B - It's the next stop but one.

2. A - Am I OK for St. Mary's Church?
B - No, we only go as far as the park, but you can walk from there.
A - How much further is it?
B - It's quite a way yet, but I'll tell you in good time.
3. A - Do you go to the sea-front?
B - No, you are going the wrong way. You want a 143 from the church.
A - Have we got much further to go?
B - It's the next stop.
4. A - Is this the right bus for the Town Hall?
B - No, you should have caught a 12. Jump out at the bridge and get one there.
A - Could you tell me when we get there?
B - It's three stops after this one.

3. TAKING A TAXI

1. A - West London Air Terminal please. I have to be there by 11.10.
B - I can't promise, but I'll do my best.
B - You're just in time. 70p, please.
A - Thanks a lot. Here's 80p. You can keep the change.
2. A - Do you think you can get me to Victoria by half past?
B - We should be OK if the lights are with us.
B - You've still got five minutes to spare. 70p, please.
A - Thanks very much indeed. Here's a pound, give me 20p, please.
3. A - Piccadilly, please. I have an appointment at 10.30.
B - I think we can make it if we get a move on.
B - Here we are, sir. 80p, please.
A - Many thanks. Let's call it a pound.
4. A - Paddington, please. I want to catch the 11.15.
B - We'll be all right if there are no hold-ups.
B - This is it, sir. 70p, please.
A - Thank you. Here's the fare, and this is for you.

4. AT A RAILWAY STATION

- A - When does the London train leave, please?
B - 9.25. Platform 3.
A - What time does it reach London?
B - You should be there at 11.31, but you may be a bit late.
A - Do I have to change?
B - Yes. You change at Lewes and East Croydon.
- A - Which train do I take for Victoria, please?
B - 9.28. This end of platform 2.
A - When does it get in?
B - It gets there at 11.34.
A - Must I change?
B - No. It's a through train.
- A - Which platform for London Bridge, please?
B - 9.27 from Platform 1.
A - What time does it arrive?
B - It takes roughly two hours so you'll arrive just before 11.30.
A - Is it necessary to change?
B - No. There's no need to change.
- A - What time's the next train to Victoria, please?
B - 9.26. Platform 4. Right up at the front.
A - When do we get there?
B - It's due in at 11.35, but they are running late today.
A - Need I change trains?
B - Yes. Change at East Croydon.

6. BOOKING AIRLINE TICKETS

- A - I want to fly to Geneva on or about the first.
B - I'll just see what there is.
A - I want to go economy, and I'd prefer the morning.
B - Lufthansa Flight LH 203 leaves at 09.20.
A - What time do I have to be there?
B - The coach leaves for the airport at 08.15.

2. A - I'd like to book a flight to Munich for Monday the tenth.
B - I'll have a look in the time-table for you.
A - I'll need an economy class open return.
B - KLM have got a DC-9 leaving at 09.25.
A - What else ought I to know?
B - The latest time of reporting is 08.35 at the airport.
3. A - What flights are there from London to Vienna tomorrow?
B - If you'd like to take a seat, I'll find out for you.
A - I'd like to travel first class, please.
B - BEA Flight BE 502 takes off from Heathrow at 09.25, and flies direct.
A - What time have I got to get there?
B - You'll have to be at West London Air Terminal by 08.10 at the latest.
4. A - Are there any planes to Zurich on a Sunday?
B - If you'll excuse me for a second, I'll check.
A - By the way, I don't want a night flight.
B - There's a Swissair Trident out of London at 09.20.
A - When am I supposed to check in?
B - If you're going to the airport, you must be there before 08.35.

9. AT LUNCH

1. A - You must have some more chicken.
B - No, thanks. I'm supposed to be slimming.
A - Can't I tempt you?
B - Well, may be I could manage a very small piece.
2. A - Wouldn't you like to finish up the omelette?
B - No, really, thank you. I just couldn't eat any more.
A - Come on now. Surely you can manage it.
B - No, thank you, really. I must have put on pounds as it is.
3. A - Another piece of meat pie?
B - No, thanks, really. I'm on a diet.
A - Please do. You've hardly eaten anything.
B - It's delicious, but I don't think I ought to.

4. A - Do have the rest of the mashed potato.
B - No, thank you, I've had too much already.
A - Just take it to please me.
B - OK, but only a small piece or I shan't have room for any pudding.

10. TEA-TIME

1. A - Would you care for a cup of tea before you go?
B - Only if you're having one.
A - Do you take milk and sugar?
B - A dash of milk and two lumps, please.
2. A - I expect you could do with a cup of tea, couldn't you?
B - I'd rather have a cup of coffee, if you don't mind.
A - Milk and sugar?
B - A milky one without sugar, please.
3. A - How about a nice cup of tea?
B - Yes, I'd love one.
A - How do you like it?
B - A strong one with three spoons for me, please.
4. A - Would you like a cup of tea?
B - Only if it's not too much trouble.
A - Do you like it with milk and sugar?
B - Not too much milk and just half a spoonful, please.

11. WITH A FRIEND IN A COFFEE BAR

1. A - What would you like to drink?
B - A black coffee for me, please.
A - How about something to eat?
B - Yes, I'd love a portion of that strawberry tart.
A - Right. I'll see if I can catch the waitress's eye.
2. A - What can I get you to drink?
B - An iced Coke would go down well.
A - Wouldn't you like some cake too?
B - Yes, I think I'll have a slice of chocolate sponge.
A - Right. Sit down there and I'll bring it over.

3. A - What are you going to have to drink?
B - I'd like something cool.
A - Would you care for some cake?
B - Yes, I'll try a piece of cheese cake.
A - It certainly looks tempting. I wouldn't mind some myself.
4. A - What do you want to drink?
B - I feel like a cup of tea.
A - Do you fancy something to eat?
B - Yes, I'd rather like some of that fruit cake.
A - That's a good idea. I think I'll join you.

12. IN A RESTAURANT

1. A - Can I take your order, sir?
B - Yes. I'd like to try the steak, please.
A - And to follow?
B - Ice-cream, please.
2. A - Have you decided on something, sir?
B - Yes. Haddock and chips for me, please.
A - How about the sweet?
B - No sweet thanks. Just coffee.
3. A - Have you chosen something, sir?
B - Yes, I think I'll have the curry, please.
A - What would you like afterwards?
B - I'd like some fruit if you have any.
4. A - May I take your order, sir?
B - I'll just take a small salad, please.
A - Do you want any sweet?
B - Apple pie and custard would be nice.

13. IN A PUB

1. A - What are you going to have?
B - A half of bitter, please.
A - Are you sure you won't have a scotch?
B - Thanks very much, but I'm driving.

2. A - What's it to be?
B - The same again, please.
A - Won't you make it a pint this time?
B - I'd better not, thank you all the same.
3. A - What would you like to drink?
B - Just a light ale for me, please.
A - Won't you have a gin and tonic with me?
B - That's very kind of you, but I don't think I will.
4. A - What can I get you?
B - I'd like a lager, please.
A - Wouldn't you care for something a little stronger?
B - No, I think I'd better stick to halves, thanks.

16. FINDING A ROOM

1. A - I believe you take in foreign students.
B - Yes, if you don't mind sharing.
A - How much is it?
B - 9 pounds per week including heating.
A - Do you think I could have a look at it, please?
B - We're having it decorated at the moment. Will Friday do?
2. A - I've been told you might have a vacant room.
B - Yes, I've got a spare single.
A - What are your terms?
B - 3.50 for bed and breakfast.
A - Could I have a look at the room?
B - It's a bit awkward just now. Could you come tomorrow?
3. A - A friend told me I might find some accommodation here.
B - Yes, I'll have a room free after the weekend.
A - What's the price of the room?
B - 6.25 a week, but I can't do lunches.
A - Do you mind if I come in?
B - Come in by all means, but it's in a terrible mess.

4. A - I wonder if you can help me - I'm looking for a room.
B - I have got a vacancy, yes.
A - What sort of price are you asking?
B - 8.50 a week excluding laundry.
A - Would it be convenient to see the room?
B - Can you call back later? We're right in the middle of lunch.

17. TELEPHONING

1. A - Eastbourne 54655.
B - Hallo. John here. Can I speak to Mary, please?
A - Hold the line, please.
B - OK.
A - Sorry, but she is out.
B - Would you tell her I rang?
A - I'd be glad to.
2. A - 486-4459.
B - Hallo. David Black speaking. May I have a word with June?
A - I'll just see if she's in.
B - Right you are.
A - I'm afraid she's not here.
B - Could you take a message?
A - Yes, of course .
3. A - Blackpool 15014.
B - Hallo. This is James here. Is Alice there, please?
A - Hang on a moment.
B - All right.
A - I think she's gone shopping.
B - Would you ask her to call back?
A - Certainly.
4. A - 922-6530.
B - Hallo. My name's Frank Duncan. Could I talk to Linda, please?
A - I'll find out if she's at home.
B - Right.
A - Sorry, but she won't be back till Monday.
B - Can you tell her to ring me when she gets back.
A - With pleasure.

18. MEETING PEOPLE AFTER A LONG TIME

1. A - We haven't seen you for ages. Have you been ill?
B - No, I've been up North for a month.
A - Where was that?
B - Glasgow, I got back the day before yesterday.
2. A - How nice to see you again. Where have you been? Home?
B - No, I've been visiting relations.
A - Whereabouts?
B - I went to Stirling to see an uncle of mine.
3. A - Come in and sit down. We haven't seen much of you lately.
B - No, I've been away on holiday.
A - Where exactly?
B - Edinburgh. I've got a cousin there.
4. A - You're quite a stranger. Have you moved or something?
B - No, I've had a few weeks in Scotland.
A - Where did you go?
B - Aberdeen. I stayed with my brother.

19. INTRODUCTIONS AND OPENING CONVERSATION

1. A - Wendy, I'd like you to meet my brother Sam.
B - How do you do?
C - How do you do?
B - What do you think of life in England?
C - I'm still feeling pretty homesick.
B - It's bound to be strange at first.
2. A - Mrs. Hughes, this is Peter Brown.
B - How do you do?
C - How do you do?
B - How do you find things over here?
C - If it wasn't for the climate, I'd like it very much.
B - It won't take you long to settle down.

3. A - Mother, this is Joe's brother, David.
B - How do you do?
C - How do you do?
B - How do you like London?
C - It's quite different from what I expected.
B - Don't worry; You'll soon get used to it.
4. A - Mrs. Stacey, I'd like to introduce my Greek friend, Milos.
B - How do you do?
C - How do you do?
B - What are your first impressions of England?
C - Of course, it's much colder here than it is at home.
B - Never mind; you'll be all right in a week or two.

20. CHRISTMAS, NEW YEAR AND EASTER GREETINGS

1. A - Happy Christmas!
B - Thanks very much. Same to you!
A - Are you doing anything special?
B - We're having some friends round. What're you doing?
A - I daresay I'll just take things easy.
2. A - Happy Easter!
B - Thanks. And you, too!
A - Are you doing anything?
B - I've been invited over to Pat's. And you?
A - My room-mate's giving a party.
3. A - Happy New Year!
B - Thank you very much. You, too!
A - Are you going anywhere?
B - I thought about going to my sister's. How about you?
A - I'll probably just stay at home.
4. A - Have a good week-end.
B - Thanks. The same to you!
A - Have you got anything planned?
B - I can't afford to do much. What about you?
A - I expect I'll stay with my family.

