

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЕРЖАВНИЙ ВИЩИЙ НАВЧАЛЬНИЙ ЗАКЛАД  
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***Practical Workshop of  
PHONOSTYLISTICS  
and  
ENGLISH PHONETICS***

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Навчально-методичний посібник обговорено та затверджено на засіданні кафедри іноземних мов Державного вищого навчального закладу «Донбаський державний педагогічний університет», м.Слов'янськ.  
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Представлений навчально-методичний посібник призначений для використання на практичних заняттях з дисципліни «Практична фонетика англійської мови» студентами I курсу філологічних факультетів вищих навчальних закладів і містять матеріал щодо вдосконалення навичок читання через усвідомлення графемно-фонемних відношень в структурі слова. Запропонований теоретичний матеріал підкріплений вправами на закріплення отриманих знань та розвиток відповідних навичок.

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## **PREFACE**

The manual is addressed to the first year students of the Foreign Departments of higher education institutions. The future teachers of English need to know the essentials of Practical Phonetics of the English language and the intonational styles (Phonostylistics) in order to be able to be effective readers and speakers as well as to understand other people.

Reading aloud presupposes the knowledge of: the grapheme-phoneme relations, the rules of reading, the variants of realization of phonemes in the speech flow, the types of word and utterance stress, intonation, punctuation and its function in decoding intonation contours of sentences, etc.

Each unit of the manual contains theoretical material, questions and both simpler and challenging tasks on the material which regularly causes difficulties, some useful pieces of advice aiming at helping students to brush up their pronunciation skills.

The fourth unit provides students with English tongue twisters, poems and a number of texts and tasks on them. One of the best ways to improve pronunciation and fluency is practicing tongue twisters and poems. Oral presentation of texts as a final step of work makes students understand the meaning the author wants to convey, help to interpret works of literary art and communicate their interpretation while reading aloud.

*TRANSCRIPTION SYMBOLS OF ENGLISH VOWELS AND CONSONANTS*

<sup>1</sup> i:	<sup>2</sup> ɪ	<sup>3</sup> e	<sup>4</sup> æ	eɪ	ɔɪ	aɪ
<sup>12</sup> ə	<sup>11</sup> ɜ:	<sup>10</sup> ʌ	<sup>5</sup> ɑ:	əʊ	aʊ	oʊ
<sup>9</sup> u:	<sup>8</sup> ʊ	<sup>7</sup> ɔ:	<sup>6</sup> ɒ	ɪə	eə	ʊə

p	t	k	f	θ	s	ʃ	tʃ
b	d	g	v	ð	z	ʒ	dʒ

m	n	ŋ	w	r	j	l ɾ	h	ʔ
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## Unit 1. English Vowels

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### 1.1. English Vowels. Principles of classification.

A vowel is a speech sound produced without obstructing the flow of air from the lungs, so that the breath stream passes freely through the mouth (ex.: a, e, i, o, u, y). The English vowels are normally made with the air stream that meets no closure or narrowing in the mouth, pharyngeal and nasal cavities. That is why in the production of the vowel sounds there is no noise component characteristic of the consonantal sounds.

On the articulatory level the English vowels can be classified as follows:

**1. According to the stability of articulation.** All English vowels are divided into 3 groups:

- **10 monophthongs** (short - [ɪ], [e], [æ], [ɔ], [u], [ʌ], [ə], long - [ɔ:], [ɜ:], [a:] are vowel sounds in which the tongue stays in one position;

- **2 diphthongoids** ([i:], [u:]) are vowels that is midway between a monophthong and a diphthong;

- **8 diphthongs** ([eɪ], [aɪ], [ɔɪ], [aʊ], [əʊ], [ɪə], [eə], [uə]) are sounds formed by the combination of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another;

**2. According to the tongue position.** There are two tongue positions in pronunciation:

- **horizontal** – 1) *fully front vowels* ( [i:], [e], [æ] and diphthong nuclei [ei], [eə] );

2) *front-retracted vowels* ( [i] and diphthong nuclei [au], [ai] ); 3) *mixed vowels*

([ɜ:], [ʌ], [ə] ); 4) *back advanced vowels* ( [a:], [u] and diphthong nucleuses [əʊ],

[uə] ); 5) *back vowels* ( [ɔ], [ɔ:], [u:] and diphthong nucleus [ɔi] )

- **vertical**- 1) *close vowels* (narrow variations- [i:], [u:] , broad variations- [i], [u] );  
2) *mid-open vowels* ( narrow- [e], [ɜ:], [əu] , broad- [eə], [ɔ:], [ə] ); 3) *open vowels*  
( narrow- [ʌ], [ɔi] , broad- [a:], [ɔ], [æ], [ai], [au] ).

**3. According to the lip position.** There are two lip positions in pronunciation:

-**rounded vowels**- [u], [u:], [ɔ], [ɔ:];

-**unrounded vowels**- [i], [i:], [e], [ə], [æ], [ɜ:].

**4. According to the vowel length.** All English vowels are generally divided into:

- **long**- [i:], [a:], [ɔ:], [u:], [ɜ:];

- **short**- [i], [ʌ], [ɔ], [u], [ə], [e], [æ].

**5. According to the degree of tension of articulatory organs:**

- **tense** - long vowels;

- **lax** - short vowels.

## **PRACTICE**

**1) Check your comprehension of the given information answering the following questions.**

1. How many vowel sounds are there in the English language?
  - a) 20;
  - b) 18;
  - c) 26.
  
2. Monophtongs are:
  - a) sounds formed by the combination of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another;
  - b) vowel sounds in which the tongue stays in one position;
  - c) basic speech sounds in which the breath is at least partly obstructed and which can be combined with a vowel to form a syllable.
  
3. How many diphthongs are there in the English language?
  - a) 5;
  - b) 4;
  - c) 8.
  
4. The vowel sounds [ɜ:], [ʌ], [ə] are classified as:
  - a) fully front vowels;
  - b) mixed vowels;
  - c) back vowels.
  
5. According to the lip position the vowel sounds can be:
  - a) tense and lax;
  - b) long and short;
  - c) rounded and unrounded.



**2) Distribute the following words according to their vowel length:**

Big, dig, dinner, green, meet, pizza, please, listen, six, mix.

[ɪ]	[i:]

**3) Match the following words with their transcription:**

(Sheep, ship, sixth, soap, sick, see, sea, soup).

[ si: ], [ ʃɪp ], [ səʊp ], [ su:p ], [ si: ], [ sɪksθ ], [ sɪk ], [ ʃi:p ]

**4) Read the following tongue twister. Pay attention to the sounds [w], [ai], [i], [ɪ].**

Why, Willy, why, Willy, why, Willy, why?

## SOUNDS REVIEW

[ ɒ ]

1. This is the very spot where Tom lost his watch.
2. Ron's got a cough, so Don will do the shopping.
3. He flew from Ottawa to Moscow in three hops.
4. I've got to solve a very knotty problem.
5. He had a lot of bother getting to his office because of the thick fog.
6. I want a bottle of ink, some blotting-paper, and three box-files.
7. This cloth wants washing.
8. Tell Oliver to knock me up at six o'clock.

[ ɔ: ]

George Bernard Shaw's gift of ready wit is well illustrated by story of how he turned the laugh against a member of the audience who was expressing his disapproval of one of his plays.

It was the first night of —Mrs. Warren's Profession,“ a play which had an enthusiastic reception from crowded house. When the curtain fell at the end of the first act there was tremendous applause, accompanied by insistent calls for the author to appear.

One man in the stalls, however, kept up a string of catcalls and whistling, thus expressing his disapproval. Shaw appeared before the curtain and waited in silence until the applause had died down.

Then, looking up at the hostile critic, he said: —I quite agree with you, Sir, but what can we two do against all these people?||

[ u: ]

Although it was June, and the moon was new the surrounding of the Lagoon were hardly romantic for Mr. and Mrs. Cooper. The weather was unusually cool, the place itself was quiet as a tomb, and almost as gloomy.

Certainly the Coopers were in no mood to go swimming in the pool, but their friends induced them to do so.

Later as the evening grew cooler and cooler, the Coopers and a few tourists had good reason to regret their foolishness, for Mrs. Cooper and several people of their group caught cold and had to send to the local physician, Dr. Woosley.

[ ^ ]

Dunn: What do we do now?

Hutt: Look for some lunch, I should think. I'm hungry.

Dunn: Everywhere'll full round here. We'd better go to my club.

Hutt: Your club's a bit far, don't you think? Hadn't we better see if we can get in somewhere first?

Dunn: I don't think it's really worth it. We will if you like, but if a taxi comes along I think we'd better grab it and go to the club.

Hutt: Here's one. No, he's taken. There's another though. Taxi.

## Unit 1. English Vowels

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### 1.2. English Vowels in connected speech. Reduction.

A vowel is a speech sound produced without obstructing the flow of air from the lungs, so that the breath stream passes freely through the mouth (ex.: a, e, i, o, u, y).

The vowel reduction is an important feature of oral English. Reduction is a historical process of weakening, shortening or diminution of vowel sounds in the unstressed position. It should be mentioned that the stressed vowels are never reduced in English.

Also, reduction is closely connected not only with word stress but also with rhythm and sentence stress.

There are two "tiers" of vowels in English:

- reduced or weak
- full or strong

The English language has up to five reduced vowels, though this varies. Schwa [ʃwɑ:] is the most common neutral vowel sound in English. It is a weak, unstressed sound and it occurs in many words. The phonemic symbol for this sound is / ə /. Orthographically it may be denoted by any of the vowel letters:

- The [ə] in about.
- The [ə] in synthesis.
- The [ə] in harmony.
- The [ə] in medium.

So, reduction is realized:

- (a) in unstressed syllables within words;
- (b) in unstressed form-words, auxiliary and modal verbs, personal and possessive pronouns within intonation groups and phrases.

There are three kinds of reduction in English speech:

1. Quantitative reduction – shortening of a vowel sound in the unstressed position, affects mainly long vowels (he [hi: - hi]).
2. Qualitative reduction – obscuration of vowels towards [ə, ɪ, ʊ], affects both long and short vowels (can [cæn] – [cən]).
3. Elision of vowels in the unstressed position, e.g.: I'm up 'already. Elision is normally unintentional, but it may be deliberate.

## PRACTICE

**1) Check your comprehension of the given information answering the following questions.**

1. What is the definition of vowels?
2. What are the synonyms for the word "reduction"?
3. The reduction is closely related only to the stress of the word, isn't it?
4. What is schwa?
5. What three types of reduction are there in the English language?

**2) Check your comprehension of the given information answering the following questions.**

1. Stressed vowels in English:

- a) always reduced;
- b) never reduced;
- c) in some cases.

2. English has up to:

- a) four reduced vowels;
- b) six reduced vowels;
- c) five reduced vowels.

3. The phonemic symbol for schwa is:

- a) [ə];
- b) [æ];
- c) [ɑ].

4. Choose the transcription of the word "banana":

- a) [bə'nənə];
- b) [bɑ'nənə];
- c) [bə'nana].

5. In the transcription of these words “specific”, “define”, “defeat” the selected letters will have a symbol:

a) [ə];

b) [ɪ];

c) [e].

## SOUNDS REVIEW

[ei] [aɜ] [a:]

Bade, date, fate, Kate, mate, chase, shade

Bad, dad, fat, cat, mat, chap, shad, lad

Bar, dart, far, car, mar, char, shard, lard

Bare, dare, fare, care, mare, chare, share

Shake, lap, ware, charm, shade, shame

Ladder, late, cart, lares, pane, part

Cap, bad, bade, bard, hare, lack, yard

Manager, garlic, stare, mad

[i:] [e] [a:]

He, see, be, me, fee, we, knee

Hem, set, bet, met, fed, wet, kept

Her, serf, berth, mercy, confer, kerb

Here, mere, ferial, severe, cere

Let, refer, we, err, mete, Pete

Hen, ten, adhere, help, berg

Interfere, fern, gene, adverse, net

Verb, three, service, eve

[ai] [i] [ə:]

Fine, site, mine, pine, tiny, thy



Fin, sit, mint, pin, tin, thin

Sir, mirth, bird, stir, third

Fire, sire, mire, pyre, tyre

Tide, thine, tired, hire, birth

Tit, bit, bite, lyre, girth, myth

Myrrh, silly, whirl, dire, mile

ill, firm, spite, chin, fit, bird, dirty

[o] [o:]

So, go, lone, mode, tone, code

Sot, got, lot, mob, toll, cost

Sort, gorse, lord, morn, torn, corn

Sore, gore, lore, more, tore, core

Wore, nor, port, pot, pony, fort, bore

Not, home, hot, chores, golf, clock

Pore, hope, born, tome, top, pope

cock, cope, stop, role, cord, pot

[ju:] [ɜ:]

Cute, puny, Luke, super, mute,

Cut, pun, luck, supper, mutt

Cur, purr, blur, nurse, durbar

Cure, pure, lure, securely, during

## Unit 1. English Vowels

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### 1.3. English vowels in connected speech. Weak and strong forms.