21. SAYING GOOD-BYE

- A - I've come to say good-bye.
B - When are you off?
A - I'm flying home on Sunday.
B - Good-bye then, and all the very best.
A - Cheerio. Say good-bye to the rest of the family for me, won't you?
- A - I'd like to say good-bye to you all.
B - What time are you going?
A - My train leaves at 7.25.
B - Well, good bye , and have a good journey.
A - Good-bye. Remember to look me up if ever you are in Rome.
- A - I'm ringing to say good-bye.
B - When are you setting off?
A - I'm catching the 11.35 boat.
B - Cheerio then, and don't forget to keep in touch.
A - Good-bye, and thanks for everything.
- A - I've just called in to say good-bye.
B - What time are you leaving?
A - I'm going to try to get away by ten.
B - Good-bye then, and remember me to your parents.
A - Good-bye. See you next year.

22. TELEVISION

- A - Is there anything worth watching on the other channel?
B - I think it's a western.
A - Do you mind if we switch over?
B - Well, I rather wanted to see the football match.
- A - Do you happen to know what's on after the news?
B - I've got a feeling it's a documentary.
A - Does anybody mind if I watch it?
B - Don't you want to see part two of the serial?
- A - Do you remember what comes on next?
B - I believe there's a variety show on.

A - We mustn't miss that.
B - Let me look in the "Radio Times" first.

4. A - What's on BBC at eight o'clock?
B - As far as I can remember there's a quiz programme.
A - Would you mind if I watched it?
B - No, I've been looking forward to it all evening.

23. THANKS FOR HOSPITALITY

1. A - It's time we were off.
B - So soon? Can't you stay a little longer?
A - I wish I could, but I'm late already.
B - What a shame!
A - Thank you for a wonderful meal.
B - I'm glad you enjoyed it.
2. A - I really must be going now.
B - But you've only just come. Wouldn't you like to stay for a snack?
A - That's very kind of you, but I mustn't be too late.
B - What a pity!
A - Thanks very much for the party.
B - It was a pleasure to have you.
3. A - I think it's about the time we made a move.
B - What already? Won't you have another coffee?
A - I'd love to, but I have to be up early tomorrow.
B - Oh dear! What a shame!
A - Thank you for a most enjoyable evening.
B - Not at all. Hope you can come again.
4. A - If you'll excuse me, I really should be off now.
B - Not yet surely. Have another drink at least.
A - No, thank you all the same.
B - Oh dear! What a pity!
A - Thank you very much indeed for the delicious meal.
B - Thank you for coming.

24. ASKING PEOPLE TO REPEAT AND OFFERING LIFTS IN A CAR

1. A - Sorry, but I didn't quite catch that.
B - I said, "Can I give you a lift?"
A - Isn't it out of your way?
B - No, it's on my way home.
2. A - I beg your pardon.
B - I said, "Shan't I drive you home?"
A - Won't it be putting you out?
B - No, I can go that way round just as easily.
3. A - I'm afraid I didn't quite hear what you said.
B - I said, "There's no rush, I can take you in the car".
A - Won't it make you late?
B - No, I'm going right past your place.
4. A - Sorry, but I missed that.
B - I said, "I'll run you back in the car".
A - Are you sure it's not too much trouble?
B - No, it won't take a minute to drop you off

25. APOLOGISING

1. A - I'm afraid I've spilt ink all over the table-cloth.
B - Oh, never mind about that.
A - I'm terribly sorry. Won't you let me pay for it?
B - No, I won't hear of it.
2. A - I'm awfully sorry, but I seem to have mislaid your scarf.
B - Oh, don't worry about that.
A - I just don't know what to say. I'll replace it, of course.
B - No, that's quite out of the question.
3. A - I'm very much afraid I've burned a hole in the rug.
B - Oh, that's all right.
A - I do apologise. I'll buy you a new one first thing on Monday.
B - Of course not. I never did like it anyway.

4. A - I'm dreadfully sorry, but I've broken a plate.
B - Oh, that doesn't matter.
A - I'm ever so sorry. Tell me where you've bought it so I can get you another.
B - No, certainly not. I wouldn't dream of letting you do that.

26. WHAT SHALL WE DO THIS EVENING? (1)

1. A - How would you like to come bowling?
B - I'm not over keen actually.
A - What about a Chinese meal, then?
B - No, I thought I'd have an evening at home for a change.
2. A - Do you fancy a game of tennis?
B - It's nice of you to ask, but I don't think so.
A - Well, how about coming to see Tony?
B - No, I honestly can't afford the time.
3. A - Feel like a stroll in the park?
B - I don't think I will, thanks all the same.
A - Come on. A spot of exercise would do us good.
B - No, if you don't mind I think I'll stay in tonight.
4. A - Let's go ice-skating.
B - No, I'm really not in the mood for it this evening.
A - Then why don't we just go out for a coffee?
B - No, really. I've promised myself an early night.

27. WHAT SHALL WE DO THIS EVENING (2)

1. A - How about coming for a drink with me this evening?
B - I'd like that very much. Thank you.
A - Shall we say round about eight?
B - Fine. See you then.
2. A - Why don't we go for a drive in the country?
B - That would be very nice. Thank you.
A - I'll pick you up about 7.30.
B - Right. See you later.

3. A - Do you feel like going to the cinema?
B - That sounds like a good idea. Thank you.
A - Let's make it 6.30 at your place.
B - That'll be OK. by me.
4. A - Would you like to come to a party with me tonight?
B - I'd love to. Thank you very much.
A - I'll call round for you after supper.
B - OK. I'll be ready.

28. COMPLIMENTING PEOPLE ON CLOTHES

1. A - What a nice skirt!
B - Does it look all right?
A - Yes, and it matches your scarf perfectly.
B - I got it for 9.30 in a sale.
A - It's incredible.
2. A - I say, I like your new raincoat.
B - Is it a good fit?
A - Yes, it looks fabulous.
B - It only cost me 7.80.
A - Well, that was very good value.
3. A - You are looking very smart in that new coat.
B - Does it suit me?
A - Yes, and I like the colour, too.
B - You know I only paid 10 for it.
A - You got a bargain there.
4. A - That's a very nice blazer you're wearing.
B - Do you really like it?
A - Yes, and it goes well with your new pullover, too.
B - You'll never believe it, but it only costs 8.50.
A - Very reasonable indeed.

29. THE WEATHER

- A - Fairly mild for the time of the year.
B - Yes. Quite different from forecast.
A - They say we are in for snow.
B - Let's hope it keeps fine for the weekend.
- A - It seems to be clearing up.
B - It makes a change, doesn't it?
A - Apparently it's going to turn wider.
B - Still, another month should see as though the worst of it.
- A - Nice and bright this morning.
B - Yes. Much better than yesterday.
A - The wind'll probably get up later.
B - As long as it doesn't rain.
- A - It's good to see the sun again.
B - A big improvement on what we've been having.
A - It's supposed to cloud over this afternoon.
B - I didn't think it would last.

TONE-GROUPS

TONE-GROUP 1

Attitudes:

in statements: cool, calm, phlegmatic, reserved, dull, possibly dispassionate, grim or surly;

in special questions: detached, reserved, rather flat, unsympathetic, quite often hostile;

in general questions: detached, reserved, phlegmatic;

in commands: calm, unemotional, controlled, often cold;

in interjections: calm, unsurprised, self-possessed, reserved.

Pattern 1. LOW FALL ONLY.

Statements:

Can you come tomorrow?

Whose book is it?

Special questions:

1. You must ask for them now.

2. He simply must go.

Commands:

1. I'll send it to him.

2. What do you advise me to do?

Exclamations:

1. He's just arrived.

2. Here's your sweater.

Drill:

No.

Mine.

Why?

When?

Don't.

Go.

Oh.

Thanks.

Pattern 2. LOW FALL + TAIL

Statements:

1. What's your name?

2. Who is running the music club
this year?

Special questions:

1. Someone's bound to have one.

2. He says he is coming.

General questions:

1. He's forgotten to shut the gate.

2. What a very nice house!

3. I rather like Mary.
she?

Drill:

Johnson.

Peter's going to run it

Who exactly?

Why is he coming?

Isn't he stupid?

Yes, isn't it?

Very pleasant, isn't

Commands:

1. What shall I do with this rubbish?
2. Watch me juggle with these plates.
done.

Burn it.
Now, look what you've
done.

Exclamations:

1. Would you like an apple?
2. Oh, I'm cold.

Thank you.
Nonsense.

Pattern 3. LOW PRE-HEAD + LOW FALL + (TAIL)

Statements:

1. What is your job?
2. Where did you go to school?

Drill:

I'm a shop assistant.
Well, I was at a number of schools .

Special questions:

1. Someone'll have to do it.
2. I've said I'll meet you.

But who?
Yes, but where?

General questions:

1. I've got so many things to do.
2. Thank you for your offer.
think?

Can I help you at all?
Will it help, do you
think?

Commands:

1. May I borrow this poem?
2. I can't tell you now.
it.

Yes, do.
Then phone me about
it.

Exclamations:

1. Did you lock the back door?
2. I'm afraid I've got a cold.

Of course.
No wonder.

Pattern 4. (LOW PRE-HEAD) + LOW HEAD + LOW FALL (+TAIL)

Statements:

1. What would you like for dinner?
2. What's that tray made of?
plastic.

Drill:

I don't know.
It's made of a sort of
plastic.

Special questions:

1. Which road shall we take?
2. I'm afraid I've lost your pen.

Which is the quicker?
What are you going to do
about it?

General questions:

1. I don't feel like drinking beer.
2. I don't know what to tell Jean.

Would you care for a whisky then?
Need we tell her anything?

Commands:

1. Thank you so much.

Don't mention it.

Exclamations:

1. It was very kind of you.
2. I'm very pleased with you.

Not in the least.
So you ought to be.

EXERCISES

1. Read the following conversational situations using Tone-group 1. Concentrate your attention on the intonation of the replies.

Verbal Context

Drill

STATEMENTS (*final, categoric, calm, reserved*)

Can you come tomorrow?
Whose book is this?

Yes.
Mine.
Yours.
His.
Jack's.
John's.
Tom's.

When can you do it?

Now.
Soon.

Where does he come from?

France.
Spain.
Wales.

What subject do you prefer?

French.
Maths.

What's your name?

Smith.
Jones.
Brown.

SPECIAL QUESTIONS (*calm, reserved, serious, very often unsympathetic*)

Take only one of them.
Just tell him.
Make them at once.

Which?
What?
How?

I saw a friend of yours today.
Borrow someone's dictionary.
Shall we have another game?
He's just arrived.

Who?
Whose?
When?
Why?

IMPERATIVES (*calm, unemotional, serious*)

Would you mind calling your dog?

Sit.
Down.
Here.
Let's.

Shall we have another game?

EXCLAMATIONS (*calm, unsurprised*)

He's just arrived.

Oh!
Right!
Good!
Fine!

2. Read the following conversational situations. Concentrate your attention on the intonation of the replies. Use Tone- group 1.

STATEMENTS (*final, categoric, calm, reserved*)

Verbal Context

Drill

Where do you come from?

India
Poland.
Sweden.
Denmark.
Italy.
Norway.
England.
Scotland.
Ireland.

How old are you?

Seven.
Twenty.
Thirty.
Forty.

Will you send it to me?

Yes, sir.
No, John.

Whose pen is this?

Gladly, madam.
Certainly, professor.
Patricia's.
Diana's.
Elizabeth's.
It's mine.
It's Freddie's.
It's Christine's.
It's Susan's.

SPECIAL QUESTIONS (*calm, serious, reserved, very often unsympathetic*)

Pass me that box, Joan.
He's away quite often.
She's got something in her eye.
He's broken a window.

Which box?
How often?
Which eye?
Who has?
Whose window?
Whose window, may I ask?
Whose window has he broken?
But who?
In which drawer?

Someone'll have to do it.
You'll find it in the drawer.

IMPERATIVES (*calm, unemotional, serious*)

Phone him.
Wire him.
Write to him.
Well, take it then.
Divide them.
Remember them.

EXCLAMATIONS (*calm, unsurprised*)

Thank you.
Nonsense!
Rubbish!
Pity!
Of course.
No wonder!

3. Read the verbal context below. Reply by using one of the drill sentences. Pronounce it with tone-group I. Say what attitude you mean to render:

Verbal Context

Is your brother in?
Have you any cousins?
Whose exercise book is this?
How old is your brother?
How old are you?
May we go?
May I go?
Who is on duty today?
May I switch off the cassette-recorder?
Who is absent today?
Whose book is this?
When is he coming ?
Where is your sister?
May I ask you a question?
Can I help you with the test?
What's your uncle's job?
Where's Ann?
Where do you come from ?
Why do you stay here so long?
Where is your teacher?
Will you give me your book?
Will you switch on the cassette-recorder?
I've got a new flat.
May I go and see him?
I'm afraid I can't leave at once
Pass me the book, Tom.
He is on duty very often.
Will you bring the cassette?
One book is missing.
Someone'll have to do it.
I must go now.
I'll stop him.
What do you want me to do?
What shall I do now?
How can I get in touch with him?
It's my book.

Drill

Yes.
No.
Mine.
Ten.
Twenty.
No, girls.
Yes, Betty
Sam.
Yes, please.
No one is.
It's Mary's.
Tomorrow.
At the Institute.
Of course, you may.
Of course, you can.
He's a turner.
She's out now.
The Ukraine.
I have to.
At the dean's office.
Which?
How?
Where?
When?
Why?
Which one?
How often?
Which cassette?
Which one?
But who?
Do.
Don't.
Stay.
Write.
Phone him.
Then take it.

I'm afraid to miss the train.
I don't know this poem well enough.
What shall I do with those naughty boys?
All the students are present.
Here's the cassette.
You've got many mistakes in pronunciation.
We can go now.
Don't go so fast.
We've got no ear-phones.
I've already cleaned the blackboard.
Here's the book.

Hurry up then.
Repeat it, then.
Ignore them.
Fine!
Good!
Oh!
Fine!
Good!
Pity!
Thank you, Mary.
Thank you, Tom.

TONE GROUP 2.

Attitudes:

in statements: categoric, considered, judicial, weighty, dispassionate, more emphatic and more ponderous - sounding than when said with TONE GROUP 1.

This dispassionateness often shades into withdrawal and impatience;

in general questions: more ponderous-sounding than when said with TONE GROUP 1.

in special questions: searching, serious, intense, responsible, often suggesting impatience or irritability;

in commands: firm, serious, considered, weighty, pressing, dispassionate, often a ring of impatience;

in interjections: very weighty and emphatic.

Pattern 1. STEPPING HEAD + LOW FALL + TAIL

Statements:

1. Isn't she very bright?

2. Is it easy?

Special questions:

1. I'm afraid I can't do it.

2. What is he saying?

General questions:

1. It'll be very exciting.

2. He's two hours late again.

Commands:

1. What do you think you are doing?

2. What do you want me to do?

Exclamations:

1. Here I am at last.

2. Isn't it mild today?

3. Why did he run away?

Drill:

Mad as a hatter.

Dull as a ditchwater.

Not so easy as you might think.

Can't do what?

How can I hear when you are making so much noise?

Will you stick to the point?

Isn't he just the sort of person to drive you mad?

Mind your own business.

Read the paragraph beginning with the next page but one.

Welcome back. Welcome to England.

What a difference from this time last week.

I haven't the slightest idea.

Pattern 2. LOW PRE-HEAD+STEPPING HEAD + LOW FALL(+TAIL)

Statements:

1. Where is that book of mine?

I've put it away in the dining-room cupboard.

Special questions:

1. Will you help?

How could I possibly refuse?

2. Oh, for a bit of quiet.

When will they stop making that dreadful din?

General questions:

1. It's quite an interesting idea.

Would you say it's a practical proposition?

2. We've both got the same answer.

Now isn't that peculiar?

3. Do you remember our walk in Epping Forest?

What a beautiful day, wasn't it?

Commands:

1. We'll be there in no time.

Now take it slowly.

2. It's not much of a risk.

Well, don't say I didn't warn you.

3. How shall I make my peace?

Give the girl the most expensive meal you can afford.

Exclamations:

1. I made rather a mess of it.

I should just think you did.

2. Here's a pen you lost.

Thank you very much indeed.

3. I haven't seen you for ages.

And imagine us meeting here of all places.

Pattern 3. HIGH PRE-HEAD + LOW FALL (+TAIL)

Statements:

1. I'll fetch you in the car.

That is good of you.

Special questions:

1. You won't do it that way.

Well, how then?

2. What did you say the address was?

How many more times d'you want telling?

General questions:

1. Well, he says he needs it. honesty?

Yes, but does he, in all

2. We can't leave it yet. It's raining.

Now isn't that infuriating?

Commands:

1. I don't want your help.

Do it yourself then.

Exclamations:

1. He just shouted me down.

The brute.

2. Hello, Jack.

Good evening, Mr. Dean.

EXERCISES

1. Read the following conversational situations using **Tone-group 2**.
Concentrate your attention on the intonation of the replies.

Verbal Context

Drill

STATEMENTS (*final, categoric, considered*)

When can you come?

As soon as the weather improves.

What can I do for you ?

I want a ticket for Birmingham, please.

Why didn't the guard let you in?

He said he couldn't let me in without a pass.

When am I to expect you ?

Sometime towards the end of the next week.

Soon after half past five.

SPECIAL QUESTIONS

(*serious, responsible, intense, often suggesting irritation or impatience*)

I'm afraid I've broken the vase.

Why can't you leave things alone?

I'm terribly tired.

Why don't you leave it till tomorrow morning ?

I've lost my handbag.

When are you going to learn to be more careful ?

What was that you said?

When are you going to visit your parents?

He's promised to ring you up.

Why didn't you say so before?

IMPERATIVES

(*firm, serious, pressing*)

What shall I tell John?

Ask him to come as soon as he is free.

What shall I do after tea?

Tell him exactly what you think about it.

Take the cups into the kitchen and wash them up.

Shall I memorize it?

Study the whole dialogue carefully first.

EXCLAMATIONS (*rather emphatic*)

Hello, Jane!

It's so very nice to see you, Harry!

So sorry he's left.

What a pity we didn't ring sooner!

I really wanted so much to see her.
What nasty weather we are having!

Such a pity you didn't come a bit earlier.
Fancy such a day in July!

2. Read the following conversational situations . Concentrate your attention on the intonation of the replies. Use Tone- group 2.

Verbal Context

Drill

STATEMENTS (*final, categoric, considered, weighty*)

Have you any news of Malcolm?

We haven't heard from him for ages.

I shall miss him terribly.

Tom and I have just been to see him in hospital.

I firmly believe you'll be better off without him.

How did you spend the morning?

It's much too late to have any regrets now.

I stayed in bed until nearly lunch time.

I went to see my brother in Kensington.

We spent the whole morning in Hyde Park and Green Park.

SPECIAL QUESTIONS (*serious, responsible, intense, weighty, often suggesting irritation or impatience*)

I shan't be able to go.

For heaven's sake why not?

I've lost my handbag.

What are you going to do about it?

Good morning, madam.

When does the next train for Kiev leave?

In a quarter of an hour's time.

What's the price of a single first-class ticket?

IMPERATIVES (*firm, serious, pressing, weighty*)

How many pencils do you want?

Buy me half a dozen, please.

The answer to the first sum is six.

Have a go to the next one.

See if you can do the second one more quickly.

What shall I do with the plates?

Take them into the kitchen and clean them.

Put them away tidily in the cupboard under the stairs.

What do you want me to do?

Read the paragraph beginning at the bottom of the next page but one.

Here are the magazines.
Shall I read the words?

Don't put them all on my table.
Be careful to pronounce distinctly the word "thirteen".

My daughter asks me for permission to visit you.

Let your daughter come here and stay with us on Sunday.

EXCLAMATIONS (*weighty, rather emphatic*)

I'll make you a present of it.

Thank you very much!

Thank you very much indeed!

Fine day, isn't it?

What lovely weather we are having today!

There's a letter for you, Mary!

Thank you very much indeed, Mrs. Brown.

I'm going on a voyage round Europe.

What an extraordinary piece of luck!

3. Read the verbal context below. Reply by using one of the drill sentences. Pronounce it with Tone-group 2. Say what attitude you mean to render:

Verbal Context

Drill

I am hungry.

So am I.

I'm not thirsty.

Neither are we.

I can't translate it.

Neither can I.

Do you often read English newspapers?

Every chance I get.

When can you come?

Any time after six o'clock.

Where is my book?

I think you left it on the table.

Where did you see him?

In room twenty-four.

What did you do on Sunday?

I spent the whole day in the park.

When did you start learning English?

I started to learn it about three years ago.

When can you come?

Whenever you invite me.

What shall I do?

It's up to you.

What's the time?

I suppose it's about eleven.

Why are you in a hurry?

I've got to catch a train.

I don't like this film.

I entirely agree with you.

Will you give me your pen?

What do you want it for?

Pass the sugar?

Why don't you say "please"?

What's he saying?

How can I hear when you're making so much noise?

Will you go and see Helen?

What street does she live in?

Can she see you tomorrow?

What is the matter with her now?

I've missed the last bus.
I've done the translation.
I came on Tuesday morning.
The weather is horrid.
I'd like to have a few textbooks.

I've finished my translation.
What shall I do with the book?
What shall I do?
I don't like porridge.
How long do you want me to stay there?
The doctor says it's not serious.
I didn't quite catch that.
I can't undo the door.
How long can I have it for?
Where shall I read?
I'll give you an interesting book to read.
It's my birthday.

How do you do?
Lovely day, isn't it?
She asked us to tea.
Here's your tea.

We're going picnicking.
Isn't it mild today?

How are you going to get home?
What will you do next?
At exactly what time?
Then why can't you stay?
How many of them do you want to have now?
Now answer the questions.
Give it back to Kitty.
Read the first paragraph.
Eat it up, I say.

Stay as long as you can
Then don't make so much fuss about it.
Pay attention, then.
Try another key.
Keep it for as long as you like.
Go right back to the beginning again.

Thanks awfully.
Many happy returns!
Very many happy returns of the day!
How do you do!
Isn't it beautiful!
How perfectly charming of her!
What a big piece of cake you've given me!
What a pleasant surprise!
What a difference from this time last week!

4. Work in pairs. Reply to the given context using Tone-group II. Pay attention to the attitude.

1). What's your name? 2). How old are you? 3). When is your birthday? 4). How many brothers have you? 5). How many sisters have you? 6). Where do you live? 7). Where do you come from? 8). Where do you study? 9). My pronunciation is not good. 10). When can you do it? 11). What do you think of the book? 12). I'd like to see you tomorrow. 13). How much have you paid for it? 14). How long have you been there? 15). Where do you usually rest? 16). What have you bought for lunch? 17). My cousin is a doctor. 18). I don't know this young man. 19). I'm afraid I can't do it in time. 20). I'm afraid I don't understand you.

TONE GROUP 3

Attitude:

In statements: conveying personal concern or involvement, lively interested, more airy and lighter in mood than when said with TONE GROUP 1 and 2 (with low head querulous);

special questions: lively, interested, with low head somewhat unpleasantly surprised;

in general questions: mildly surprised acceptance of the listener's premises, willing to discuss though sometimes impatient that such discussion should be necessary;

in imperatives: sounding warm;

in exclamations: very emotional.