There are a large number of words in English, which can have a "strong" form and a "weak" form. This is because English is a stressed timed language, and in trying to make the intervals between stressed syllables equal, to give the phrase rhythm, we tend to swallow non-essential words. Thus, structural words—articles, personal pronouns, auxiliary verbs, prepositions and conjunctions—are normally not stressed. They come in their strong forms only when they are said in isolation or under special situations. In order of frequency the four weak vowels are: ə/ ɪ/ i/ u.

All of the weak vowels appear in weak syllables of long words and when function words are weak, the examples are below:

#### Sound / Function Word / Content Word

ə	to	<u>a</u> bout
ɪ	in	Engl <u>i</u> sh
i	me	lovely
u	you	particu <u>l</u> ar

Importantly, all of these vowels are mid to close jaw position, shown on the vowel grid on the right. It should also be noted that each of these vowel positions appear in strong vowels ([i:], [ɪ], [ɜ:], [u:]) so to produce a weak vowel, we are not using any additional areas of the mouth.

The most common weak vowel sounds are [ə] and [ɪ].

These weak sounds are spelt using ‘a’, ‘e’, ‘i’, ‘o’, & ‘u’ in a written English language.

Weak vowels can appear at the beginning, middle and end of words.

Some words can be pronounced with either an [ə] or [ɪ].

For example: 'kitchen' ['kɪtʃɪn] or ['kɪtʃən].

You can master the vowels by:

- firstly, recognizing where they appear in words and sentences.
- secondly, by mastering their pronunciation, [ə], [ɪ] and [i], that are challenging for most English learners.
- thirdly, by adopting them naturally into speech.

Pronunciation is more than a matter of consonants, vowels and diphthongs.

While listening to the sound of people speaking we listen out for the rise and fall of pitch (intonation), the passing and grouping together of words and phrases and the highlighting of some syllables and the virtual suppression of others and we realize that there is more about pronunciation than about uttering different sounds.

The weak form is the usual pronunciation, it's used when the word is unstressed.

The strong form is used only when the word is stressed (when it's the last word).

The weak forms occur in small, less important words (like prepositions and articles) that link the operative, key content words of a sentence together.

The general rules about strong (= stressable) and weak vowels in English are that:

- 1) in a stressed syllable you can only have a strong vowel;
- 2) in an unstressed syllable you can have any vowel.

The words that have weak and strong forms:

**-auxiliary verbs:** *am, are, be, been, can, could, do, does, has, had, shall, should, was, were, would,*

**-prepositions:** *at, for, from, of, to,*

**-pronouns:** *he, her, him, his, me, she, them, us, we, you,*

**-conjunctions:** *for, and, but, or, than, that,*

**-particles:** *to,*

**articles:** *a, the, an,*

The words that have only strong forms:

**Nouns, main verbs, adjectives, adverbs**

The weak form became strong at the end of the sentences, negatives, in case it has a double stress.

## **PRACTICE**

**1) Check your comprehension of the given information answering the following questions.**

1. How many weak vowels are there in order of frequency?

a) 4;

b) 2;

c) 7.

2. Such structural word as articles, personal pronouns, auxiliary verbs, prepositions and conjunctions are normally:

a) stressed;

b) not stressed;

c) both stressed and unstressed.

3. All of the weak vowels appear in:

a) weak syllables of long words;

b) weak syllables of short words;

c) strong syllables of long words.

4. To produce a weak vowel, we should:

a) use all organs of speech;

b) use only areas of the mouth;

c) not use any additional areas of the mouth.

5. Weak vowels can appear:

- a) at the beginning and end of words;
- b) at the beginning, middle and end of words;
- c) at the middle and end of words.

**2) Find all the weak vowels in the following sentence:**

Is it going to rain in the morning?

**3) Fill in the weak forms in the phonetic transcriptions. Use only ə, ɪ, i & u.**

a) 'Have you seen the time?'

[ h\_\_\_v j\_\_\_ si:n ð\_\_\_ taim ]

d) Your bike has got a puncture.

[ j\_\_\_ baɪk \_\_\_z gɒt \_\_\_ pʌŋtʃ\_\_\_ ]

b) 'What have you done today?'

[ wɒt \_\_\_v j\_\_\_ dʌn t\_\_\_dei ]

e) 'Shall we go to the pub for a beer?'

[ ʃ\_\_\_l w\_\_\_ gəʊ t\_\_\_ ð\_\_\_ pʌb f\_\_\_r \_\_\_ bɪə ]

c) 'That was really annoying.'

[ ðæt w\_\_\_z riəl\_\_\_ \_\_\_nɔɪj\_\_\_ŋ ]

f) Most of them have finished.

[ mɔst \_\_\_v ð\_\_\_m \_\_\_v fiɪn\_\_\_ʃt ]

**4) Which word does not contain a schwa sound (weak sound)?**

women    written    pollen    bitten

**5) Decide whether the following sounds ([ə] or [ɪ]) are weak vowels.**

beaten, surface, orange, lentil, mother, spoken, kitchen, parade, women, believe, council.

**6) Decide whether the following sounds ([ə] or [ɪ]) are weak vowels.**

- A. village                  D. carpet                  G. bicycle
- B. wanted                  E. cushion                  H. meeting

C. taken

F. finish

I. Thailand

**7) Should the underlined words be pronounced strongly or weakly? Why?**

1. **Can** he cook Thai food?
2. I **do** like your garden.
3. Where **does** your sister live?
4. What **shall** we do tomorrow?
5. **That's** the man I was telling you about!

## SOUNDS REVIEW

[3:]

1. Bert's the last person to want to hurt you.
2. Is Earny going to leave by the eight thirty?
3. Which work do you want her to finish first?
4. I'll return to the journals when I come on Thursday.
5. They'll be serving lunch earlier on Thursday.
6. The curtain fell and the rehearsal was adjourned.
7. Earnest was disturbingly discursive throughout the journey.
8. The first and the third verses were most difficult to learn.

[ eɪ ]

1. I'll take the papers when I come a little later.
2. Gray's pronunciation is quite different from Bacon's.
3. Is Jane going to leave by the eight twenty-eight?
4. Will you wait till I've had time to arrange?
5. Grace wants you to take the class today.
6. Payne said he'd wait for us at the station.
7. They'll play the game later in the day.
8. The train was derailed by a violent gale.

[ au ]

1. Mr. Brown was not allowed to go to the house.
2. Howell ploughed the ground around his house.
3. The crowd let out a howl when the referee stopped the bout.
4. Mr. Pickwick felt very proud when he was pointed out as the founder of the club.
5. How long ago did she buy that blouse?
6. He fell down and got a bad cut over his eyebrow.
7. It took her about an hour to get to town.



8. Howell said that his brown cow had been found.

[ ɔɪ ]

1. Small boys like noise- making toys.

2. Most coins are made of alloys.

3. I think Joyce is a bit hoity-toity.

4. Do you know the freezing and boiling points of water?

5. Any noise annoys an oyster but a noisy noise annoys an oyster more.

6. Joy cooked them in boiling oil.

7. You enjoyed eating the oysters, didn't you?

8. Roy was annoyed with a boy because he'd spoiled his toy.

[ ɪə ]

1. He made it clear that his criticism would be severe.

2. I fear he's far from being sincere.

3. It's a real cashmere my dear.

4. The day was clear and the boys went pier.

5. If it's not fear, then what else is it, Mr. Tier?

6. Don't sneer at his inexperience, dear

## Unit 2. English Consonants

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### 2.1. English Consonants. Principles of classification.

The consonants are sounds that are made with air stream that meets an obstruction in the mouth or nasal cavities .

At the articulatory level the consonants change:

1. In the degree of noise.
2. In the manner of articulation.
3. In the place of articulation.

#### 1. The degree of noise

According to the degree of noise English consonants are divided into two big classes:

Class A. Noise consonants.

Class B. Sonorants.

A. In the production of noise consonants there is a noise component characteristic. Noise consonant sounds vary:

According to the work of the vocal cords they may be voiceless and voiced. When the vocal cords are brought together and vibrate we hear voice. *Voiced* consonants are: [b], [d], [g], [v], [z], [ʒ], [ð], [dʒ].

If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless. *Voiceless* consonants are: [p], [t], [k], [f], [s], [ʃ], [θ], [tʃ], [h].

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

#### 2. The manner of articulation

The manner of articulation of consonants is determined by the type of obstruction. The obstructions may be *complete*, *incomplete* and *momentary*.

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

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

Momentary obstructions are formed in the production of the Russian sonorants [p], [p'], when the tip of the tongue taps quickly several times against the teeth ridge.

According to the manner of articulation consonants may be of four groups:

1. Occlusive.
2. Constrictive.
3. Occlusive-constrictive (affricates).
4. Rolled.

### 3. the place of articulation

According to the position of the active organ of speech against the point of articulation (i. e. the place of articulation) consonants may be:

1. Labial.
2. Lingual.
3. Glottal.

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

2. Lingual consonants are classified into *forelingual*, *mediolingual* and *backlingual*.

*Forelingual* consonants are articulated with the tip or the blade of the tongue. They differ in the position of the tip of the tongue. According to its work they may be:

- *apical*, if the tip of the tongue is active: [t], [d], [s], [z], [ʃ], [ʒ], [θ], [ð], [tʃ], [dʒ], [n], [l];
- *dorsal*, if the blade of the tongue takes part in the articulation; the tip is passive and lowered. In English there are no dorsal consonants;
- *caucuminal*, if the tip of the tongue is at the back part of the teeth ridge, but a depression is formed in the blade of the tongue: [r].

According to the place of obstruction forelingual consonants may be:

- interdental;
- dental;
- alveolar;
- post-alveolar;
- palato-alveolar.

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

*Dental* consonants or dentals are produced with the blade of the tongue against the upper teeth: e.g. the Russian [т], [д].

*Alveolar* consonants or alveolars are articulated with the tip against the upper teeth ridge: [t], [d], [s], [z], [n], [l].

*Post-alveolar* consonants or post-alveolars are made when the tip or the blade of the tongue is against the back part of the teeth ridge or just behind it: [r].

*Palato-alveolar* consonants or palato-alveolars are made with the tip or the blade of the tongue against the teeth ridge and the front part of the tongue raised towards the hard palate, thus having two places of articulation or foci: [tʃ], [dʒ], [ʃ], [ʒ].

*Mediolingual* consonants are produced with the front part of the tongue. They are always *palatal*. Palatals are made with the front part of the tongue raised high to the hard palate: [j].

*Backlingual* consonants are also called *velar*, because they are produced with the back part of the tongue raised towards the soft palate: [k], [g], [ŋ].

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

### **PRACTICE**

**1) Check your comprehension of the given information answering the following questions.**

1. According to what features are the consonants classified?

- a) the degree of noise; the manner of articulation; the place of articulation;
- b) interdental position; dental position; alveolar position;
- c) labial state; lingual state; glottal state.

2. According to the degree of noise the English consonants are divided into two big classes. What are they?

- a) noise and sonorants;
- b) voiceless and voiced;
- c) lingual and glottal.

3. The English consonant [h] is:

- a) labial;
- b) glottal;
- c) lingual.

4. Choose the correct definition of the English consonants:

- a) are sounds that are made with air stream that meets an obstruction in the mouth or nasal cavities;
- b) are sounds that produced with open vocal cords;
- c) are sound that forms the peak of a syllable,

5. Sonorants sounds may be:

- a) voiced and voiceless;
- b) strong and weak;
- c) none of them.

**2) Read the following English consonant sounds:**

[p], [b], [t], [d], [k], [g], [f], [v], [θ], [ð], [s], [z], [sh], [zh], [h], [ch], [j],  
[m], [n], [ŋ], [l], [r], [w].

**3) Read the following words:**

pen, be, ten, do, Kate, go, feel, very, thin, this, so, zoo, show, beige, he,  
cheese, just, me, no, sing, live, red, we, yes;

**4) Choose the words with sonorant [ŋ]:**

Angry, funny, ankle, drink, internal, annoy, king.

## SOUNDS REVIEW

[i:]

1. Each man took his kit to the end of the quay.
2. I wish Eve could get them all to agree.
3. It's easier to speak than to read.
4. How many people have you invited to the meeting?
5. We don't expect to leave till this evening
6. I should like to see some tweed, please.
7. I feel it my duty to speak to his teachers.
8. After reading only for three minutes he fell into a deep sleep.

[ɪ]

1. If you want this one it'll cost you triple.
2. He will get to the cinema with six minutes to spare.
3. It is impossible for him to get there in six minutes.
4. Jim seems ignorant of even the simplest facts of English history.
5. The building is situated near a big cliff.
6. Tim didn't get there in winter, did he?
7. When you've finished it give me a ring.
8. It's difficult to contradict him.

[e]

1. Edgar said he'd wait for her at the entrance.
2. When did you last tell your friend to send it?
3. Is that the gent who sent you the letter?
4. I think you'd better tell the rest of them.
5. There's plenty of time to get it settled.
6. You mustn't think Geoff read me everything.