Pattern 1. HIGH FALL (+ TAIL)

Statements:

1. Do you know Basil Fish?

No, I don't.

2. Why didn't you buy the picture?

Much too expensive

Special questions:

1. I saw the queen yesterday.

Where?

2. Let's paint one of the walls pink.

Which of them, do you think?

General questions:

1. You are too late.

Am I?

2. John's generosity is amazing.

Is it generosity do you think?

3. They can't go after all.

Pity, isn't it?

Commands:

1. May I borrow your pen?

Yes, do.

2. I love salted almonds.

Take a couple of handfuls.

3. The paper is too big for the envelope.

Fold it then, you helpless man.

Exclamations:

1. Will you have a drink?

Thank you, I'd love one.

2. Have you taken over your new house?

Heavens yes! Ages ago!

Pattern 2. LOW PRE-HEAD + HIGH FALL

Statements:

1. What did you think of the show?

It was wonderful!

2. You can't eat all that.

Oh, but I can. I'm starving.

Special questions:

1. You must do it.

But how?

2. I know all about it.

But how can you know?

General questions:

1. They both passed the exam.
2. We'll never be ready by Monday.

Oh, did they?
Shall we postpone the meeting then?

Commands:

1. Pat's being very obstinate.

Then you be obstinate too.

Exclamations:

1. May I use your phone?
2. I owe you an apology.

By all means.
I should think so indeed.

Pattern 3. LOW HEAD + HIGH FALL

Statements:

1. Peter came early.
2. Why didn't you say you'd won?

Well, so did I.
I didn't know I had. I'm just
as surprised as you are.

Special questions:

1. I told him he was a fool.
2. I'm going to emigrate.

What did you say that for?
When did you decide to do that?

General questions:

1. I doubt whether David would subscribe.
2. You are not very good at it, are you?
3. He paid five thousand for that house.

Is it fair to expect him to?
Have I ever pretended otherwise?
It's absolutely ridiculous, isn't it?

Commands:

1. I don't want to go alone.
2. I've lost my invitation.

Come along with us then.
We'll write and ask them to
send you another one.

Exclamations:

1. Look, it works.
2. You are a bit grumpy today.

So it does, how very odd.
Not in the least.

TONE GROUP 4

Attitudes:

in statements: conveying personal concern, sounding light, airy, warm but without the disgruntled effect;

In special questions: sounding interested, brisk, business-like;

in general questions: mildly surprised acceptance of the listener's premises, sometimes sounding sceptical:

in imperatives: sounding lively, suggesting a course of action to the listener;

in exclamations: conveying mild surprise but without the affront of partners.

Pattern 1. STEPPING HEAD + HIGH FALL

Statements:

1. What's the time, please?
2. Here use my pen.

I don't know. I suppose it's about 12.
Thank you very much. Mine seems to be out of ink.

Special questions:

1. I've just seen that new musical.
2. Underneath the Arches.
3. What was that you said?

What is it called?
What did you think of it?
Where did you go for your summer holiday?

General questions:

1. John says he has an alibi.
2. I can't help being right, can I?
3. It's not so bright now, is it?

Can he prove it?
But must you always be so smug about it?
It looks as if it's going to rain, doesn't it?

Commands:

1. I can't think what to say.
2. What shall I do with this?

Don't say anything at all.
Leave it entirely to me.
Put it in the waste-paper basket.

Exclamations:

1. We'll go there on Friday.
2. I'm sorry to have voted against you.

The sooner the better.
A fine friend you turned out to be.

Pattern 2. SUCCESSION OF HIGH FALLS

Statements:

- | | |
|--------------------------------------|--|
| 1. What was the party like? | The food was terrible, I'm sorry to say. |
| 2. He said he knew nothing about it. | But I told him myself. |

Special questions:

- | | |
|--|-------------------------------------|
| 1. Oh, I know he couldn't help it. | Then why are you so angry with him? |
| 2. I found your book in the green-house. | How on earth did it get there? |

General questions:

- | | |
|-----------------------------------|---|
| 1. I bumped into Alice yesterday. | Did you notice how thin she's become? |
| 2. That's not very convincing. | Well, can you think of a better argument? |
| 3. Have you heard about Alex? | Isn't it incredible? |

Commands:

- | | |
|----------------------------|--------------------|
| 1. Of course, he'll agree. | Don't be too sure. |
|----------------------------|--------------------|

Exclamations:

- | | |
|--------------------------------|-------------------------------|
| 1. He is an absolute swindler. | Oh, I say! For Heaven's sake! |
| 2. Here's a cheque for you. | Thank you most awfully. |

Pattern 3. HIGH PRE-HEAD + HIGH FALL

Statements:

- | | |
|-----------------|------------------|
| 1. Was it easy? | Surprisingly so. |
|-----------------|------------------|

Special questions:

- | | |
|-------------------------------|-----------------|
| 1. It's no use asking Philip. | Well, who then? |
|-------------------------------|-----------------|

General questions:

- | | |
|------------------------------|--------------------------|
| 1. Well, it looks like mine. | But is it yours in fact? |
|------------------------------|--------------------------|

Commands:

- | | |
|----------------------------|-----------------------|
| 1. Shall I ask him to tea? | By all means ask him. |
|----------------------------|-----------------------|

Exclamations:

- | | |
|---------------------------|---------------------------|
| 1. Looking for me, Terry? | Oh, there you are, Peter? |
|---------------------------|---------------------------|

TONE GROUP 6

Attitudes:

Statements: encouraging further conversations, guarded, reprovably critical, resentful, deprecatory (задабривающий, просительный).

Special questions: (with the nuclear tone on the interrogative word) wondering, mildly puzzled, (with the nuclear tone following the interrogative word) very calm, but very disapproving and even menacing (угрожающий).

General questions: disapproving, sceptical.

Commands: (beginning with don't) reprovably critical, deprecatory, resentful (обиженный, возмущенный), (in a few short commands) calmly, warning, exhortative (увещательный).

Interjections: sometimes reserving judgement, sometimes calm, casual acknowledgement.

Pattern 1. LOW RISE ONLY

Statements:

1. Did you catch the last train?
2. What does a haberdasher sell?

Drill:

- Just.
Shirts, ties, socks, gloves.

Special questions:

1. When's the meeting due to take place?
2. The meeting is at five.

- When? (Why, at five.)
When? (I thought it was at 6)

Commands:

1. But how do you do it?

Watch (like that).

Exclamations:

1. It's half past ten.

Well (We're not in a hurry).

Pattern 2. LOW RISE + TAIL

Statements:

1. Do you ever go to the club?
2. Tony's always late.

- Sometimes.
Last week he was on time.

Special questions:

1. How old are you?

How old am I?
(How old do you think?)

General questions

1. I thought she was pretty.

Did you?

Exclamations:

1. Your change, sir.

Thank you.

Pattern 3 . LOW PRE-HEAD + LOW RISE (+TAIL)

Statements:

- | | |
|---------------------------------|--|
| 1. Have you been there? | I have. |
| 2. I wonder if they sell socks. | You could enquire. |
| 3. That's my final offer. | If that's the way you want it
(there's nothing more to say) |

Special questions:

- | | |
|--------------------------------|------------|
| 1. I went with Mr. Spang. | With who? |
| 2. There's someone to see you. | Who is it? |

General questions:

- | | |
|----------------------------------|---------------------------------|
| 1. Oh, good! Breakfast in bed! | Do you like breakfast in bed? |
| 2. I can't find my key anywhere. | You haven't lost it (have you). |

Commands:

- | | |
|---------------|-------------------|
| 1. Thank you. | Don't mention it. |
|---------------|-------------------|

Exclamations:

- | | |
|-----------------------|------------|
| Is that really yours? | Of course. |
|-----------------------|------------|

Pattern 4. (LOW PRE-HEAD) + LOW HEAD + LOW RISE (+TAIL)

Statements:

- | | |
|----------------------------------|-------------------------------|
| 1. Let me get you some more tea. | You're very kind. |
| 2. How much did you win? | About a thousand pounds. |
| 3. What will they think of me? | You mustn't take it to heart. |

Special questions:

- | | |
|-------------------------------------|--|
| 1. I don't agree. | Why not? |
| 2. Shut the door for heaven's sake. | Just who do you think you
are talking to? |

General questions

- | | |
|---|--|
| 1. Let's use it now. | Wouldn't it better to wait till it's cold? |
| 2. He says he'll never speak to me again. | He doesn't really mean it,
(does he)? |

Commands:

- | | |
|---|---|
| 1. I don't think I can dive from that height. | Have a shot at it (Peter's done it). |
| 2. I'm sorry. | Well say it as if you meant it. |
| 3. I'm terribly sorry. | Don't apologize. (It could
happen to anybody). |

Exclamations:

- | | |
|----------------------|---------------------------------|
| I. I can't help you. | Very well. (We'll do it alone). |
|----------------------|---------------------------------|

EXERCISES

1. Read the following conversational situations using Tone-group 6. Concentrate your attention on the intonation of the replies.

LOW RISE only

STATEMENTS (*not categoric, non-final, reserving judgement, encouraging further conversation*)

Verbal Context

Drill

Have you heard about Max?
You know where John lives?
Whose book is this?

No.
Yes.
Mine.
Jack's.
Joan's.
Tom's.
John's.
Jean's.
Ann's.

How many pencils have you got?

One.
Two.
Three.
Four.
Five.

SPECIAL QUESTIONS (*wondering, mildly puzzled*)

How must I do it?
You must do it this way.
Which is William's book?
William's is the blue book.
Who's coming this Friday?

How?
How?
Which?
Which?
Who?

IMPERATIVES (*calmly warning, exhortative*)

(To someone in the way.)
(Photographer to sitter.)
(Teacher to class.)

Mind.
Smile.
Start.
Stop.
Go.

EXCLAMATIONS (*encouraging further conversation, reserving judgement, expressing calm, casual acknowledgement*)

John says he can't come.
It's half past ten.
The car's here.
Shall I ring the bell?

Oh!
Well!
Good!
Please!

LOW RISE + TAIL

STATEMENTS (*not categoric, non-final, encouraging further conversation, reserving judgement*)

Verbal Context

Aren't they rather expensive?
Can Tommy come to tea tomorrow?
I'm going to use my old one
Will you be able to fetch them?
He's late again
Count as far as you can.

Drill

Some of them are.
Maybe he can.
That should be all right.
Probably I shall.
That's all right.
Thirteen, fourteen, fifteen,
sixteen, seventeen, eighteen, ...

SPECIAL QUESTIONS (*wondering, mildly puzzled*)

That one is yours.
His name was William.
Richard's due at eleven o'clock.
How old are you?

Which one?
What was that?
When is he due?
How old am I?

GENERAL QUESTIONS (*disapproving, sceptical*)

They are arriving next week.
It's very important.
You were quite wrong about it.
The Smiths weren't invited.
I thought she was pretty.

Are they?
Is it?
Was I?
Weren't they?
Did you?

IMPERATIVES (*calmly warning, soothing*)

(*Mother to a small daughter who is overexcited.*)

(*Father to a small son who is riding his bicycle a little too fast.*)

(*Mother to a small son who is teasing a puppy.*)

Steady.

Slowly.

Gently.

EXCLAMATIONS (*encouraging further conversation; reserving judgement; expressing calm, casual acknowledgement*)

He just can't be bothered.
Your change, sir.
I've finished my work.
Good morning, sir.

Pity!
Thank you!
Splendid!
Morning!

LOW PRE-HEAD + LOW RISE (+ TAIL)

STATEMENTS (*not categoric, non-final, encouraging further conversation, reserving judgement*)

Verbal Context

Drill

How about asking Max to join us?
Can you turn up at nine on
Tuesday?
D'you think the proposal is
reasonable?
Martin says the answer's six.

He ought to be able to get away.

As a rule I can.

On the whole it's quite fair.
I suppose that's the right answer.

IMPERATIVES (*calmly warning, exhortative*)

(*Response to a knock at the door.*)

(*Teacher to a student practising pronunciation.*)

(*Doctor to a patient.*)

Come in

Again.

Relax.

EXCLAMATIONS (*reserving judgement, expressing calm, casual acknowledgment*)

Is it really yours?
Shall we meet at ten?
Good morning, sir!
I'll bring it tomorrow.

Of course!
All right!
Good morning!
Many thanks!

2. Read the verbal context below. Reply by using one of the drill sentences. Pronounce it with Tone-group 6. Say what attitude you mean to render:

Verbal Context

Drill

What do you think of the picture?
Do you play the piano?
Do you think the English climate is
changeable?
Why is your garden so beautiful?
Do women smoke?
Do students dance?

Fine.
No.

Quite.
Work.
Some.
Many.

Do you do your morning exercises?
What's your nationality?
What does it cost?
Where are you going next week?
When's your birthday?
What's your hobby?
What's your favourite month?
Do you speak French?
Can you call on me tomorrow night?
Will you be able to do it?
Nobody goes to see him.
Pity, they didn't like it.
Did she see him yesterday?
How many English books have you got?
Will he ring her up?
Do you get up early in the morning?
Thank you very much.

What are they doing?
He is at home after four.
You should do it like this.
Which is Benny's coat?
Lucy is coming to Moscow.
Where shall we meet?
I stop here.
I'm thirty.
You should write to her at once.

Come round at five.

Who gave it to you?
I'll finish it by Sunday.
He is a writer.
Your train goes from King's Cross station.
The train leaves at two.
The pen is in that box.
Someone wants you on the phone.
He wasn't there.
There's a concert this evening at the club.

Sometimes.
Russian.
Fourpence.
Moscow.
Monday.
Music.
January.
Certainly.
Maybe.
Probably I shall.
Mother does.
I like it.
She did.

A few.
Perhaps.
As a rule.
You're welcome.
It was nothing.
What?
When?
How?
Which?
Who?
Where?
Why, may I ask?
How old are you?
Who should I write to?
What time do you want me to come?
Who gave it to me?
By what day?
He is what?

From which station?
At what time?
In what box?
Who is it?
Where was he then?
Is there?

I can't go there.	Can't you?
I'm making a new dress.	Are you?
We haven't been to the club for ages.	Haven't we?
I'm sure it's the plug.	Is it?
We're going to be late, I'm afraid.	Are we?
I've entered this Institute.	Have you?
I wasn't lucky at the exams.	Weren't you?
She has some palatalization of the sound [m] in the word "milk".	Has she?
Everybody is present today.	Really?
<i>(Photographer to a sitter.)</i>	Still.
What shall we do to improve our English?	Read.
John says he can't come.	Oh! (Why not?)
We'll be there by seven.	Well!
Something has gone wrong with my electric iron. Can you put it right?	Of course!
Here you are.	Thanks!
Ann, please bring some more milk from the kitchen.	Right!
Your book, Mary.	Thank you!
Good morning, Tom.	Morning!
I've passed this exam.	Wonderful!
I can't see it from behind you.	Pardon!
Hallo, Jane.	Hallo!

3. Pronounce the drill sentences of exercise 2 with Tone-Group I.

4. Work in pairs. Respond to the following verbal context using Tone-groups 1 and 6. Observe the difference in attitude.

Model: I'm well now. **Are you?**

I'm well now. **Are you?**

1. She is at home. 2. It's already six. 3. I can come at nine. 4. She is leaving tomorrow. 5. Tom is coming on Saturday. 6. Jane is at home. 7. I've got "good" in English. 8. I'm going now. 9. I must leave you. 10. I've got no mistakes. 11. My brother is a doctor. 12. I'm already twenty. 13. I see him very often. 14. She is waiting for you. 15. Helen is ill. 16. I don't like this book. 17. She is from the Crimea. 18. I can't help you. 19. You have too many mistakes. 20. I can't switch on the cassette-recorder.

TONE GROUP 7

Attitude:

In statements: soothing, reassuring, hint of great self-confidence and self-reliance (in echoes), questioning with a tone of surprise and disbelief.

In special questions: (with the nuclear tone on the interrogative word) puzzled, (in echoes) disapproving, otherwise sympathetically interested.

In general questions: genuinely interested.

In commands: soothing, encouraging, calmly patronising.

In interjections: airy, casual, but encouraging, often friendly, brighter than when said with TONE-GROUP 6.

Pattern 1. (LOW PRE-HEAD)+STEPPING HEAD + LOW RISE + (TAIL)

Statements:

- | | |
|--|---|
| 1. I hate climbing ladders. | It's all right. You won't fall. |
| 2. I must pay you what I owe you. | There's no hurry. Whenever it's convenient. |
| 3. Tell me, doctor. Is he badly hurt? | Nothing at all serious. Just a few bruises. |
| 4. I've decided to reject his application. | After you've heard what I have to say
(You'll change your mind, I think) |

Special questions:

- | | |
|---------------------------------|---|
| 1. I leave tomorrow morning. | What train are you thinking of catching? |
| 2. Steven is going to retire. | Who do you think will take over from him? |
| 3. He is sitting on the carver. | He is sitting on the what? |

General questions:

- | | |
|-----------------------------------|--|
| 1. I'm going to do some shopping. | Can I come too? |
| 2. I'd love you to come. | Are you taking the car? |
| 3. I suppose I'll have to. | We don't need so many, do we? |
| 4. What time will you call round? | Shall we say five o'clock? (or is that too early for you?) |

Commands:

- | | |
|----------------------------------|--------------------------------|
| 1. I just can't quite manage it. | Well keep trying. |
| 2. I'm just going. | Have a good time. |
| 3. I really must be off. | Don't let me detain you, then. |

Exclamations:

1. Have a good holiday.
2. I'll be back later.
3. You've got the wrong number.

And you!
Good-bye for the present.
Sorry, you've been troubled.

Pattern 2. (HIGH PRE-HEAD) + LOW RISE + (TAIL)

Statements:

1. Do hurry up.
2. But I may spill some.
3. Any time to spare on Sunday?
have.)

I'm coming.
If you go carefully, you won't.
For once in a while (I think I

Special questions:

1. I said nothing of the kind.
2. He was treated by an osteopath.

What did you say then?
By who did you say?

General questions:

1. When can I call for it?
2. We had a splendid game.
3. Why have you taken that one?

Would Friday suit you?
Did you win by the way?
This is mine (isn't it)?

Commands:

1. Whatever shall we do?
2. Good bye for now.

Don't panic.
Look after yourself.

Exclamations:

1. I'm leaving now.
2. You're an old fool.

Good day to you.
I beg your pardon. (How dare
you say that?)

EXERCISES

1. Read the following conversational situations using Tone-group 7. Concentrate your attention on the intonation of the replies.

(LOW PRE-HEAD +) STEPPING HEAD + LOW RISE (+ TAIL)

STATEMENTS (*not categoric, non-final, soothing, reassuring*)

Verbal Context

Shall I buy the TV-set?
The furniture is new but not
quite modern.
I'd like to have a bite.

Drill

If you don't find it too expensive.
It doesn't matter all that much.
Perhaps we'll go to a restaurant
for a cup of coffee.

SPECIAL QUESTIONS (*sympathetically interested, puzzled*)

Benny is eager to have a rabbit.

Where do you intend to keep the animal?

It took me four hours to do the exercises.

It took you four hours to do what?

GENERAL QUESTIONS (*interested*)

Henry Sandford is my brother-in-law.

Is your brother-in-law a doctor?

You are going to the post.

Have you any letters you'd like me to post?

IMPERATIVES (*soothing, encouraging, calmly patronising*)

Shall I read the words?

Be careful to pronounce distinctly the word "thirteen".

EXCLAMATIONS (*encouraging, airy, friendly*)

I've arranged your lecture for tomorrow. Terribly sorry for giving you all that trouble.

2. Read the following conversational situations. Concentrate your attention on the intonation of the reply. Pronounce it with Tone-Group 7. Say what attitude you mean to render:

Verbal Context

Drill

STATEMENTS (*not categoric, non-final, soothing, reassuring*)

Tell me, doctor. Is he badly hurt?

Nothing at all serious.

Just a few bruises.

I don't think I'll ever do it.

You will. It's just a matter of practice.

I hate climbing ladders.

It's all right. You won't fall.

I must pay you what I owe you.

There's no hurry. Whenever it's convenient.

I've told Andy about the meeting.

So that he won't forget.

(Drop him a line to confirm it.)

Don't make up your mind now.

Think about it again.

Since you insist.

SPECIAL QUESTIONS (*sympathetically interested*)

He is sitting on the carver.
Alice is on the phone.
Stevens is going to retire.

I'm afraid they've gone out.

He is sitting on the what?
Who does she want to speak to?
Who do you think will take
over from him?
How soon will they be back?

GENERAL QUESTIONS (*interested*)

Here's my new hat.
I'm going to do some shopping.

May I try it on?
Can I come too?

IMPERATIVES (*soothing, encouraging, calmly patronising*)

I really must be off.
I'm just going.
What a nuisance it all is.

I just can't quite manage it.
Am I disturbing you?

Don't let me detain you, then.
Have a good time.
Don't worry.
(It's not for much longer.)
Well, keep trying.
No, sit down.
No, come in.
No, but shut the door.

EXCLAMATIONS (*encouraging, airy, friendly*)

Good-bye, Mr. Smith.
At last I've got it right.
Have a good holiday.
I'll be back later.

You've got the wrong number.
More tea?

My name's Lumpkin.

Pleasant and interesting journey.
Well done.
And you.
Good-bye for the present.
See you, then.
Sorry you've been troubled.
No thanks.
No, thank you.
I beg your pardon. (Would
you mind saying that again?)

3. Listen to your fellow-student reading the replies given above. Tell him what his errors in the intonation are.

4. Read the verbal context below. Reply by using one of the drill sentences. State the communicative type of the sentences. Pronounce them with Tone-group 7. Say what attitude you mean to render:

Verbal Context

Are you quite well prepared for your exam?
Shall we write a dictation tomorrow?
I'll give a talk on Cronin.
Kitty, why are you so slow?
When shall we start?
Are you ready to go?
He is leaving for London.
I don't think I'll speak to him today.
Look at this dictation.
My pen won't write.
I am so tired.
I can't do it alone.

Oh dear, oh dear!
Who am I talking to?
What's our home task?
I'm going to the stadium.

Wait a little. I'll put on my coat.
My friend is a teacher.
I'm going to a dance tonight.
The cake tastes good.
Hope to see you some day.

Something has gone wrong with the electric iron.
I'm sorry but I can't go to the cinema with you.
I never smoke in the morning.
Our garden is not so beautiful as yours.
I've just come from Paris.
I am from Poland.
I'll go to the country today.
I can't do it.
It's so hot here.
I am going for a walk.
I am cold.
A button has come off my coat.

Drill

Not quite.
I believe so.
Since you are fond of him.
I'm not slow.
Any time that suits you.
I shan't be a moment.
Leaving for London?
Why not?
Whose is it?
What's wrong with it?
Why don't you have a rest?
Why don't you ask your friend to help you?
What's the matter?
Who are you talking to?
What's your home task?
Do you have time to go in for sports?
Do you think it's cold today?
Are you a teacher also?
Do you like dancing?
Will you have some more?
Will you invite me to your evening party?
Can you put it right?