7. Ed couldn't mend it very well
8. He's telling me he isn't ready yet.

[ æ ]

1. Barratt said he'd wait for Ann on the platform.
2. You can easily catch the last bus for Barrow.
3. Is that the man who attacked you?
4. Baxter's the last man to want to sack you.
5. I'm afraid Jack didn't understand your plan.
6. The man put his bag on the rack.
7. Hasn't Alen given you his racket?
8. Jack can do it that way.

[ɑ:]

Barney: Seen anything of Garth Rance recently?

Martin: Garth Lance?

Barney: No, Rance with an R.

Martin: Who's Garth Rance, may I ask?

Barney: Don't you remember? The man who gave you those driving lessons last March.



## Unit 2. English Consonants

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### 2.2. English consonants in connected speech. Types of plosion.

A plosive is a consonant articulation with the following characteristics:

- one articulator is moved against another, or two articulators are moved against each other, so as to form a stricture that allows no air to escape from the vocal tract. The stricture is, then, total.
- after this stricture has been formed and air has been compressed behind it, it is released - that is, air is allowed to escape.
- if the air behind the stricture is still under pressure when the plosive is released, it is probable that the escape of air will produce noise loud enough to be heard. This noise is called plosion.

**Plosion Loss.** Speech sounds are seldom pronounced isolatedly but join in words/phrases. Linking sounds in/between words follows certain rules. The plosion of the previous sound links to the next closure of the next sound, thus making up joint sound pronunciation in speech. It happens differently depending on sound type.

This way 2 plosive consonants of the same formation place like [-pb-] in the word combinations “cheap book” or [-dd-] in “midday” are pronounced without the 1st consonant’s plosion. The 1st consonant has the 1st 2 stages while the 2nd consonant has the 3rd stage. So the combination sounds with double consonant plosion.

**Incomplete Plosion.** In combining 2 plosive consonants of different origin (like [-kt-] in “asked” or [-tg-] in “don’t go”) both have all the 3 articulation stages though with the 1st consonant’s plosion being very weak, almost inaudible.

**Lateral Plosion.** The [t], [d] plosives are pronounced together with the lateral [l] sonant, without a vowel overtone in between. In the [tl], [dl] combinations both sounds are apical alveolar. In their articulation the tongue’s front edge stays on the

alveoli, the sides lower and air leaves the mouth cavity with some plosion noise as “middle” [-dl], “little” [-tl].

Nasal Plosion. Joining the [t], [d] plosives and the nasal [n] sonant features their pronunciation unification. In pronouncing the apical alveolar [tn], [dn] combinations the tongue’s front edge sticks to the alveoli while air leaves the nasal cavity with some plosion as in “burden” [-dn], “button” [-tn].

Linking [r]. The “r” letter and the “re/er” combination don’t read at words ends. However when between words before a English vowel sounds, “r/re/er” create the linking [r]. Here it blends the 2 words as in “far away” [‘fa:r\_ə’wei].

[r] with Plosive Consonants

The [r] sonant after voiced plosive [b], [g] consonants is pronounced weakly, not rollingly. Both sounds are pronounced as one.

### **Plosives**

Perhaps plosives are the easiest sounds to teach and learn in an English-Spanish 2LL course. Plosives are defined as consonant sounds which involve, first, a stricture of the mouth that allows no air to escape from the vocal tract and, second, the compression and release of the air. So, there are four phases in the production of plosives: closure, hold, release and post-release.

English has six plosive consonants, p, t, k, b, d, g. /p/ and /b/ are bilabial, that is, the lips are pressed together. /t/ and /d/ are alveolar, so the tongue is pressed against the alveolar ridge. /k/ and /g/ are velar; the back of the tongue is pressed against an intermediate area between the hard and the soft palate.

/p/, /t/ and /k/ are voiceless. /b/, /d/ and /g/ are normally voiced. The release of the voiceless plosives is followed by audible plosion and, in the post-release phase, by an aspiration. So, the most noticeable difference between the voiceless and the voiced plosives is this aspiration. In VC position, the vowels preceding the voiceless plosives are much shorter.

Place of articulation			
	bilabial	alveolar	Velar
Voiceless	p	t	K
Voiced	b	d	G

## PRACTICE

**1) Check your comprehension of the given information answering the following questions.**

1. What does plosion mean?

- a) speech organs shape from neutrality to a position for pronouncing the sound;
- b) speech organs keep the position for pronouncing the sound;
- c) none of the above.

2. How many phases are there in the production of plosives?

- a) 3;
- b) 4;
- c) 6.

3. Which of these groups is “plosives”?

- a) [p], [b], [t], [d], [k], [g];
- b) [m], [n], [l], [j], [r], [w];
- c) [f], [v], [s], [z], [h];
- d) [t], [d], [s], [z], [n], [l].

4. The consonant sounds [t] and [d] are:

- a) bilabial;
- b) velar;
- c) post-alveolar.

5. The most noticeable difference between the voiceless and the voiced plosives is:

- a) pressure;
- b) obstruction;
- c) aspiration.

**2) Read aloud each of the following sentences.**

*Example:* The thief robbed us in broad **d**aylight.

1. Bruce entered the restaurant and ordered a beer.
2. All my pupils passed their subject with high grades.
3. We liked all the tourists that were here last year.

**3. Fill in the gaps.**

Place of articulation			
	bilabial	alveolar	Velar
Voiceless			
Voiced			

**4. Repeat the following.**

[p] Please place your plates in a pile in the parlour.

[b] Bravo Brandon! You've brought us back a kebab from the pub!

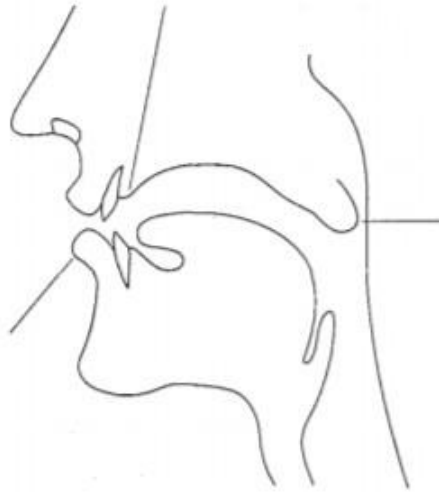
[t] Tony's tonsils tickled as he took a tippie of tequila.

[d] Don't you dare defend him, Derek. He definitely did it.

[k] Can you come camping in Turkey with me and Claire?

[g] I grew some grapes in my garden and lugged them here in my bag.

**5) Write down types of the pronunciation of plosives.**



**6) Change the words transcribed below to their corresponding English spelling.**

1. |'hænsəm| \_\_\_\_\_ 2. |'nɒlɪdʒ| \_\_\_\_\_

3. |'mʌs(ə)nt| \_\_\_\_\_ 4. |dɪ'zɑ:m| \_\_\_\_\_

5. |'wɔ:kɪŋ| \_\_\_\_\_ 6. |'wɜ:rkiŋ| \_\_\_\_\_

## SOUNDS REVIEW

[p]

Pretty Polly Perkins has a pair of pretty plaits. Ping-pong is a popular sport and is played in many places. Put the pens and pencils in their proper places.

[ b ]

Barbara is a beautiful blonde with bright blue eyes. Busy brown bees are buzzing in the bluebells.

[t]

The trip by train took a tiresome twenty-two hours. Too many teenagers tend to waste their time watching television. Travel by tram to the station, and take the second turning to the right.

[d]

Dennie's daughter Diana doesn't dislike darning. In the middle of the night, a sudden fear that he had failed invaded his mind.

[k]

If we keep quiet we may be lucky and see the cuckoo.

[g]

If you go digging in the garden, don't forget to get your old grey gloves.

[h]

Helen is arty. Ellen is hearty.

Helen eats up the pie. Ellen heats up the pie.

Helen looks after her hair. Ellen looks after her heir.

[f]

Fine fellows met at five on the first of February. Philip and Ferdinand fought fairly for fifty-five minutes, after which they fell down in a faint, for the fight had been fearfully furious.

[v]

Every evening Victor and Vivian visit Eve. Victor and Vivian are rivals. Both vow to love Eve forever. But Eve is very vain. Vivienne is vivacious and full of verve.

[ð]

These are three brothers. This is their other brother. These are their father and mother. Their other brother is teething.

[s]

Sue and Cecily are sisters. Sue is sixteen this summer. Cecily was seventeen last Sunday.

## Unit 2. English Consonants

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### 2.3. English Consonants in connected speech. Assimilation.

The complete articulation of a speech sound – a vowel or a consonant consists of three stages:

- 1) the on-glide stage during which the articulating organs move to the position necessary for the articulation of a sound.
- 2) the hold stage, during which the articulating organs are kept in the position for a certain period of time.
- 3) the off-glide stage during which the articulating organs return to the position of rest.

There is a number of phonetic processes such as assimilation, accommodation, elision and others.

Assimilation is a process of alteration of speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound.

Assimilation of the English consonants can be divided into the following types:

- 1) direction
- 2) degree of completeness
- 3) degree of stability

#### Direction of Assimilation

The influence of the neighbouring sounds in English can act in a progressive, regressive or reciprocal (double) direction.

*Progressive is assimilation* when some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged.

Within the words “*sandwich*”, “*grandmother*”, etc. under the influence of [n] the consonant [d] changed into [n] and then disappeared, for ex.: sandwich [‘sænnwidʒ>’sænwidʒ].



*Regressive is assimilation* when the following sound influences the articulation of the preceding one.

*For example*, within the word width and in the word combination in them, the alveolar [d] and [n] become dental, before the interdental [θ] and [ð].

*Reciprocal or double assimilation* means complex mutual influence of the adjacent sounds.

For example, within the word tree [tri:] the sonorant [r] is partly devoiced under the influence of the voiceless [t] and the alveolar [t] becomes post-alveolar before the post-alveolar [r].

#### Degree of Completeness

\*complete: two neighboring sounds become similar or merge into one.

It always takes place when the two sounds differ only in one articulatory feature.

\*incomplete: similarity of the previous sound is partial as the assimilated sound retains its major articulatory features.

#### Degree of Stability

Many assimilatory phenomena have become obligatory in modern English. Such changes which have taken place over a period of time within words are called *historical*. In modern language obligatory assimilations are special allophonic variants characteristic of the natives' speech. The use of the wrong allophone, though a non-phonemic mistake, amounts to mispronunciation and may be one of the causes of the foreign accent making understanding difficult.

\**Non-obligatory* assimilations are characteristic of fluent and careless speech and should be avoided by public speakers.

#### Quality of Adjacent sounds

##### *Consonants influences consonants:*

1) Modification of the place of obstruction and the Active Organ of Speech:

\* the alveolar allophones of [t,d,n,l,s,z] are replaced by the dental variant when immediately followed by the interdental [θ] or [ð]

\* The post-alveolar [t] and [d] are heard before the post-alveolar sonorants [r]

\* The bilabial nasal [m] or the alveolar nasal [n] become labio-dental under the influence of immediately following labio-dental fricatives [f,v]

#### 2) Changes in the Work of the Vocal Cords:

\*The Sonorants [m,n,l,w,r,j] are partially devoiced when preceded by voiceless consonants [s,p,t,k,f, θ]

At word boundaries the sonorants [l,r,w] are slightly voiced if with the adjacent words they form a phrasal word or a rhythmic group.

\*Contracted forms of the verbs “is” and “has” may retain voice or be devoiced

#### 3) Changes of the lip position

Consonants followed by the sonorant [w] change their lip position/ They become lip-rounded in anticipation.

#### 4) Changes to the Position of the Soft Palate

Nasal consonants may influence the adjacent plosives. Sometimes [d] changes into [n] under the influence of the preceding [n]

Nasalisation affects mainly the alveolar consonants, especially adjacent to the negative n't

[d]>[n] She wouldn't do it/

#### 5) Changes in the Manner of the Release of Plosive Consonants

\*Incomplete plosion

\*Nasal plosion

\*Lateral plosion

## PRACTICE

### 2.4. The English Consonants in connected speech. Assimilation.

1) Check your comprehension of the given information answering the following questions.

1. What is assimilation?

- a) is a process of changing of speech sounds as a result of which one of sounds becomes fully or partially similar to the neighboring sound;
- b) is the omission of one or more sounds in a word or phrase;
- c) are vowels the articulation of which is almost unchanging.

2. What types can the assimilation of the English consonants be divided into?

- a) diphthongs, monophthongs, diphthongoids;
- b) allophongs, consonants, vowels;
- c) direction, degree of completeness, degree of stability.

3. Into what types does the assimilation fall according to its degree?

- a) full and short;
- b) complex and easy;
- c) complete and incomplete.

4. Consonants followed by the sonorants [w] change their lip position. They become...

- a) unrounded;
- b) lip-rounded;
- c) bilabial.

5) Nasal consonants may influence the adjacent plosives. Sometimes [d] changes into...