Are you very busy today?

Does your wife smoke?
Have you any flowers in it?

Is Paris as large as London?
Do you live in Warsaw?
Don't be silly. The frost is severe.
Try it again.
Open the window.
Don't be long.
Shut the door.
Sew it on.

There is a new film this evening
at the club.
I can't hear what you are saying.
What a frightful storm.
I'll start in half an hour.
I'm just going.
Have a good holiday.
I'll take my exam tomorrow.
More tea?
I'll see you on Sunday.

Let's go and see it.
Switch off the radio then.
Don't be afraid.
Don't be late.
Have a nice time.
And you!
Good luck, my boy!
No, thank you.
Right you are!

5. Say the same replies with Tone-group 2. Observe the difference in attitude.

6. Read the text silently to make sure you understand each sentence. Split up each sentence into intonation-groups if necessary. Underline the communicative centre and the nuclear word in each phrase. Mark the stresses and tunes. Finally practise reading your corrected variant:

When you enter our sitting-room, the first thing you notice is the large window opposite the door. On the left is an armchair with a small table by it. On the table are some books and an electric table-lamp. There are two other armchairs in the room and a settee.

"Aren't there any small chairs?"

"Only one, which is next to the radio-set, opposite the window. I have also a small cassette-recorder, which I keep in my bedroom."

"Have you many cassettes?"

"Quite a lot... The mantelpiece is on the right of the window and next to it is a bookcase."

"Do you read a lot?"

"Yes, everybody in our family likes reading. There are books in every room."

"What else is there in the room?"

"Nothing else. We don't like a lot of things in our room."

ENGLISH LINGUAPHONE COURSE

AFTERNOON TEA

"Good afternoon, Mrs. White, how are you?"

"Very well indeed, thank you, and how are you?"

"Quite well, thank you. Won't you sit down? Excuse me, please. I think that's my niece at the door."

"Hallo, Betty, dear! I'm so glad to see you. You do look well. I don't think you've met each other before. Let me introduce you. This is my niece, Miss Smith. Mrs. White, Mr. White."

"How do you do."

"How do you do."

"And now let's have some tea. How do you like your tea, Mrs. White, strong or weak?"

"Not too strong, please, and one lump of sugar. I like my tea rather sweet, but my husband prefers his without sugar."

"Well, what's the news, Mr. White? How's business?"

"Pretty good, thank you. And how are things with you?"

"Well, not too good, I'm afraid and going from bad to worse. In fact, it's the worst year we've had for a long time."

"I'm sorry to hear that. I hope things will soon improve."

"Yes, let's hope for the best. And how's your nephew Richard getting on?"

"Oh, he's getting on quite well, thank you. He's staying in the country just now with his Uncle William and his cousins."

"How long is he going to stay there?"

"I don't know exactly, but he's having a very pleasant time and it's doing him a lot of good, so the longer he stays, the better."

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 behind the settee. On the settee there are two cushions. The fireplace is at the other end of the room. On each side of the fireplace there's an armchair. 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 above it an oval mirror. On the right you can see a standard lamp. Opposite the fireplace you can see a small table with an ash-tray and some newspapers on it. By the table there's a small chair. On the extreme right there's a radio-set. The floor is covered with a beautiful thick carpet. An electric 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.

THE BROWNS' DINING-ROOM

In the dining-room we have our meals: breakfast in the morning, lunch in the middle of the day, tea in the afternoon, and supper or dinner in the evening.

Here you see Mr. and Mrs. Thompson who've just arrived from abroad and are having dinner with the Browns. The host, Mr. Brown, is sitting at the head of the table, and the hostess, Mrs. Brown, is at the other end. Mr. and Mrs. Thompson are sitting on either side facing each other.

The dining-room table is covered with a white cloth. The maid has laid the table in the usual way, and has put the right number of knives, forks, spoons and glasses for each person. There's also pepper and salt, oil and vinegar, and mustard. On the left of each person is a table

napkin and a plate with a roll on it. In front of the host there's a carving-knife and a fork.

On the sideboard the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas, according to the season. The mistress of the house has just served the soup. After this there'll be fish, meat or poultry with vegetables, then a sweet, and perhaps cheese and biscuits to finish with.

SEASONS AND WEATHER

The year is divided into four seasons: spring, summer, autumn and winter. In spring nature awakens from its long winter sleep. The trees are filled with new life, the earth is warmed by the rays of the sun, and the weather gets gradually milder. The fields and the meadows are covered with fresh green grass. The woods and forests are filled with the songs of the birds. The sky is blue and cloudless. At night, millions of stars shine in the darkness.

When summer comes the weather gets warmer still and sometimes it's very hot. It's the farmer's busiest season - he works in his fields from morning till night. The grass must be cut and the hay must be made, while the dry weather lasts. Sometimes the skies are overcast with heavy clouds. There are storms with thunder, lightning and hail.

Autumn brings with it the harvest time, when the crops are gathered in and the fruit is picked in the orchards. The days get shorter and the nights longer. The woods turn yellow and brown, leaves begin to fall from the trees, and the ground is covered with them. The skies are grey, and very often it rains.

When winter comes, we're obliged to spend more time indoors because out-of-doors it's cold. We may get fog, sleet and frost. Ponds, lakes, rivers and streams are frozen, and the roads are sometimes covered with slippery ice or deep snow. The trees are bare. Bitter north winds have stripped them of all their leaves.

ENGLISH INTERMEDIATE COURSE

AFTER THE EXAMS

- What do you think of the exams, Pete? I reckon they were dead easy.
- Maybe they were easy enough for you but they were much too hard for me.
- Oh, come on. You've probably done better than you think.
- No, I'm dead certain I've failed in Latin, and most likely in French and History too. Thank goodness it's all over though. We can forget about it now - at least until the results come out.
- Yes. Now I can get on with reading all the books I've been wanting to read for months, but haven't had time for.
- What! ...Well, it's up to you, I suppose, but I've had enough of reading; I'm not going to open another book for months. Don't you think we all deserve a break?
- Well, yes... I'll take a day or two off perhaps. And I think I'll come to Bob's sister's party tomorrow night. But if I'm going to university in October. I'll have to get down to some serious work again pretty soon.
- I've got to get through the A level exams first. I'll worry about university if and when I ever get there.
- That's the trouble with you. You always try to do everything at the last minute.
- And you're too serious; that's your trouble. You never stop swotting.
- Well, I like reading.
- And I can't stand it. I don't know why I decided to try to go to university in the first place. I think I'll run away and join the army or something.

LINGUISTIC TALENT

- Why weren't you at the German class last night, Joan? Have you given up?
- Well, no... I came back late yesterday and found Simon asleep in the chair. He'd been writing reports all day long and he was too worn out to go out again, so we gave a lesson a miss.
- You've missed quite a lot of lessons lately, haven't you? Are you losing your enthusiasm?
- Yes, I'm afraid so. Neither Simon nor I have a gift for languages. People just laugh at us when we attempt to speak German. How did you and Eric pick it up so quickly and easily? You've hardly been in Germany a month.
- It was neither quick nor easy, I assure you. We'd both studied the language before we came, and we only needed to brush it up a bit.
- Anyway, all our friends here speak English fluently so we don't really need to learn German.
- Well, Eric and I have been both learning and teaching languages for years and we enjoy it immensely.
- Well, keep it up! I'm all for teaching foreigners English, if it saves me the trouble of learning foreign languages myself.

THE SEASON OF CHANGE

- Good evening, Mrs. Jones. It's become quite chilly all of a sudden, hasn't it?
- Yes, I think the summer is over at last and winter's on the way.
- The nights are certainly drawing in. It gets dark soon after tea-time now. I suppose we'll be lighting the fires again in a few weeks.
- I'm really looking forward to sitting by a blazing coal fire again. I don't mind the winter nights as long as the house is cosy and warm, and I adore the crisp, fresh autumn air.

- So do I. I much prefer autumn and winter to summer. I can't stand the heat. Do you remember that heat-wave we had in July? It got so hot that I couldn't go to sleep at night and the milk turned sour before you could put it in the fridge.

- I used to love the summer, but now I'm growing older I like it less and less.

- Well, we're all getting older; there's no doubt about that. The summers seem to flash past faster and faster every year.

- Have you noticed the old oak trees in the lane? The leaves have turned yellow already. They look quite beautiful.

- When the leaves change their colour, everyone says how beautiful they look. My hair was yellow once and now it's going grey, but no one says it looks beautiful any more.

- Never mind, Mrs. Smith. The trees will be losing their leaves in a few weeks. At least you aren't going bald.

CAREER PROSPECTS

- How have your two sons been doing at school lately, Andy?

- Terrible! James never starts working, and Malcolm never stops working.

- You're joking, of course. I hear that Malcolm is likely to win all the prizes in the exams this year.

- Yes, so his teachers say. But he deserves to do well. He's always been so conscientious and hard-working, and he's been slaving at his books every evening for months on end recently. He wants to go to Oxford University next year.

- Maybe he'll become a university lecturer himself eventually.

- Maybe. But I think he studies too hard; I sometimes wish he'd go out and enjoy himself for a change.

- Yes... What about the younger one?

- Well, James' teachers say that he has ability, but that he's too inconsistent and that he rarely does his best. In other words, he's not

bad when he makes an effort, but he's too idle. He couldn't care less about exams. He does his homework in ten minutes every evening and then rushes out to play tennis.

- He's crazy about tennis, isn't he? Perhaps he can make his fortune at it. You can make more money from sport than from an old-fashioned profession these days.

- So I believe. But my wife always worries about the children's future. She wants James to give up tennis and study law, but I don't believe in forcing boys to take up careers they're not cut out for. I wonder how James'll develop in a couple of years' time!

THE WEATHER FORECAST

- The weather forecast hasn't been given yet, has it?

- I don't think so. I haven't heard it yet.

- Turn the radio up, please. There'll probably be a report in a few minutes. It's almost one o'clock.

- My hands are full: I can't turn it up.

- All right. I'll do it myself. This sounds like the end of a programme.

...You've been listening to "Music for Everyone". And now here is a special message from our motoring unit. On the A-5 at the Buckinghamshire, where strong winds have blown several trees onto the road, driving is very dangerous. According to our reports, there have been several accidents: a man died when a tree fell and crushed his car. The accident happened at the junction of the A-5 and the A-43 about six miles north of Buckingham. Drivers are advised to avoid this area, since the traffic is very heavy and delays of up to thirty minutes are expected. And now here's the weather forecast for the next 24 hours until midday tomorrow. Rain will continue in all areas until late tonight, but will die away gradually. Tomorrow will be sunny in the East; in the West there'll be showers and bright periods. Temperatures will be between 17 and 18 degrees Centigrade, that is 63 and 67 degrees Fahrenheit.

SUPPLEMENT 1

SAMPLES OF THE PHONETIC ANALYSIS

1. If you are to analyse an isolated sentence, first state its communicative type. If it is a piece of a text, comment on its character (whether it is a monologue, a dialogue or a polylogue) and then analyse it sentence by sentence.
2. State the number of intonation groups in each sentence and support your decision by the necessary rule(s).
3. Mark all stressed words, the communicative centre, the nuclear tone (don't forget to justify your choice of the nuclear tone) and identify the components of each intonation structure.
4. Mark all cases of assimilation and characterise them.
5. Mark all cases of reduction and characterise them.
6. Write the tonogram of the sentence.
7. Read the sentence or extract observing all the phonetic peculiarities.

1. In front of the house there is a little orchard.

[ɪn frʌnt əv ðə haʊs | ðəɪz ə lɪtl ɔ:tʃəd]

1. From the point of view of communication it is a statement with an adverbial phrase at the beginning.
2. There are two intonation groups in this sentence as an adverbial phrase in this position usually forms a separate intonation group.
3. The stressed words in the first intonation group are "front" and "house", the communicative centre is "house". It is pronounced with the low-rising nuclear tone according to the rule that adverbial phrases at the beginning of sentences are usually pronounced with the low-rising or mid-level nuclear tones. The pre-head is [ɪn], the head is [frʌnt əv], the nucleus is [haʊs].

The stressed words in the second intonation group are "little" and "orchard". The communicative centre is "orchard", it is pronounced with the low-falling nuclear tone as the statement expresses a complete thought. The pre-head is [ðəɪz ə], the head is [lɪtl], the nucleus is [ɔ:], the tail is [tʃəd].

4. As for the cases of assimilation, I'd mention:

- partial devoicing of sonorant "r" after voiceless "f" in the word "front" (partial, progressive assimilation);

- lateral plosion in the word "little" (partial, regressive assimilation);

5. As far as reduction is concerned there are a few cases of reduced forms, such as:

of [ɒv] – [əv] - qualitative reduction;

the [ði:] - [ðə] - qualitative reduction;

there [ðeəɪ] - [ðəɪ] - the same;

a [eɪ] – [ə] - the same.

6. The tonogram of the sentence is the following:



2. *Kitty, you are late again this morning.*

[kɪtɪ | ju ə leɪt əɡeɪn ðɪs mɔːnɪŋ]

From the point of view of communication it is a statement with the direct address at the beginning and an adverbial phrase at the end of the sentence. Direct address in the above-mentioned position forms a separate intonation group. An adverbial phrase at the end of a sentence doesn't form a separate intonation group, and it is pronounced as an unstressed or half-stressed tail of the preceding nucleus. So this sentence contains two intonation groups.

The stressed word in the first intonation group is "Kitty". It is also its communicative centre. It is pronounced with the low-falling nuclear tone according to the rule that reads that direct address at the beginning is usually pronounced with the low-falling nuclear tone in a formal serious speech.

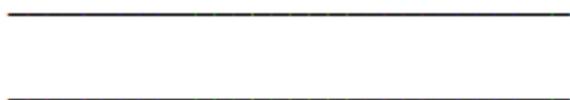
The stressed words in the second intonation group are: "late" and "again". The communicative centre is "again". It is pronounced with the low-falling nuclear tone as the statement expresses a complete thought.

There is one case of assimilation in this sentence: the alveolar [n] is replaced by the dental before [ð], [θ] (partial, regressive).

As far as reduction is concerned, I'd mention:

- quantitative reduction: you [ju] and are [ə].

The tonogram of the sentence is the following:



3. *Mary, will you help me to clean the flat?*

[mæəri | wɪl ju help mi tə kliːn ðə flæt]

From the point of view of communication, it is a question with the direct address at the beginning of the sentence. According to the rule, direct address in the above-mentioned position forms a separate intonation group.

So, this sentence contains two intonation groups. The stressed word in the first intonation group is "Mary". It is also the communicative centre of the sentence, and it is pronounced with the falling-rising nuclear tone according to the rule that reads that direct address at the beginning of the sentence is

pronounced with the falling-rising nuclear tone in a friendly conversation, or when you want to attract the listener's attention.

The stressed words in the second intonation group are "will", "help", "clean", "flat". The communicative centre is "flat". It is pronounced with the low-rising nuclear tone according to the rule that the intonation of a general question depends on the speaker's attitude towards the utterance. The low-rising nuclear tone shows that the speaker is genuinely interested. (Tone group 7)

As for the cases of assimilation, I'd mention:

- nasal plosion [help mɪ] (partial, regressive);
- partial devoicing [kli:n] (partial, progressive);
- alveolar [n] becomes dental before [ð]: [kli:n ðə] (partial, regressive);
- partial devoicing of sonorant [l] under the influence of voiceless [f] [flæt] (partial, progressive). As far as reduction is concerned, I'd point out several cases:
- quantitative reduction : you [ju];
- qualitative reduction: me [mɪ], to [tə], the [ðə].

The tonogram of the sentence:



4. *By the way, does your friend speak Spanish or Italian?*

[baɪ ðə wei dʌz jə frend spi:k spæniʃ | ɔ r itæljən]

From the point of view of communication, this is an alternative question with the parentheses at the beginning. As the rule reads, the intonation of parentheses depends on the speaker's attitude. If the speaker attaches importance to the parentheses, they form a separate intonation group and may be pronounced with any nuclear tone: Low Fall, Low Rise, Mid Level, Fall Rise.

The next part is an alternative question. According to the rule, alternative questions form two intonation groups.

This sentence consists of three intonation groups. The stressed word of the first intonation group is "way", it is also a communicative centre of it and it is pronounced with the low-falling nuclear tone, as the parentheses at the beginning may be pronounced with any nuclear tone.

In the second intonation group the stressed words are "does", "friend", "Spanish". "Spanish" is the communicative centre of the second intonation group, and it is pronounced with the low-rising nuclear tone according to the rule that reads that the first part of an alternative question is pronounced with the low-rising nuclear tone.

The stressed word in the third intonation group is "Italian", which is also the communicative centre of it, and it is pronounced with the low-falling nuclear tone as the second part of the alternative question.

I have found several cases of assimilation:

- partial devoicing in "friend" (partial, progressive);
- loss of aspiration in "speak" and "Spanish" (partial, progressive).

As for reduction, I'd single out: quantitative reduction in "your" [jɔ] and "or" [ɔr]; qualitative reduction in "the" [ðə].

The tonogram of the sentence:

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SOME NOTES WHICH ARE IMPORTANT FOR THE PHONETIC ANALYSIS

1. Some form-words in certain positions are not reduced though they are unstressed. They are:

- *prepositions when they are final or before unstressed pronouns:*

e.g. What can I do for you?

[wɒt kən ai du: fɔ: ju]

Two days are not enough for that.

[tu: deɪz ə nɒt ɪnʌf fɔ: ðæt]

Where does he come from?

[weə dəz hi kʌm frɒm]

They were 'not listening to him.

[θeɪ wəz nɒt lɪsnɪŋ tu: hɪm]

- *the following form-words and pronouns are never reduced :*

which, what, how, when, where, then, on, in, with, then, this, those, these, I, it, within.

- *the indefinite pronoun "some" in the meaning of "certain" is not reduced even if it is unstressed.*

- *auxiliary verbs in short answers* are not reduced, even when they are unstressed:

e.g. Who is on duty today? - I *am*. [ai æm]

What is there on the wall? - Pictures *are*. [pɪktʃəz ə:]

2. You know, that form-words in English unemphatic speech are usually unstressed. But *some form-words are stressed* in the following positions:

- *auxiliary and modal verbs at the beginning of the questions (in general and alternative questions):*

e.g. 'Were you tired last night?

'Do you 'take rooms | or 'stay at a hotel?

'Will you be 'nice and polite to him?

- *auxiliary and modal verbs in short answers to general questions:*

e.g. Have you ever been there? - Yes, I *have*.

Must I do this at once? - Yes, you *must*.

- *auxiliary and modal verbs in contracted negative forms:*

e.g. - Why, what's the trouble? -

- I '*don't* know, | but it '*doesn't* work.

- By the way, that is your car outside, *isn't* it?

- Yes, why?

- There '*isn't* much time left. I '*won't* be in time.

- *conjunctions are usually stressed if they are placed at the beginning of a sentence and are followed by an unstressed word:*

e.g. *When* he comes, | we'll 'finish it up.

'*If* he drives, | he may be here any moment.

- *the auxiliary verb 'to be' is stressed when it stands in the final position and is preceded by an unstressed subject:*

e.g. Here it *is*.

'There they *are*.

We 'don't know, | 'where they *were*.

- *prepositions which are placed at the beginning of the sentence before an unstressed word, become stressed under the influence of rhythm:*

e.g. There is a very 'cosy bedroom in their flat. || *In* it, | there is a 'thick carpet.||

- *personal pronouns in combinations of the type "So did I", "Neither could he" are stressed:*

e.g. - I didn't hear what he had said.

- 'Neither did *I*.

3. Words, belonging to notional parts of speech (such as: nouns, adjectives, notional verbs, numerals, adverbs, demonstrative pronouns, interrogative, emphasizing pronouns and absolute forms of the possessive pronouns) are usually stressed. But there are some cases when these words may be unstressed. Here we enumerate the most important of them:

- *when a word is repeated in the following intonation group, it is usually unstressed:*

e.g. - How many lessons have you missed?

- Two lessons.

- *the word-substitutes "one" and "ones" in such combinations as "good one", "black one", etc. are usually unstressed:*

e.g. You must go to the watchmaker. There is a 'very good one round the corner.

- *the pronoun "each" in the combination "each other" is always unstressed, while the word "other" may be stressed or unstressed:*

e.g. After 'all 'those difficulties | they have each other after all.

- *in geographical names, consisting of two words, the second of which is "avenue", "square", "road", "sea", "ocean" and some others, both words are stressed:*

e.g. 'Red 'Square, the Pa'cific 'Ocean, the 'Baltic 'Sea.

But if the second component is the word "street", it is usually unstressed:

'Lenin Street, 'Shakespeare Street.

- *the conjunction "as" in the constructions of the type "as well as", "as soon as", "as much as", etc. is not stressed:*

Her 'voice was as 'soft as his.

It's 'not as 'simple as that.

- *combinations "there is", "there are", "there was", "there were", "there have been", "there will be" are unstressed at the beginning of the intonation group,*

e.g. There was an atmosphere of joy and regret tonight.

Only a few days before there had been hope for them.

- *both components of the phrasal verbs such as "switch on", "sit down", "go on", "turn off" etc. are stressed,*

e.g. I 'won't 'give him up.

I'm 'not willing to 'let you out.

- *polysyllabic verbs with suffixes "-ate, -ize(-ise), -(i)fy" have the first syllable stressed:* to 'regulate, to 'organize, to 'criticize, to 'decorate, to 'memorize, to 'modify, etc.

- *reflexive pronouns are unstressed:* Let me introduce myself.

But emphasizing pronouns which coincide with reflexive pronouns in form, and which are used in apposition, are usually stressed:

e. g. I, | myself, | have seen him lately.

- *sentences containing asking to repeat are usually pronounced with the low-rising tone:*

e.g. Sorry?

Pardon? What did you say?

4. In some cases the word-stress is used for differentiation of a noun and a verb, which are similar in spelling. As a rule, nouns have the stress on the first syllable, verbs - on the second

e.g. ' present, n - to pre'sent, v

' comment, n - to comment, v

' subject, n - to sub'ject, v

' review, n - to re'view, v

' conduct, n - to con'duct, v

' transport, n - to trans'port, v

' accent, n - to ac'cent, v

' import, n - to im'port, v

' record, n - to re'cord, v

Exercise 1. Mark stresses, tunes and write tonograms of the following sentences. If necessary, consult the phonetic notes. Pay attention to the words in italics.