- a) [b]
- b) [p]
- c) [n]

**1. Read the following words that end in sounds [d] and [t].**

mid [mɪd]

mad [mæd]

mat [mæt]

feed [fi:d]

feet [fi:t]

cad [kæd]

cat [kæt]

cod [kɒd]

cot [kɒt]

bod [bɒd]

bot [bɒt]

**2. Pronounce the following words practicing assimilation (sound [w]).**

[wel] [wen] [dweɪ]

[west/ [ˈwendi] [kwɛst] [ˈtwenti]

**3. Transcribe the following words:**

Sweet pepper, human being, cut glass

**4. Check your comprehension of the given information answering the following questions.**

1. The complete articulation of a speech sound consists of stages:

- a) the on-glide stage;
  - b) degree of completeness;
  - d) the hold stage;
  - e) degree of stability.
  - f) the off-glide stage
2. What the phonetic processes exist?
- a) assimilation;
  - b) accommodation;
  - c) weak syllable deletion;
  - d) elision;
  - e) cluster reduction.
3. Assimilation is a ...
- a) an influence of the neighbouring sounds in English;
  - b) an influence of the only diphthong sounds in English;
  - c) a process of alteration of speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound.
4. Types of assimilation can be distinguished according to:
- A. direction;
  - B. degree of completeness;
  - C. degree of stability;
  - D. degree of complexity.
5. Progressive is assimilation when ...
- a) the following sound influences the articulation of the preceding one;
  - b) some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged;
  - c) complex mutual influence of the adjacent sounds.

**6) Check your comprehension of the given information answering the following questions.**

1. What is the pronunciation of these words after assimilation?

**Should win**

- a) [ʃubwin];
- b) [ʃudwin];
- c) [ʃutwin];
- d) [ʃupwin].

2. What is the pronunciation of these words after assimilation?

**Bad gate**

- a) [bækgeit];
- b) [bædgeit];
- c) [bægeit];
- d) [bætgeit].

3. What is the pronunciation of these words after assimilation?

**This shop**

- a) [ðisʃɒp];
- b) [ðiʃʃɒp];
- c) [ðiʃɒp];
- d) [ðitʃɒp].

4. What is the pronunciation of these words after assimilation?

**Seen Bill**

- a) [si:bil];
- b) [si:nbil];
- c) [si:mbil];
- d) [si:ŋbil].

5. Find out the rules of assimilation in these sentences.

**He's a rather fat boy.**

6. Find out the rules of assimilation in these sentences.

**He is a very good boy.**

7. Find out the rules of assimilation in these sentences.

**There are ten men in the class.**

8. Find out the rules of assimilation in these sentences.

**Can you see that girl over there?**

## SOUNDS REVIEW

[z]

Zoe is visiting the Zoo. A lazy zebra called Desmond is dozing at the Zoo. He feels flies buzzing round his eyes, ears and nose. He opens his eyes, rises and goes to Zoe.

[ʃ]

She showed me some machine made horse shoes. I wish to be shown the latest fashion in short shirts. Mr.Mash sells fish and shell-fish fresh from the ocean.

[ʒ]

I can't measure the pleasure I have in viewing this treasure at leisure. The decision was that on that occasion the collision was due to faulty vision.

[tʃ]

Charles is a cheerful chicken-farmer. For lunch, Charles chose a cheap chop and some chips, with cheese and cherries afterwards.

[dʒ]

The aged judge urges the jury to be just but generous. In June and July we enjoy a few jaunts to that region. He injured his thumb on the jagged edge of a broken jar.

[m]

The murmur of the bees in the elms brings back memories of many memorable summers. Some men may make many mistakes in mathematics. Since time immemorial the moon has moved men to make poems.



[n]

That fine bunch of bananas will make a nice snack for noon. The rain in Spain falls mainly on the plains. There's no news of Annie. Nora Nuttel needs a nice necklace for next Monday.

[ŋ]

They ran and rang the bell. I think the thing is impossible. The spring brings many charming things. Seeing is believing.

[r]

Those red roses are really very pretty. The real reason is really rather curious. Harris rarely reads literary reviews. Robert didn't risk to wrap the brown rucksack. His brother –in-law Richard troubles Teresa breaking the door of the bedroom.

[j]

Yesterday I heard a curious and beautiful new tune. Don't argue about duty, or you'll make me furious - I know the value of duty. Excuse me if I refuse, but this suit isn't suitable. She knew few unique European Universities.

[w]

Which word would one want if one wanted a word ? It was a pleasure to watch the wonderful way in which they worked. " What" , " why" , " when" , and " where" are the words we require quite often when we want to ask questions. Will William winds his wonderful watch every evening? They never spent winter vacations in the West.

[ l ]

Let Lucy light a candle and we'll all look for the missing ball. A little pill may well cure a great ill. Tell Will to fill the pail with milk, please. He lost his life in the struggle for liberty.

[ðs]

truths, wreaths;

[sɪ]

sixth, this thermometer;

[zð]

was that, raise them

[sð]

takes this, it's that;

[z]

these thieves, those thoughts

[f]

fifth, diphthong;

[fð]

if those, enough though

## Unit 3. Intonation

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### 3.1. Components of Intonation.

**Intonation** may be defined such as a unity of speech melody, sentence-stress, voice quality and speech tempo which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitude towards reality and the contents of the utterance.

**Speech melody**, or the pitch component of intonation, is the variations in the pitch of the voice which take place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. The pitch of speech sounds is produced by the vibrations of the vocal cords.

**Stress in speech** is the greater prominence which is given to one or more words in a sentence as compared with the other words of the same sentence. In English this greater prominence is achieved by uttering the stressed words with greater force of exhalation and muscular tension than the unstressed words, as well as by a change in the pitch and by an increase in the length of stressed syllables of words in the sentence.

**The voice quality** is a special colouring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speaker's emotions, such as joy, sadness, irony, anger, indignation, etc.

**The tempo of speech** is the speed with which sentences or their parts are pronounced. It is determined by the rate at which speech-sounds are uttered and by the number and length of pauses. Closely connected with the tempo of speech is its rhythm: the recurrence of stressed syllables at more or less equal intervals of time. Therefore, the tempo and rhythm of speech may be said to constitute the temporal component of intonation.

The components of intonation are said to form the unity, because they always function all together, and none of them can be separated from any of the others in actual speech: it is only possible to single out each component for purposes of intonational analysis. Especially close is the connection between speech melody and sentence stress which are the most important and the most thoroughly investigated components of English intonation. As to the other components they play only a subordinate and auxiliary part in performing this or that particular function of intonation.

The sentence is the basic unit of language. It may either be a single intonational unit or consist of two or more intonational units. This intonational unit is called the intonation group. If considered not only from the purely intonational point of view, but also from the semantic and grammatical view points this unit is known as the sense-group.

An intonation group may be a whole sentence or part of it. In either case it may consist of a single word or a number of words.

- 1) It has at least one accented word carrying a marked change in pitch (a rise, a fall, etc.).
- 2) It is pronounced at a certain rate and without any pause within it
- 3) It has some kind of voice quality.

This is what English phoneticians say about rhythm: it occasionally happens that a foreign student acquires faultless pronunciation and even correct intonation, and one wonders what it is that betrays his non-English origin. It is, in these circumstances, his faulty rhythm.

The surest way to become unintelligible in a language is to distort its natural rhythm. In the light of the above quotation the importance of studying English rhythm systematically and thoroughly is obvious. Many English authors of books on teaching English recommended teaching

rhythm before teaching intonation (Hornby, Milne). They think, too, that rhythm is best taught through verse, where, because of the requirements of the metre, rhythm is very regular.

**Rhythm** is a regular recurrence of some phenomenon in time, e.g. the lunar rhythm of the tides; the rhythm of the seasons; the rhythm of bodily functions.

Speech rhythm is inseparable from the syllabic structure of the language. There are two main kinds of speech rhythm. As far as is known, every language in the world is spoken with one kind of rhythm or with the other. In the one kind, known as a stress-timed rhythm, stress syllables are isochronous. English, Russian, Arabic illustrate this other mode: they are stress-timed languages. From the point of view of rhythm, a sense-group in English is divided into rhythmical groups, like bars in music. There are as many rhythmical groups as a sense-group consists of nothing but a stress syllable. Most rhythmical groups consist of a stressed syllable and one or more unstressed ones. In ordinary speech the number of unstressed syllables between each consecutive pair of stresses varies considerably. In verse, where a definite regularity in the alternation of stressed and unstressed syllables is required by the metre, rhythm can be observed very easily.

As the rhythm of speech is more free and elastic than that of music, the regularity of the recurrent beat in speech is only approximate. The stress syllables are as evenly distributed in time as the structure of the sense-group permits.

The basic rules of English rhythm that an adult learner may find useful are as follows:

1. The stressed syllables in a sense-group follow each other at regular intervals of time; only in very long rhythmic groups, containing many unstressed syllables, this regularity is not strictly observed.
2. Most non-initial rhythmic groups begin with a stressed syllable; unstressed syllables occurring inside a sense-group have a tendency to cling to the preceding stress syllable, forming its enclitics; only initial unstressed syllables always cling to the following stressed syllable, forming its proclitics.
3. The greater the number of unstressed syllables intervening between stressed ones, the more rapidly they are pronounced.
4. Initial unstressed syllables are always pronounced rapidly.

5. Each sense-group has a rhythm of its own, depending on the degree of semantic importance attached to it in comparison with the other sense-groups of the utterance.

### Unit 3. Intonation

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#### 3.2. Step-by-Step Phonetic Analysis of a Sentence.

Step One. *Transcribe the sentence and show its end by putting down two vertical lines at the end.*

[ ðɪs ɪz ə , bʊk ɪznt ɪt || ]

Step Two. *Define the communicative and syntactical type of the sentence, i.e. see whether it is a statement, an order, a request, an exclamation, a question (type of question) and consequently define the tone of the sentence.*

The given sentence is a disjunctive question. The rising tone is used at the end, i.e. in the tail; the falling tone is used in the first part, i.e. in the statement.

Step Three. *Divide the sentence into sense-groups, if possible, and separate one sense-group from another by a vertical line (or a wavy line in case the pause between the sense-groups is very short).*

[ ðɪs ɪz ə bʊk | ɪznt ɪt || ]

Step Four. *Define the nucleus of the sentence (of every sense-group) and put down the necessary tonemark before it (before the stressed syllable of the word).*

[ ðɪs ɪz ə , bʊk | , ɪznt ɪt || ]

Step Five. *Define all the other stressed words in the sentence and put down stress marks ( ' ) before them (before the stressed syllables).*

[ ' ðɪs ɪz ə , bʊk | , ɪznt ɪt || ]

Step Six. *Intone the sentence graphically.*

[ ' ðɪs ɪz ə , bʊk l , ɪznt ɪt || ]

Step Seven. *Practise reading the sentence. Stick to the following rules:*

- 1) *pronounce every sense-group separately;*
- 2) *beat time during stressed syllables;*
- 3) *begin with the nucleus of the final sense-group;*
- 4) *pronounce the nucleus with the tail, if any;*
- 5) *pronounce the nucleus rhythmical group (the nucleus + the tail) with the preceding word if any, otherwise do the same with the previous sense-group;*
- 6) *one by one add the preceding words to the following ones;*
- 7) *when the sentence contains more than one sense-group it is possible to do every sense-group separately, and then to combine the sense-groups into one sentence, reading them with slow speed and making a pause between them.*

Thus read the sentence like this:

, ɪznt, ɪznɪt ɪt

ə bʊk, ɪznt ɪt

ɪz ə bʊk, ɪznt ɪt

' ðɪs ɪz ə , bʊk, ɪznt ɪt

## **PRACTICE**

1) Make a Step-by-Step Phonetic Analysis of the Following Sentences:

1) But the flat seemed so quiet and dull without Mum there, laughing and drinking tea, and chatting with her friends.

2) They all took it for granted that Ally had to stay at home every evening and couldn't play in the play at school or go to the pictures.

3) During the last few months she had been getting fatter, and the girls at school laughed at her and called her " Fatty" .

4) And though I am rather hard-hearted about sweet things I took a few packets of sweets, a cake, a packet of tea, a packet of biscuits, a jar of instant coffee, a packet of cocoa.

5) At last my basket was loaded so high that it was almost spilling over, and I joined one of the eight queues past the cash desks.

6) I had been shopping only for about half an hour before I managed to buy everything I wanted.

7) Our seats, although inexpensive, were reasonably good, two pit stalls in the third row, and no

sooner had we occupied them, than the orchestra began tuning up.

8) Presently the lights went down, the curtain went up, then after a short overture the curtain rose upon a scene of eighteenth-century Paris and the crashing



melodrama of the French Revolution began slowly to unfold its themes of hopeless love and heroic self-sacrifice.

9) At the first interval she relaxed slowly, with a sigh, and, fanning her cheeks with her programme, bent a grateful glance upon me.

10) Only when we reached the street did she turn to me.

11) Well, you know, it's again the problem of discipline in my class.

12) The first and most important thing I have to tell you is that you should have fixed rules for your pupils.

### **Unit 3. Intonation**

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#### **3.3. Intonational Styles**

A person does not always pronounce the same words in the same way. The pronunciation of one and the same person may be different on different occasions, when delivering a lecture, speaking over the radio or giving a dictation, when talking to official persons or chatting with friends. These different ways of pronouncing words are called “styles of pronunciation”. Nowadays a new branch of Phonetics “**Phonostylistics**” has developed. The choice of an intonation style is determined by the purpose of communication and by a number of other extralinguistic and social factors. The intonation system of a language provides a consistently recognisable invariant basis of these effects from person to person. The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words and constructions in a language and from the co-occurring situational information. The meaning of intonation cannot be judged in isolation. However, intonation does not usually correlate in any neat one-for-one way with the verbal context accompanying and the situational variables in an extra-linguistic context. Moreover, the perceived contrast with the intonation of the previous utterance seems to be relevant. The problem of intonational styles classification

can hardly be regarded as settled as yet. We distinguish the following five style categories:

- 1. Informational style (Formal)**
- 2. Academic style (Scientific)**
- 3. Publicistic style (Oratorical)**
- 4. Declamatory style (Artistic)**
- 5. Conversational style (Familiar)**

### **Informational style (Formal)**

When using informational style the speaker is primarily concerned that each sentence type, such as declarative or interrogative, command or request, dependent or independent, is given an unambiguous intonational identity. The sender of the message consciously avoids giving any secondary values to utterances that might interfere with the listener's correct decoding the message and with inferring the principal point of information in the sentence. So in most cases the speaker sounds dispassionate.

The characteristic feature of informational style is the use of Low Pre-Head + Falling Head + Low Fall (Low Rise) + Tail, normal or slow speed of utterance and regular rhythm. Less frequently the Stepping Head may be used instead of the Falling Head. In certain cases the Fall-Rise occurs, with the falling part of the tune indicating the main idea and the rising part making some addition to the main idea. In informational style intonation never contrasts with the lexical and grammatical meaning conveyed by words and constructions. Internal boundaries placement (pausation) is semantically predictable that is an intonation group here always consists of words joined together by sense. Besides, it's important to note that intonation groups tend to be short, duration of pauses varies from medium to long. Short pauses are rather rare.

### **Academic style (Scientific)**

Scientific (Academic) style. Attention is focused here on a lecture on a scientific subject and reading aloud a piece of scientific prose that is to say, the type of speech that occurs in the written variety of language, in one-sided form of communication (monologue), in prepared, public, formal discourse.

The lecture's purpose is threefold:

1. He must get the message of the lecture across to his audience;
2. He must attract the attention of the audience and direct it to the message;
3. He must establish contact with his audience and maintain it throughout the lecture. To achieve these goals he makes recourse to a specific set of intonational means. The most common pre-nuclear pattern (i.e. that part of the tune preceding the nucleus) is Low Pre-Head + Stepping Head.

The Stepping Head makes the whole intonation group sound weighty and it has a greater persuasive appeal than in Falling Head. Occasionally the High Head may occur as a less emphatic variant of the Stepping Head. This enables the lecturer to sound categorical, judicial, considered and persuasive.

As far as the terminal tone is concerned, both simple and compound tunes occur here. The High-Fall and the Fall-Rise are the most conspicuous tunes. They are widely used as means of both logical emphasis and emphasis for contrast. A succession of several high falling tones also makes an utterance expressive enough, they help the lecturer impress on his audience that he's dealing with something he's quite sure of something that requires neither argument nor discussion. Thus basic intonation patterns found here are follows:

Low Pre-Head + Stepping Head + Low Fall + Tail

Low Pre-Head + Stepping Head + High Fall + Tail

Low Pre-Head + Stepping Head + Low Rise + Tail

Low Pre-Head + High Medium Level Head + Low Fall + Tail

Low Pre-Head + High Medium Level Head + Fall-Rise + Tail

Low Pre-Head + High Medium Level Head + Low Rise + Tail

Low Pre-Head + High Medium Level Head + Mid-Level + Tail

Pauses are predominantly short, their replacement and the ensuing internal

boundaries are always semantically or syntactically predictable. Hesitation pauses are to be avoided.

The scientific language is precise and the usage of words must be correct, and redundancies must be avoided.

A few of commonly misused words and phrases

- a large number of – many
- as a general rule – like
- as shown in Table 10 – Table 10 shows
- be considered as – as
- has been widely acknowledged – is
- in some cases, in other cases – sometimes
- in the course of – during
- in the event that – if
- in the form of – as
- it has been shown that – eliminate

Redundancies that should be avoided:

- absolutely essential – essential
- actual experience – experience
- adding together – adding
- advance plan – plan
- an honor and a privilege – an honor
- any and all – any
- balance against one another – balance

## **PRACTICE**

**1) What is characterised for the familiar style?**

a) it allows the occurrence of the entire range of intonation patterns due to the fact that there seemed to be no social restrictions on the range of emotions and attitudes;

b) it allows the stylistical, grammatical and lexical mistakes ,being the style of the lowest ranges of English society;

c) it refers to the criminal and non-educated persons.

**2) What is the difference between the scientific and formal styles?**

a) the scientific style is focused on a lecture on a scientific subject and reading aloud a scientific prose, and the formal style is characterised by the predominant use of the intellectual intonation patterns and is widely used by radio and television announcers;

b) the first one is used in the society of scientists only, and the second one is exceptionally the style of documentation;

**3) What is the aim of any kind of intercourse?**

a) to make a speaker's speech full and interesting;

b) to communicate or express some intellectual information;

c) to make a speaker's speech more complicated and to create misunderstanding between opponents.

**4) Why is it important to distinguish the styles of speech and their use?**

- a) it's not important, because all the styles are interchangeable;
- b) depends on a situation;
- c) for the avoidance of confusing effect of a person's speech.

5) Where is the scientific style used?

- a) wherever a speaker wants;
- b) on scientific lectures and meetings or at the universities;
- c) on television and radio.

### **Declamatory style (Artistic)**

The term «declamatory» serves for many kinds of linguistic activity. There'll be discussed two varieties of oral representation of written literary texts, namely: reading aloud a piece of descriptive prose (the author's speech) and the author's reproduction of actual conversation (the speech of the characters).

The intonation of reading prose has many features in common with that of reading scientific prose. In both styles the same set of intonational means is made use of but their frequency of occurrence is different here. In the pre-nuclear part the Low Pre-Head may be combined with the Stepping Head, the broken Stepping Head, the heterogeneous head or a descending sequence of syllables interrupted by several falls. The nuclear tone in final intonation groups is generally the Low Fall or, less frequently, The High Fall. The principal nuclear tones in non-final intonation groups are the Low Fall, the High Fall and the Fall-Rise. The speed of utterance in reading descriptive prose is relatively slow and as a result there are no marked variations in rhythm. Pauses may be different in length but as distinct from reading scientific prose long pauses are more common. Internal boundaries are related to semantic or syntactic categories. When reading aloud a dialogue text, representing the speed of the characters in drama, novel or story, it should be borne in mind that it's different in the matter of intonation from a descriptive text, representing the author's speech (monologue). As far as the pre-nuclear pattern is

concerned, it should be noted that the Low or High Pre-Head may be combined with any variety of descending, ascending or level heads. In the terminal tone both simple and compound tunes are widely used. Special mention should be made of the falling-rising tone which has a greater frequency of occurrence in reading dialogic texts than in actual conversation. The pitch-level in most utterances is generally high and the range is wide unless the conversational situation and the speaker's purpose necessitate the reverse.

In declamatory style the emotional role of intonation increases, thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. In the pre-nuclear part, the Low Pre-Head may be combined with the Stepping Head, the Broken Stepping Head. The nuclear tone in final intonation groups is generally the Low Fall or, less frequently, the High Fall. The speed of utterance in reading descriptive prose is relatively slow and as a result there are no marked variations in rhythm. Pauses may be different in length but, as distinct from reading scientific prose, long pauses are more common. When reading aloud a dialogic text, representing the speech of the characters in drama, novel or story, it should be borne in mind that it is different in the matter of intonation from a descriptive text, representing the author's speech (monologue).

The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used, for instance, in stage speech, classroom recitation, and verse speaking or in reading aloud fiction.

On the prosodic level the markers of the **declamatory style reading** are:

1. Slow tempo, caused by the lento rate of utterances and prolonged pauses, especially at the passage boundaries.

1. Stable rhythmicity.

1. The use of the falling terminal tones in initial intonation groups, the increase of their range with the emphasis.

So publicistic style is commonly called by phonostylists volitional and desiderative. Its manifestation can be heard in political, judicial, oratorical speeches,

in sermons, parliamentary debates, at congresses, meetings, press conferences and so on. We will admit here, however, that this style will be outlined here very briefly, since would-be teachers of English will not use it actively in their teaching experience and need it only for comprehension.

1. publicistic (oratorical);
  2. declamatory (artistic);
  3. colloquial (familiar).
1. Publicistic style is used by politicians, the purpose is to exert the influence of the listener to convince him of something, and make him accept the speaker's point of view.
  2. It is used in reading poetry, prose aloud, in stage speech to appeal to the feelings of the listener.
  3. Conversational formulae familiar of everyday communication are used in speech of friends within similar groups. It can have a wide range of intonation patterns.

### **Publicistic style (Oratorical)**

The term «publicistic style» is a very broad label which covers a variety of types, distinguishable on the basis of the speaker's occupation, situation and purpose.

Any kind of public oration imposes some very important constraints on the speaker. The success of a political speech-maker is largely dependent on his ability to manipulate intonation and voice quality. Intonation adequate for political speeches is characterized by the following regularities. In the pre-nuclear part the main patterns are:

Low Pre-Head + Stepping Head

Low Pre-Head + Falling Head

Here is a list of basic intonation patterns which may be found in publicistic style:

Low Pre-Head + Falling Head + High Fall + Tail

Low Pre-Head + Falling Head + Low Rise + Tail



Low Pre-Head + Falling Head + Fall-Rise + Tail

Low Pre-Head + Stepping Head + High Fall + Tail

Low Pre-Head + Stepping Head + Low Rise+ Tail

Low Pre-Head + Stepping Head + High Fall + Tail

Low Pre-Head + High or Medium Level Head + Low Fall + Tail

Low Pre-Head + High or Medium Level Head + High Fall + Tail

Low Pre-Head + High or Medium Level Head + High Fall + Rise+ Tail

Low Pre-Head + High or Medium Level Head + Mid-Level+ Tail

The speed of utterance is related to the degree of formality, the convention being that formal speech is usually slow, less formal situations entail acceleration of speed. Variations in rhythm are few. Pausation and the ensuing internal boundaries are explicable in semantic and syntactic terms. Hesitation pauses are avoided, still silent hesitation pauses occasionally do occur. Publicistic style is characterized by predominance of volitional (or desiderative) intonation patterns against the background of intellectual and emotional ones. The intonation adequate for political speeches is characterized by Low Pre-Head + Stepping (Falling) Head. The heads are often broken due to extensive use of accidental rises to make an utterance more emphatic. The nuclear tone of final intonation groups is generally the Low Fall; the High Fall is much less common. The speed of utterance is related to the degree of formality. In formal speech is usually slow, less formal situations entail acceleration of speed. Intonation groups tend to be short and as the result, pauses are numerous, ranging from brief to very long.

The general aim of this intonation style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumentation but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is made resort to by political speech-

makers, radio and television commentators, participants of press conferences and interviews, counsel and judges in courts of law, etc.

### **Conversational style (Familiar)**

Generally speaking familiar style will allow the occurrence of the entire range of intonation patterns existing in English. Relatively unexcited conversational situations are characterized by Low Pre-Heads falling or stepping heads and simple low falling or rising tones. Monosyllabic response utterances display standardised, narrowed pitch patterns. Degrees of increasing intensity of excitement correlate with increased pitch height. As a result widened pitch patterns are typical of more excited situation. In this connection one should note the high proportion of intonation patterns with the high nuclear tone. The flow of conversation much depends on these patterns as the High Fall implies among other things the affect of personal participation of involvement in the situation.

In spontaneous informal conversation there's marked tendency for intonation to form a basic set of recurrent patterns.

The head is not independent melodic unit, as it cannot be used without the terminal tone. Compared with tone dial function as melodic component is not significant. However, according to the more traditional point of view of the head of different levels and range in combination with nuclear tone plays a role in the transfer emotionally-modal meanings.

The usage of familiar (conversational) style is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases, it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signalling function of intonation here comes to the fore. Nevertheless, intellectual and volitional intonation patterns also have a part to play. In informal fluent discourse, there are examples of utterance where the effect of intellectual intonation is neutralized.

Generally speaking, familiar (conversational) style, unlike other styles, will allow the occurrence of the entire range of intonation patterns existing in English. This is due to the fact that there seemed to be no social restrictions on the range of emotions and attitudes, which might be displayed in a conversational situation. It is extremely important for the participants in conversation to show an active interest in what is going on. The choice of intonation patterns varies to a certain extent depending on such situational factors as the relationship of the speakers to each other, the chosen subject-matter, the fluency of an individual, his emotional state and so on.

### **PRACTICE**

1. Where the declamatory style is usually used?
  - a) classroom recitation;
  - b) television commentators;
  - c) everyday life.
  
2. Where the publicistic style is usually used?
  - a) with strangers on the street;
  - b) interviews;
  - c) political speech.
  