1). - I'm obliged to work tonight. - So am I. 2) *Among them there are* many famous actors. 3) His arms were *as powerful as* they had always been. 4) He said nothing at all *to* her. 5) He put them *out* of his mind. 6) He had *tantalised* her with talk of divorce. 7) And *there were* many others just *as devoted as* he. 8) He can take care of *himself*. 9) My mother, *herself*, has cooked this cake. 10) We share a mutual distrust of *each other*. 11) *If* you go with me, you know the rules. 12) - I *don't* mean to complain. - Neither do I. 13) And *as much as* she *didn't* want to leave France, she was grateful for the escape. 14) She wouldn't admit that *to* him. 15) He wanted to protect Liana *from* that. 16) At last she gave

up and got *out* of bed. 17). She wouldn't *tolerate* that. 18) But *there had been* not a word, not a line, not a sound since the first letter. 19). He knew, he had to protect her from *herself*. 20). - I was just enjoying the peaceful night. - So was *I*. 21). It must be difficult *for* you. 22). She looked *up* at him in surprise and sat *up* in her chair with a questioning look. 23). - I want to spend more time with you. - So do *I*. 24). He didn't really listened *to* her. 25). This article is easy and that *one* is difficult. 26). You *mustn't* interrupt me when I am speaking. 27). *Does* she make progress in her English? 28). Her husband *didn't* want to talk about it. 29). *When* he arrives, she greets him warmly. 30). After a while I put *up* with it. 31). *There'll be* an explosion eventually.

Exercise 2. Examine the columns of the following oppositions. Read them paying attention to the word accent in them:

import (n) – import (v)
export (v) – export (n)
insult (v) - insult (n)
increase (n) – increase (v)
compress (v) – compress (n)
perfect (adj) – perfect (v)
produce (v) – produce (n)
protest (n) – protest (v)
concrete (adj.) – concrete (v)

contract (n) – contract (v)
accent (v) – accent (n)
record (v) - record (n)
conduct (n) – conduct (v)
convict (v) – convict (n)
present (n) – present (v)
progress (v) – progress (n)
abstract (adj) – abstract (v)
absent (adj.) – absent (v)

SUPPLEMENT 2

SOME MATERIAL TO PRACTISE PHONETIC ANALYSIS

Analyse the following dialogues from the intonational point of view. You may have different versions of these dialogues. Discuss them in class and then listen to the tape to compare your version with the original.

Task 1. Intone the dialogue paying special attention to the intonation of special questions and complex sentences.

Sightseeing.

Bob: Where did you go yesterday?

Pat: In the morning we went to the zoo.

Bob: Where else did you go?

Pat: After we'd been to the zoo, we went to a museum.

Bob: What else did you see?

Pat: Piccadilly Circus.

Bob: Before you went on the river or after?

Pat: After. But before we saw Piccadilly Circus we'd walked along Oxford Street.

Task 2. Intone the dialogue, concentrating ON the Intonation of statements and gratitudes.

Our Rooms.

Jim: This is the second floor.

Here are your rooms.

Your rooms are six, seven and nine.

Mr. Hunt: Thank you.

Where are your suitcases?

Jim: Here they are.

Task 3. Intone the dialogue, concentrating on the intonation of general questions and compound sentences.

Used to Smoke

Harry: Do you smoke, Bob?

Bob: No, I used to smoke.

Harry: Do you drink?

Bob: No, not now. I used to drink. I'm married now and I have four children. I can't afford to drink and my wife won't allow me to smoke.

Task 4. Intone the dialogue concentrating on the intonation of imperative sentences. Study the use of weak forms.

Bored.

Judy: I don't know what to do or where to go.

Bob: Take yourself to the cinema.

Judy: I've no money.

Bob: Visit a friend.

Judy: I don't know who to visit. I haven't got any friends.

Bob: Take the dog for a walk.

Judy: No, I'd rather do nothing.

Task 5. Intone the dialogue concentrating on the intonation of direct address, imperative sentences, of the word "please

The Hotel Rooms.

Receptionist: Please sign the register, Mr. Hunt.

Jim, take the suitcases to the second floor.

Jim: Yes, madam.

Mr. Hunt: Here's the register. How much are the rooms, please?

Receptionist: A single room's forty pounds. A double room's 6 pounds,

Would you like a television in the room?

Mr. Hunt: Yes, please.

Task 6. Intone the dialogues concentrating on the intonation of compound and complex sentences.

- 1). - Where were you on Wednesday? I telephoned, but you weren't in.
 - I went to Wimbledon, to watch the tennis competition.
 - Did you enjoy yourself?
 - Yes, I did. The weather wasn't very good, but the tennis was thrilling.

- 2). - Can you play chess?
 - Yes, I enjoy chess very much. I was a chess champion when I was a child.
 - And are you still a champion chess player?
 - No, things have changed. In my last match I was beaten by a seven year-old child. I think she is a future champion.

Task 7. Intone the dialogue concentrating on the intonation of "thank you" and alternative questions. Is the dialogue formal or informal?

- Can I help you?
- Yes, I'm looking for some cheap shoes.
- The ones on that shelf are quite cheap.
- No, thank you. They are too shiny.
- Would you like to choose some from this shelf, then?
- Right, ... I've chosen these.
- Would you like to pay cash or by cheque?
- Cash, please.

Task 8. Intone the dialogues concentrating on the intonation of special questions and exclamatory sentences. Read the dialogues.

- a) "What's your name?"
 "My name's John."
 "How old are you?"
 "I'm thirty-five."
 "When's your birthday? "
 "It's on the tenth of December."
 "How many brothers have you ?"
 "I haven't any brothers at all."
 "How many sisters have you ? "
 "Just one."
- b) A: Look at this picture.
 B: How beautiful!
 A: Now look at this book.
 B: What a very big one!
 A: Look at the sun.
 B: Isn't it bright!
 A: Look at me.
 B: Oh dear!

Task 9. Give a phonetic analysis of the following extracts:

1). Most British telephone cards are plain green, but it's becoming a popular hobby in Britain to collect them. The first telephone cards, produced in 1976, were Italian. Five years later the first British card appeared, and now you can buy cards in more than a hundred countries. People usually start collecting them because they are small and light and do not need much space. It's also a cheap hobby for beginners.

2). Last Friday a judge told noisy Sally Carter that she will go to prison if she spends one more night in her home, because she makes so much noise. Sally, from Princeton Hill, kept her neighbours awake when she turned her television too high. The neighbours and local council officials asked her 77 times to turn the television down, but she refused to listen. After the judge's decision, Sally decided to sell her flat and move to another area.

3). "You can make me a nice cup of tea for a start," said Grandma to George. "Yes, Grandma," George said. George really disliked Grandma. "How much sugar in your tea today?" he asked her. "One spoon," she said, "And no milk..." George went into the kitchen and made Grandma a cup of tea with a teabag. He put one spoon of sugar in it and no milk. He stirred the tea well and carried the cup into the living-room. Grandma sipped the tea. "It's not sweet enough," she said. "Put some more sugar in."

4). – Er... Excuse me.

- Yes?

- Could I ask you some questions?

- Of course. Sit down.

- It's nice here.

- Yes, it is. Er, what do you want to know?

- I work for an advertising agency, and I'm doing some research. It'd for a new magazine for people like you.

- People like me. What do you mean?

- People between eighteen and twenty-five years old.

- OK.

- Um, what do you do at the week-end?

- Well, on Fridays my wife usually goes to her exercise class. Then she visits friends.

- Don't you go out?

- Not on Fridays. I never go out on Fridays. I stay at home and watch television.

- And on Saturdays?

- On Saturdays my wife and I always go sailing together.

- Really?

- Mm. We love it. We never miss it. And then in the evening we go out.

- Where to?

- Different places. We sometimes go and see our friends. We sometimes go to the cinema or a restaurant. But we always go out on Saturday evenings.
- I see. And now Sunday. What happens on Sundays?
- Nothing special. We often go for a walk. And I always cook a big Sunday lunch.
- Oh. How often do you do the cooking?
- Um, twice a week, three times a week.
- Thank you very much. All I need now are your personal details – your name, job and so on. What's your surname?

Task 10. Intone the following rhymes, then read them with a proper intonation.

There's really no problem with lexis,
 It's easy whatever your sex is.
 The words are the same
 From sleepy old Thame
 Right over to Galveston, Texas.

And syntax should cause you no pain,
 There's no need to worry or strain.
 They use the same pattern
 From Leeds to Manhattan,
 From southern New Zealand to Maine.

But 'pron' is a different matter;
 The brightest of brains it can shatter.
 You start off confused,
 Aggrieved and bemused,
 And end up as mad as a hatter.
 (From M. Vaughan – Rees "Rhymes and Rhythm")

SUPPLEMENT 3
EXAMINATION REQUIREMENTS
(1-st term)

I. Problem questions

1. Articulatory Peculiarities of English Vowel Phonemes,
2. Classification of English Vowel Phonemes.
4. Positional and Combinative Changes of Vowels in the Flow of Speech.
5. Reduction in English.
6. Articulatory Peculiarities of English Consonant Phonemes.
7. Assimilation in English.
8. Intonation in English.
9. Intonation-Pattern.
10. Intonation of Alternative Questions.
11. Intonation of Disjunctive Questions.
12. Intonation of Direct Address.
13. Intonation of Enumeration.
14. Intonation of Adverbials.
15. Intonation of the Phrase "Thank You"
16. Intonation of the Word "Please".
17. Intonation of Greetings and Farewells.
18. Intonation of Apposition.
19. Intonation of Parentheses.
20. Intonation of Compound Sentences
21. Tone-Group 1.
22. Tone-Group 2.
23. Tone-Group 6.
24. Tone-Group 7.
25. Intonation of Statements (based on Tone-groups)
26. Intonation of General Questions (based on Tone-groups)
27. Intonation of Special Questions (based on Tone-groups) .
28. Intonation of Imperatives (based on Tone-groups).
29. Intonation of Exclamations (based on Tone-groups).

II. MATERIAL TO BE LEARNED BY HEART

Poems: 1. A Pretty Game.

2. Birch Trees.
3. Autumn.
4. The Willows.
5. When the Lamp is Shattered.

English Linguaphone Course: Texts 1. Afternoon Tea. 2. Our Sitting-Room.

English Communicative Course: Dialogues: N 26, 31, 32, 33, 34, 36, 37, 40

2-nd Term

I. Problem questions

1. Intonation of Compound Sentences
2. Intonation of Complex Sentences.
3. Intonation of the Author's Words
4. Tone-Group 1.
5. Tone-Group 2.
6. Tone-Group 3.
7. Tone-Group 4.
8. Tone-Group 6.
9. Tone-Group 7.
1. Intonation of Statements (based on Tone-groups)
10. Intonation of General Questions (based on Tone-groups)
11. Intonation of Special Questions (based on Tone-groups) .
12. Intonation of Imperatives (based on Tone-groups).
13. Intonation of Exclamations (based on Tone-groups).
14. Sentence-Stress.

II. MATERIAL TO BE LEARNED BY HEART

Poems:

1. Loved You.
2. Those Evening Bells.
3. The Arrow and the Song.

Listening Comprehension:

My Naughty Little Sister (15 stories).

English Communicative Course (ECC) Lessons: 9, 10, 11, 12, 13, 16, 44, 41,

42, 35, 1, 2, 3, 4, 6, 7, 43 (17 lessons)

English Linguaphone Course (ELC) Lessons 11, 41.

English Intermediate Course (EIC) Lessons 5, 6, 7, 9, 11

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Учебное издание

Л. А. Вертоградова
Л. С. Абросимова

A GUIDE TO BETTER ENGLISH ACCENT

УЧЕБНОЕ ПОСОБИЕ
по практической фонетике
английского языка

Подписано в печать 00.00.2016.

Формат 60x84 1/16. Бумага офсетная. Гарнитура Times New Roman.

Печать офсетная. Усл. печ. л. 8,37. Уч.-изд. л. 6,5.

Тираж 40 экз. Заказ 0000.

Издательство Южного федерального университета.

Отпечатано в отделе полиграфической, корпоративной и сувенирной продукции

Издательско-полиграфического комплекса КИБИ МЕДИА ЦЕНТРА ЮФУ

344090, г. Ростов-на-Дону, пр. Стачки, 200/1. Тел. (863) 247-80-51.