3. Where the familiar style is usually used?
  - a) parliamentary debates;
  - b) everyday life;
  - c) on stage.
  
4. What style is used on university lectures?
  - a) familiar style;

- b) publicistic style;
- c) declamatory style.

2) Define the phonetic style in the text.

- A) “My friends, I want to talk for a few minutes with the people of the United States about banking...confidence and courage are the essentials of success in carrying out our plan. You people must have faith. You must not be stampeded by rumors or guesses. Let us unite in banishing fear. We have provided the machinery to restore our financial system, and it is up to you to support and make it work. It is your problem, my friends. Your problem no less than it is mine. Together, we cannot fail.”
- B) “I raise my glass to my daughter and her husband. She has found her Prince Charming who will make all her dreams come true. Join me in wishing them a happy life together filled with much joy and love.”
- C) “I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal.
- With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. ”

## REVIEW

A system of integrated intonation which is used in a certain social sphere and serves a definite aim in communication is called an **intonation style**.

There are **five intonation styles**:

1. Informational (formal);
2. Scientific (academic);
3. Declamatory;
4. Publicistic;
5. Familiar (conversational).

The situational context and the speaker's purpose determine the choice of intonation style.

There are **three types of information present in communication**:

- intellectual information
- emotional and altitudinal (modal) information
- volitional and desiderative information

Intonation plays a central role in stylistic differentiation of oral texts.

There are **three types of intonation patterns** used in oral communication:

- intonation patterns used for intellectual purposes
- intonation patterns used for emotional and attitudinal purposes
- intonation patterns used for volitional desiderative purposes.

## TASKS

Task 1.1. You will read part of a publicistic speech. Listen and speak on the subject matter of the speech, the purpose that the speaker pursues, his social status (as you can infer from the speech) and relations with the listeners, the place of speaking.

Task 1.2. Read the publicistic speech again. Follow the transcript. Note the pitch levels and ranges, the degree of loudness, tempo of speaking.

*The 'building of the 'factory is 'coming to its `end. It's 'practically `over. ~ One, of `course, 'understands / that it \*all \*means a 'great `change, / a 'change to be 'felt 'not to`day, / 'not `now, / but 'some 'time `later. But we 'must get `ready for it to`day, / `now, / I mean / food, / housing, / transport / and `other things.*

Task 1.3. Practise the speech aloud observing its phonostylistic peculiarities.

Task 2.1. Now you will read a sample of informal ordinary speech on the same subject. Listen and say what extralinguistic factors influence the use of phonetic means in it. Compare the phonetic parameters of this discourse (the distinction of

articulation and the use of prosodic features) with the phonostylistic characteristics of the speech that you heard in task 1.

*Well, we've practically finished building the factory now. It's practically all over. Of course you can understand it's all going to mean a big change. And it's a change that we are not, that we are going to feel not today, we are not going to feel it today, we are not going to feel it now, but we are going to feel it later on. But we've got to get ready for it now. We've got to get ready for it today. I mean many things like housing and food and transport, well, things like that and it seems to me that...*

Task 2.2. Read the text again, mark the pauses, stresses and tunes. Then practise it aloud observing the features of formal style.

Task 3.1. Analyse and read the extract exemplifying the *publicistic/oratorical style*.

### *I have a dream*

*Let us not wallow in the valley of despair, I say to you today, my friends. And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."*

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

*I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of*

*their skin but by the content of their character. I have a dream today! I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a dream today! I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together." This is our hope, and this is the faith that I go back to the South with.*

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Task 3.2. Here are a few extracts that belong to declamatory style. Read through the texts silently to make sure that you clearly understand them. Consult the dictionary for the new words.

*Time ran on. Thousands of pounds were offered in reward. But Mr Hyde had disappeared as if he had never existed. Much of his past was indeed dug up, and it was all disgraceful. Stories were told of his pitiless cruelty and violence, of his immoral life, of his strange acquaintances, of the hatred that seemed to have surrounded him. And yet not a whisper was heard of his present hiding place. From the time he left the house in Soho on the morning of the murder, he had simply melted into the London fog.*

1. *Gradually, as the weeks passed, Mr Utterson began to recover from his alarm and from his troubled conscience. The death of Sir Danvers was, in his opinion, fully paid for by the disappearance of Hyde. At the same time a new life began for Dr Jekyll, now that Hyde's evil influence had been removed. He went out more frequently, strengthened his ties with old friends, and became once more their familiar guest.*



and entertainer. He had always been known for his generosity to the poor; he was now equally distinguished for religion. He was busy, he spent a great deal of time in the open air instead of shutting himself up in his laboratory, and he was kind and generous to people and he did good. The expression on his face was brighter and more sincere, as if with consciousness of service, and for more than two months the doctor was at peace.

2. College gets nicer and nicer. I like the girls and the teachers and the classes and the campus and the things to eat. We have ice-cream twice a week and we never have corn-meal mush.
3. The trouble with college is that you are expected to know such a lot of things you've never learned. It's very embarrassing at times. I made an awful mistake the first day. Somebody mentioned Maurice Maeterlinck, and I asked if she was a freshman. The joke has gone all over the college.
4. Did you ever hear of Michael Angelo? He was a famous artist who lived in Italy in the Middle Ages. Everybody in English Literature seemed to know about him, and the whole class laughed because I thought he was an archangel. He sounds like an archangel, doesn't he?
5. But now, when the girls talk about the things that I never heard of, I just keep still and look them up in the encyclopedia. And anyway, I'm just as bright as any of the others, and brighter than some of them. And you know, Daddy, I have a new unbreakable rule: never to study at night, no matter how many written reviews are coming in the morning. Instead, I read just plain books. I have to, you know, because there are eighteen blank years behind me. You wouldn't believe what an abyss of ignorance my mind is; I am just realizing the depths myself.

6. So she \said to - Tommy, “\Why would \anyone \write about \school?”  
Tommy \looked at her with \very su\perior \eyes. “Because it’s \not \our kind of school, - stupid. \This is the \old kind of - school that they - had \hundreds and \hundreds of \years ago.” He \added \loftily, pro\nouncing the words >carefully, “\Centuries ago.”
7. \Margie was \hurt. “Well, \I don’t know \what kind of \school they had all \that time a-go.” She \read the \book over his shoulder for a \while, then >said, “\Anyway, they had a \teacher.”  
“\Sure, they had a \teacher, but it \wasn’t a \regular - teacher. It was a \man.”  
“A - man? How could a \man be a \teacher?”  
“>Well, he \just \told the \boys and \girls - things | and \gave them \homework | and - asked them \questions.”  
“A \man isn’t \smart enough.”  
“\Sure he is. \My \father \knows as \much as my - teacher.”  
“He \can’t. A \man can’t \know as much as a - teacher.”  
“He \knows \almost as - much, I \betcha.” \Margie wasn’t pre\pared to dis\pute that. She >said, “I \wouldn’t \want a \strange \man in \my house to - teach me”. Tommy \screamed with \laughter. “You \don’t know \much, - Margie. The \teachers didn’t \live in the - house. They had a \special \building | and \all the \kids \went there.”  
“And \all the \kids \learned the \same \things?”  
“\Sure, if they were the \same \age.”

Task 4.1. Read through the extracts again and say what types of declamatory style they represent. Compare extralinguistic and linguistic features of all the three texts.

Task 4.2. Think over the extralinguistic situation within which you might read these extracts. Practise the texts aloud using the intonation marks.

Task 5.1. Below you will find an excerpt from the novella *“The Strange Case of Dr Jekyll and Mr Hyde”* by Robert Luis Stevenson. Read the text silently to yourself and define the type of declamatory style it belongs to.

*On January 8th Utterson had dined at the doctor’s with a small party. Lanyon had been there, and their host’s eyes had turned from one to the other as in the old days when the three were the closest friends. But on the 12th, and again on the 14th, Utterson was refused admittance to the house.*

*“Dr Jekyll,” said the servant, Poole, “will go nowhere and see no one.”*

*On the 15th Utterson tried again, and was again refused. For the last month he had been seeing his friend almost daily; now he missed his company and felt in low spirits without it. The next night he invited guests to dine with him, and the night after that he went to see Dr Lanyon.*

*There at least he was not refused admittance, but when Utterson went in he was shocked at the change that had taken place in the Doctor’s appearance. He looked like someone who had been threatened with death. His rosy face had grown pale, he had lost a lot of weight and most of his hair, and looked much older. But what struck the lawyer even more was a look in his eye and a strangeness of manner that could only be caused by some violent terror in the mind. It was unlikely that the doctor would fear death, yet that was what Utterson was tempted to suspect.*

*Utterson was surprised and shocked. A week before the future had smiled with promises of a long and happy life. Now, in a moment, friendship, peace of mind, and the whole way of his life were wrecked. Such a great and unexpected change pointed to madness. But Lanyon’s manner and words showed that there must be some deeper reason.*

Task 6.1. Read the extract carefully one more time in order to understand every sentence in it. Then prepare it for reading aloud. First think in what social context you might read the text. Decide on the role you are going to take on (a teacher reading a piece of prose in class, an actress/actor performing on the stage or on the radio, etc.), the place of reading (a large-sized or small-sized classroom, a small radio studio, etc.). Indicate the intonation of the text accordingly.

Task 6.2. Read the extract in front of your groupmates. Let them discuss how expressive your reading was.

Task 6.3. Find an extract from descriptive prose (a novel or story) and prepare it for being read aloud in class: split the sentences into intonation groups; single out the communicative centre and the nuclear word of each intonation group; mark the stresses, tunes and pauses.

Task 7.1. Read the extract in class. Make your reading expressive enough to be easily understood without reference to the printed version of the text and to produce the necessary emotional impact upon the audience.

Task 7.2. Memorize the extract and recite it in class trying to influence the mind, the heart and the will of the listeners.

Task 8.1. Below you will find the poem “*She is Not Fair*” by Hartley Coleridge. Read it silently sentence by sentence in order to understand it.

**She is Not Fair (*Hartley Coleridge*)**

She is 'not ˌ fair | to ˌ outward ˌ view |

As ˋ many ˌ maidens ˌ be|

Her 'loveli'ness I never ˋ knew|

Unˌtil she ˌ smiled on ˋ me. ||

\Oh, | 'then I ˘ saw | her 'eye was `bright, |  
A 'well of `love, a `spring of `light. ||  
But >now | her 'looks are `coy and `cold |—  
To 'mine they `never reply; |  
And >yet | I 'cease `not to be hold  
The 'love ˘ light | in her ˘ eye.  
Her 'very `frowns | are |sweeter `far|  
Than `smiles of `other |maidens ˘ are.

Task 8.2. Say in your words what this poem tells about and what impression it produces on you.

Task 8.3. Read the poem again. This time notice the vocabulary and grammatical structures used in it. Comment upon the use of these linguistic features.

Task 8.4. Now pay attention to the intonation means that enliven the text and make it sound expressive. Think of the patterns of rhythm and tempo that are suitable for reading such texts aloud.

Task 8.5. Read the poem aloud observing the intonation marks and using appropriate patterns of rhythm and tempo.

Task 8.6. Find a poem by an English author. Think over the extralinguistic and linguistic characteristics of this piece of poetry.

Task 8.7. Decide on the patterns of pitch, rhythm and tempo that will be appropriate and effective for reading the poem. Intone the text. Practise reading it aloud.

Task 8.8. Memorize the poem and perform it in class.

Task 9.1. Read a story about Napoleon Bonaparte. Listen to the part of his lesson and say what facts about the life of Napoleon you have learnt. Say whether it was easy or difficult for you to get the message and what you think enabled you to understand it or vice versa, what interfered with comprehension.

*In this lesson, we're going to look further at the life of Napoleon. As you'll remember, Napoleon was probably one of the greatest military leaders in history. In the class last week, we studied his earlier life, until about 1808, and now we'll look at events from about 1808 until his death. By 1808, you'll recall, Napoleon had crowned himself Emperor of the first French Empire. By this time he was in control of much of Europe, including Austria, Italy, Spain and Sweden. However, in 1809, Spain and Austria rose up against the French. Although the French army defeated them, thousands of men were lost. And in 1812, ignoring repeated advice against it, Napoleon began his invasion of Russia. In this campaign, over half a million soldiers in his army were killed, and by 1814 Paris had fallen and Napoleon had abdicated. Now what I'd like this half of the class to do is read the account of the battle near Vienna in 1809 in your textbooks starting on page 82. The other half should study the maps and pictures of the 1812 invasion on the handout, and write a brief account of what you have observed.*

Task 9.2. Say what type of academic style this discourse represents. Take notes and comment on the extralinguistic and linguistic (lexical and grammatical) characteristics of the teacher's speech.

- Extralinguistic characteristics:

Purpose-

Participants-

Setting-

- Linguistic characteristics:

Lexical-

Grammatical-

Task 9.3. Listen to the text again. Follow the transcript. Take notes of the phonostylistic features of the teacher's speech. Say what phonetic means enable the students to easily understand and learn the information.

Task 9.4. Read the text one more time. Mark the stresses and tunes. Play the role of a teacher and practise reading this piece of discourse aloud in front of the class.

Task 10.1. You are going to read to a teacher at school introducing a new topic in a geometry class. Before you listen, say what phonetic style this discourse is supposed to belong to due to its extralinguistic parameters. Say what linguistic peculiarities will influence the speaker's choice of phonetic means. Make predictions as to the phonostylistic features of the teacher's explanation.

*If you have a stereometrical figure – we call it  $F$  – and we want to move it from its original position in space, which we'll call  $S1$  into a different position which we'll call  $S2$ , then we can see that there are two ways in which we can do this. There are two cases.*

*The first case is that you can make this movement from  $S1$  to  $S2$  by means of a motion which we'll call a translation, translation means a motion, and it means a motion which is parallel to itself.*

*Or it can be made by rotation, or it can be made by a helicoidal motion – helicoidal motion is a combination of a translation and a rotation. And in positions  $S1$  and  $S2$  the figure remains congruent with itself. You know what 'congruent' with itself means, don't you?*

Task 10.2a. Now read to the teacher's introduction of the new topic in geometry. Are your predictions of the phonetic characteristics of the teacher's speech right?

Task 10.2b. Read again and read the transcript of the teacher's speech. Mark the stresses, tones, pauses and tempo of speaking.

Task 10.3. Compare the phonostylistic features of the introduction of the new topic in geometry with those of the extract of the history lesson in *task 1*.

Task 10.4. Practise reading the introduction of the new topic in geometry as if you were a teacher.

Task 11.1. You will read the chairman of the Philosophical society making his opening remarks at a monthly meeting. The main business of the evening is to hear a talk or 'paper' presented by a visiting speaker. Before he introduces the visitor, the chairman has some announcements to make.

Listen to the chairman and note the language he uses. Consider the use of lexis and grammar. Explain why this kind of language is engaged.

*Er...good evening. Er...good evening to one and all. Welcome to our February meeting. Erm...and welcome, of course, to our ... to our regular members and attenders and several faces er... I can see out there not too familiar to me and if you're new and here for the first time, a great welcome, and I hope you may consider joining us on a ... on a more permanent basis.*

*Erm... before I introduce tonight's speaker there's er... one important reminder. Erm ... next month's meeting at the same time will be our annual general meeting and er ... on that occasion we're hoping for a good and spirited attendance and there's some urgent pieces of business to attend to on that occasion. Er ... first and foremost, and probably the most important is to elect a new secretary. Er ...Jane Parks has served us marvelously for I think it's about three years now – er ... our present secretary – she's leaving to take up post in Glasgow. We wish her well, erm ... and any suggestion for replacing Jane before that meeting would be most welcome.*



*Erm ...several committee members have also expressed a wish to stand down, for one reason or another pressure of business and so on, and will need to be replaced, so there'll be elections for them. Erm ... also, and this is a rather sad note, the treasurer tells me that we must seriously consider increasing subscriptions – not a ... not a happy thing to suggest at this time of the year – but we erm ...we are in fact, er ... going into the red in a rather serious way. So erm ...that's something to bear in mind for next month's meeting.*

Task 11.2. Read again and speak about the phonetic peculiarities of the piece.

For example, you may have noticed that the chairperson hesitates quite a lot: there are pauses, repetitions and false starts. Explain the reasons why they occur in the chairman's speech. Think also of the tones, tempo, rhythm, loudness.

Task 11.3a. Read chairman's opening remarks again. This time follow the transcript and mark the stresses, tones and pauses.

Task 11.3b. Now play the role of the chairman of the Philosophical society and read his opening remarks at the meeting. Observe the phonostylistic peculiarities of this kind of speech.

Task 12.1a. Below there is an extract from a lecture to college students. Read it silently to yourself and then comment on the following extra-linguistic factors that influence this type of speaking:

- the sphere of communication
- the social status of the speaker
- relations between the speaker and the audience
- the subject-matter of communication.

*If a stereometrical figure  $F$  be brought from its original position in space  $S1$  into a different position  $S2$ , two cases will be distinguished. The first case is that the transition from  $S1$  to  $S2$  can be made by means of motion that is, by a translation, a shift parallel to itself, by rotation or by helicoidal motion, this being a combination of the two former. In the positions  $S1$  and  $S2$  the figure thus remains congruent with itself. Let us suppose that this distinction seems simple enough but it carries consequences very far from simple.*

Task 12.1b. Discuss the linguistic characteristics of this piece of discourse: the use of the vocabulary and grammatical structures (the use of terms, simple or complex character of the words, application of full or shortened grammatical forms, the use of syntactic structures etc).

Task 12.2. Read the extract from the lecture again. Consult the dictionary for the terms that are used in the lecture. Think what intonation means may be appropriate for delivering the lecture. Mark the stresses and tunes in the text according to its stylistic reference. Practise the extract from the lecture aloud.

Task 13.1a. Choose a passage from the theory sheets on phonetic styles. Do you think the reading of this text will differ from delivering the lecture in geometry? Why? In what ways do you think it will be different?

Task 13.1b. Read the chosen passage thoroughly to yourself. Make sure you clearly understand every sentence in the text.

Task 13.2a. Think over the social situation within which you are going to read the extract you chose:

the purpose of reading;

your social status and relations with the listeners;

the size of the audience;

the place of reading;

Task 13.2b. Now consider the linguistic features of the passage (the use of the vocabulary and grammar). Work on the pronunciation difficulties of the text.

Task 13.3. Read through the text again. Mark the pauses, stresses and tunes in it.

Task 13.4. Make an oral presentation of this text in class. Let your groupmates express their opinion about how successful your reading was.

Task 14.1. Are you involved in any scientific research (writing a scientific article, report or course paper)? Write a summary of your scientific work (in one paragraph). Think over the extralinguistic and linguistic factors that may influence the reading of the text aloud.

Task 14.2. Prepare your summary for oral presentation in class:

1. Make sure you know how to pronounce every word in the text.
2. Divide the sentences into intonation groups/tone units. Mark the internal boundaries (pauses). Underline the communicative centre in each intonation group/tone unit. Mark the stresses and tunes.
3. Practise reading the text aloud several times. Use the appropriate patterns of loudness, tempo and pitch.
4. Learn the main ideas of your summary and practise retelling it aloud.

Task 14.3. Deliver your summary in front of your groupmates. Observe the phonostylistic features of presenting academic texts aloud before an audience.

## Unit 4. SUPPLEMENTARY READING

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### 4.1. Tongue twisters

- Peter Piper picked a peck of pickled peppers.  
A peck of pickled peppers Peter Piper picked.  
If Peter Piper picked a peck of pickled peppers?  
Where's the peck of pickled peppers Peter Piper picked?
- How much wood would a woodchuck chuck if a woodchuck could chuck wood?  
He would chuck, he would, as much as he could, and chuck as much wood, as a woodchuck would if a woodchuck could chuck wood.
- She sells sea shells by the seashore.
- Betty bought a bit of butter.  
But the butter Betty bought was bitter.  
so Betty bought a better butter,  
and it was better than the butter Betty bought before.  
[Variation of Carolyn Wells The Butter Betty Bought published 1899.]
- Silly Sally swiftly shooed seven silly sheep.  
The seven silly sheep Silly Sally shooed

Shilly-shallied south.

These sheep shouldn't sleep in a shack;

Sheep should sleep in a shed.

- The sixth sick sheik's sixth sheep's sick.

[According to The Guinness Book of World Records this is the toughest tongue twister - so far.]

- Round the rough and rugged rock the ragged rascal rudely ran.

- All I want is a proper cup of coffee,

Made in a proper copper coffee pot

I may be off my dot

But I want a cup of coffee

From a proper coffee pot.

Tin coffee pots and iron coffee pots

They're no use to me -

If I can't have a proper cup of coffee

In a proper copper coffee pot

I'll have a cup of tea.

- Amidst the mists and coldest frosts,  
With stoutest wrists and loudest boasts,  
He thrusts his fists against the posts,  
And still insists he sees the ghosts.

- Two tiny timid toads trying to trot to Tarrytown.

- Nine nimble noblemen nibbling nuts.

- Quizzical quiz, kiss me quick.

- Imagine an imaginary menagerie manager managing an imaginary menagerie.

- What a to do to die today

At a minute or two to two

A thing distinctly hard to say

And harder still to do.

For they'll beat a tattoo at twenty to two  
A rat-tat-tat-Tat-tat-tat-Tat-tat-tat-too  
And the dragon will come when he hears the drum,  
At a minute or two to two today  
At a minute or two to two.

- Eve eating eagerly elegant Easter eggs.
- Ingenious iguanas improvising an intricate impromptu on impossibly-impractical instruments.
- These thousand tricky tongue twisters trip thrillingly off the tongue.
- A proper copper coffee pot.
- One-One was a racehorse.  
Two-Two was one, too.  
When One-One won one race,  
Two-Two won one, too.
- Fuzzy Wuzzy was a bear. Fuzzy Wuzzy had no hair. Fuzzy Wuzzy wasn't fuzzy, was he?
- Which wristwatches are Swiss wristwatches?
- If a dog chews shoes, whose shoes does he choose?
- He threw three free throws.
- I slit the sheet, the sheet I slit, and on the slitted sheet I sit.
- If you notice this notice, you will notice that this notice is not worth noticing.
- Nine nice night nurses nursing nicely.
- I like New York, unique New York, I like unique New York.
- Four fine fresh fish for you.
- A proper cup of coffee from a proper copper coffee pot.
- Six sticky skeletons.
- Which witch is which?
- She sees cheese.

- Stupid superstition.
- Eleven benevolent elephants.
- Truly rural.
- Three thin thinkers thinking thick thoughtful thoughts.
- Of all the felt I ever felt,  
I never felt a piece of felt  
which felt as fine as that felt felt,  
when first I felt that felt hat's felt.
- I wish to wish the wish you wish to wish,  
but if you wish the wish the witch wishes,  
I won't wish the wish you wish to wish.
- I thought, I thought of thinking of thanking you.
- I thought a thought.  
But the thought I thought wasn't the thought I thought I thought.  
If the thought I thought I thought had been the thought I thought, I wouldn't  
have thought so much.

## Unit 4. SUPPLEMENTARY READING

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### 4.2. Poems

Come, come, my darling, I must see  
How you can say your A, B, C.  
Go get your book, and come to me,  
And I will hear your E, F, G,  
When you have said your A, B, C.  
"A, B, C, D, E, F, G,  
H, I, J, K, L, M, N, O, P,  
Q, R, S, T, U, W, V,  
X, Y, and Z Oh dear me,  
Yes, you can say your A, B, C.

\*\*\*\*

Come, little leaves," said the wind one day,  
Come over the meadows with me and play.  
Put on your dresses of red and gold;  
For summer is gone, and the days grow cold."  
Soon as the leaves heard the wind's loud call,  
Down they came fluttering, one and all.  
O'er the brown field then they danced and flew  
Singing the soft little songs they knew.  
Dancing and whirling, the little leaves went,  
Winter had called them, and they were content.  
Soon, fast asleep on their earthy beds,  
The snow laid a coverlet over their heads.



- *George Cooper.*

\*\*\*\*\*

"Now, if I fall, will it be my lot  
To be cast in some low and lonely spot,  
To melt, and to sink, unseen or forgot?  
And there will my course be ended ?  
"Twas this a feathery Snow-flake said,  
As down through measureless space it strayed ;  
Or, half by dalliance, half afraid,  
It seemed in mid air suspended.  
"Oh, no !" said the Earth, " thou shalt not lie  
Neglected and lone, on my lap to die,  
Thou pure and delicate child of the sky !

\*\*\*\*\*

"Caw! caw!" says the Crow,"  
Spring has come again I know;  
For as sure as I am born,  
There's a farmer planting corn.  
I shall breakfast there, I trow,  
Long before his corn can grow."  
"Quack, quack!" says the Duck,  
"Was there ever such good luck!  
Spring has cleared the pond of ice,  
And the day is warm and nice,  
Just as I and Goodman Drake  
Thought we'd like a swim to take."  
"Croak, croak!" says the Frog,  
As he leaps out from the bog;

"Spring is near, I do declare,  
For the earth is warm and fair.  
Croak! croak! croak! I love the spring,  
When the little birdies sing."

\*\*\*\*\*

Daffy-down-dilly came up in the cold  
Through the brown mold,  
Although the March breezes blew keen on her face,  
Although the white snow lay on many a place.  
Daffy-down-dilly had heard under ground  
The sweet rushing sound  
Of the streams, as they burst off their white winter chains,  
Of the whistling spring winds, and the pattering rains.  
"Now then," thought Daffy, deep down in her heart,  
"It's time I should start!"  
So she pushed her soft leaves straight up through the ground,  
Till she came to the surface and then she looked round.  
There was snow all about her, gray clouds overhead;  
The trees all looked dead.  
Then how do you think Daffy-down-dilly felt,  
When the sun would not shine, and the ice would not melt?  
"Cold weather!" said Daffy, still working away;  
"The earth's hard today!  
But unless I can manage to lift up my head,  
The people will think that Spring herself 's dead!"  
So little by little, she brought her leaves out,  
All clustered about;

And then her bright flowers began to unfold,  
Till Daffy stood robed in her spring green and gold.  
Oh, Daffy-down-dilly, so brave and so true !

I wish all were like you !  
So ready for duty in all sorts of weather,  
And holding forth courage and beauty together.

- *Anna B. Warner*

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#### TO A FALSE FRIEND

Th. Hood

Our hands have met  
But not our hearts.  
Our hearts will never meet again  
Friends, if we have ever been  
Friends, we cannot now remain.  
I only know I loved you once  
I only know I loved in vain.  
Our hands have met  
But not our hearts  
Our hands will never meet again.

\*\*\*\*\*

#### THE ARROW AND THE SONG

H. W. Longfellow

I shot the arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.  
I breathed a song into the air  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of a song?  
Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

\*\*\*\*\*

## TWILIGHT

G. G. Byron

It is the hour when from the boughs  
The nightingale's high note is heard;  
It is the hour when lovers' vows  
Seem sweet in every whispered word;  
And gentle winds and waters near,  
Make music to the lonely ear.  
Each flower the dews have lightly wet,  
And in the sky the stars are met,  
And on the wave is deeper blue,  
And on the leaf a browner hue,  
And in the heaven that clear obscure,

So softly dark, and darkly pure,  
Which follows the decline of day,  
As twilight melts beneath the moon away.

\*\*\*\*\*

## THE HOUSE THAT JACK BUILT

Robert Burns

This is the house

That Jack built.

This is the malt

That lay in the house

That Jack built.

This is the rat

That ate the malt

That lay in the house

That Jack Built.

This is the cat

That killed the rat

That ate the malt

That lay in the house

That Jack built.

This is the dog

That worried the cat

That killed the rat

That ate the malt

That lay in the house

That Jack built.

This is the cow with the crumpled horn

That toss'd the dog  
That worried the cat  
That killed the rat  
That ate the malt  
That lay in the house  
That Jack built.

\*\*\*\*\*

## THE RAINY DAY

H.W.Longfellow

The day is cold, and dark, and dreary;  
It rains, and the wind is never weary;  
The vine still clings to the mouldering wall,  
But at every gust the dead leaves fall,  
And the day is dark and dreary.  
My life is cold, and dark and dreary;  
It rains, and the wind is never weary;  
My thoughts still cling to the mouldering Past,  
But the hopes of youth fall thick in the breast,  
And the days are dark and dreary.  
Be still, sad heart! And cease repining;  
Behind the clouds is the sun still shining;  
Thy fate is the common fate of all,  
Into each life some rain must fall,  
Some days must be dark and dreary.

## Unit 4. SUPPLEMENTARY READING

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### 4.3. Texts

#### Peter Parker

Peter Parker is an English Language teacher. He was always good at languages at school, so he decided to take his degree in French and German. When he finished his university studies, he began teaching in a secondary school in England. Two years later, however, he met someone by chance who offered him a job teaching English to foreign students during the long summer holidays. His students were adults and he enjoyed the work immensely. He soon found he was more interested in teaching his own language to foreigners than foreign languages to English schoolboys.

Since then he has specialised in this work. He has found that one of the advantages of the job is that it enables him to find work almost anywhere in the world. First he went to Africa for two years and then he spent a year in Arabia. After this he went to Greece where he has worked for the last 3 years. He hasn't been to South America yet but he intends to go there next. He has taught men and women of all ages and of various nationalities. He has also learned to get on with all kinds of people and to adjust to different ways of life. So far he has not regretted his decision to follow this career.

(From "Intermediate English Course", Prog 2, Text 1)

#### Holiday Plans

Mary: Have you had your holiday for this year yet, Jane?

Jane: Not yet. I'm taking it at the end of September.

Mary: Where are you going? Have you made up your mind?

Jane: Not really. I thought of going to Spain again, but I've already been there twice and I'd like to try somewhere new.

Mary: My brother's just gone to Mexico for two weeks. I had a card from him yesterday and he seems to be having a good time. Why don't you go there?

Jane: That's O.K. for you well-off people, but I couldn't possibly afford it. I'm much too hard up at the moment.

Mary: The air-fare is quite expensive, I admit, but you needn't spend a lot when you get there.

Jane: I've already spent a lot of money this year. My flat was done up last month, so I haven't got much to spare for expensive holidays abroad.

Mary: Oh, I see.

Jane: Perhaps I'll just go to Scotland or Ireland in the end. I've heard they're both very beautiful, and I haven't been to either of them.

Mary: We went to Ireland two years ago to pay Jill and her husband a visit. They're in Dublin now.

Jane: Oh, yes, so they are!

Mary: If you decide on Ireland you can call in on them. Jill would willingly put you up for a few days, I'm sure.

Jane: That's a good idea! I haven't seen Jill for more than three years now and I'd like to know how she's getting on.

(From "Intermediate English Course", Prog 2, Text 2)

### Loyal Fans

Ted: What did you think of the game, Bill?

Bill: Dreadful! It was neither exciting nor skilful.



Ted: I agree with you. Of course the weather didn't help. They'd hardly kicked off when it started to pelt with rain. Our team are useless in the mud, and they were off form anyway.

Bill: Some of our team can't play football in either wet or dry conditions, and I've never seen them on form. I can't help laughing when I watch old Ford. Every time he gets the ball he either falls over or passes it to the opposition. I can't make out why they pick him.

Ted: He's too old really. He'd already been playing in the team for about ten years when I became a supporter — and that was eight years ago.

Bill: Evans isn't much better. He's not only too slow, he's scared to tackle as well.

Ted: Yes, he's always afraid of getting injured. Neither Ford nor Evans is up to it. We need two new defenders and a new forward too.

Bill: But the management is too mean to spend money either on new players or on improving the ground.

Ted: Yes, that's true. The pitch is a disgrace. It isn't flat and the drains don't work. Every time it rains the pitch is covered with great puddles of water.

Bill: What we need, Ted, is not only new players but a new manager and a new pitch as well. Then perhaps we could win promotion to the Third Division.

(From “Intermediate English Course”, Prog 9, Text 2)

### Linguistic Talent

Betty: Why weren't you at the German class last night, Joan? Have you given up?

Joan: 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 the lesson a miss.

Betty: You've missed quite a lot of lessons lately, haven't you? Are you losing your enthusiasm?

Joan: 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.

Betty: 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.

Joan: Anyway, all our friends here speak English fluently so we don't really need to learn German.

Betty: Well, Eric and I have been both learning and teaching languages for years and we enjoy it immensely.

Joan: Well, keep it up! I'm all for teaching foreigners English, if it saves me the trouble of learning foreign languages myself.

(From "Intermediate English Course", Prog 9, Text 2

#### Letters to the Editor

Sir:

Society has always been competitive, but in this century life is perhaps more competitive than in any previous era. We are taught, almost from birth, to compare ourselves in mind and body with the people around us. Even as children we are already intent on showing that we are not merely different from our fellows but in some way superior to them. School life is an eternal competition; every day each child tries to prove that he is more intelligent than the next child, and every term marks are added up to find the best as well as the worst child in the class. On the sports field the process continues; the child now strives to demonstrate that he is faster, stronger or more skilful than his classmates

Our jobs, our possessions and even the area in which we live become a matter of competition. We make out that our jobs and possessions are somehow better or more desirable than other people's, and we claim that our country, town or village is the best, the biggest, the most friendly or the most civilised in the world. Are we

interested in proving our superiority — or is it that we take a sadistic delight in proving that some poor, fellow being is inferior to us?

(From “Intermediate English Course”, Prog 13, Text1)

Jamie is coming back to school on Monday and my husband has asked me to explain the situation to you. Jamie has recovered from his bout of bronchitis now, but the doctor told us to keep him home for a few more days to be on the safe side. We hope he hasn't missed anything important since term began.

We would like to ask you to watch over him for a while and not to let him take part in games or gymnastics for a week. This is on the doctor's advice – I enclose a note from him. Jamie is so keen on games that he will try to play before he is fit enough, unless someone keeps an eye on him.

We have provided him with all the clothes on the list except the red athletics vests and the blue shorts. He has already grown out of last year's pair, but we only discovered this yesterday and the local shop doesn't have any in stock. I shall get some next week and forward them by post.

We were very pleased that Jamie took to boarding-school life so well in his first year, and we trust he will continue to be happy. We are both very grateful to you for being so helpful last year, and we look forward to having another talk with you at the parent-teacher meeting next month.

Yours sincerely,

B. Williams

(From “Intermediate English Course”, Prog 15, Text 1)

Bedtime Story

Are you ready, David? Right: The Lost Coin.

'One afternoon just before Christmas an old gentleman was wandering through the city centre. The gaily-illuminated shops were packed with good things and crowded with cheerful shoppers. The children were gazing in wonder at all the toys on display in the windows, and the old man was surveying the happy scene

indulgently. Suddenly in the middle of the throng he spotted a dirty little boy sitting on the pavement, weeping bitterly. When the kind old man asked him why he was crying, the little boy told him that he had lost a tenpenny piece that his uncle had given him. Thrusting his hand into his pocket, the old man pulled out a handful of coins. He picked out a shiny, new ten penny piece and handed it to the child.

"Thank you very much," said the little boy, and, drying his eyes, he cheered up at once.'

An hour or so later the old man was making his way back home by the same route. To his astonishment he saw the same dirty little boy in precisely the same spot, crying just as bitterly as before. He went up to the boy and asked him if he had lost the tenpence he had given him as well. The little boy told him that actually he had not lost the second coin, but he still could not find his first tenpence. "If I could find my own tenpence," he said tearfully, "I'd have twenty pence now." Did you like that?... Janet, he's asleep!

(From "Intermediate English Course", Prog 17, Text 1)

### *The Bonfire and the Ants*

I threw a rotten log onto the fire without noticing that it was alive with ants.

The log began to crackle, the ants came tumbling out and scurried around in desperation. They ran along the top and writhed as they were scorched by the flames. I gripped the log and rolled it to one side. Many of the ants then managed to escape onto the sand or the pine needles.

But, strangely enough, they did not run away from the fire. They had no sooner overcome their terror than they turned, circled and some kind of force drew them back to their forsaken homeland. There were many who climbed back onto the burning log, ran about on it, and perished there.

**2. Make up words together for these sounds: a waterfall, leaves blowing in the wind, birds singing, glass breaking, hands rubbing together, a scratching sound on a blackboard.**

**3. Mark stresses and tunes and practice reading the text aloud.**

\*\*\*\*\*

*Kiss Me*

Many years ago when pigs climbed chimneys and chased cats up into the trees, away back, so they say, there was a lumber king who lived in a river city with many wildcats in the timbers near by.

And the lumber king said, “I am losing my hair and my teeth and I am tired of many things; my only joy is a daughter who is a dancing shaft of light on the ax handles of morning.”

She was quick and wild, the lumber king’s daughter. She had never kissed. Not her mother nor father nor any sweetheart ever had a love print from her lips. Proud she was. They called her Kiss Me.

She didn’t like that name, kiss Me. They never called her that when she was listening. If she happened to be listening they called her Find Me, Lose Me, Get Me. They never mentioned kisses because they knew she would run away and be what her father called her, “a dancing shaft of light on the ax handles of morning.”

But – when she was not listening they asked, “Where is Kiss Me today?” Or they would say, “Every morning Kiss Me gets more beautiful – I wonder if she will ever in her young life get a kiss from a man good enough to kiss her.”

One day Kiss Me was lost. She went out on a horse with a gun to hunt wildcats in the timbers near by. Since the day before, she was gone. All night she was out in a snowstorm with a horse and a gun hunting wildcats. And the storm of the blowing snow was coming worse on the second day.

It was then the lumber king called in a long, loose, young man with a leather face and hay in his hair. And the king said, “Flax Eyes, you are the laziest careless

man in the river lumber country – go out in the snowstorm now, among the wildcats, where Kiss Me is fighting for her life – and save her.”

“I am the hero. I am the man who knows how. I am the man who has been waiting for this chance,” said Flax Eyes.

On a horse, with a gun, out into the snowstorm Flax Eyes rode that day. Far, far away he rode to where Kiss Me, the quick wild Kiss Me, was standing with her back against a big rock fighting off the wildcats.

In that country the snowstorms make the wildcats wilder – and Kiss Me was tired of shooting wildcats, tired of fighting in the snow, nearly ready to give up and let the wildcats have her.

Then Flax Eyes came. The wildcats jumped at him, and he threw them off. More wildcats came, jumping straight at his face. He took hold of those wildcats by the necks and threw them over the big rock, up into the trees, away into the snow and the wind.

At last he took all the wildcats one by one and threw them so far they couldn't come back. He put Kiss Me on her horse, rode back to the lumber king and said lazy and careless, “This is us.”

The lumber king saw the face of Flax Eyes was all covered with cross marks like the letter X. And the lumber king saw the wildcats had torn the shirt off Flax Eyes and on the skin of his chest, shoulders, arms, were the cross marks of the wildcats' claws, cross marks like the letter X.

So the king went to the men who change the alphabets and they put the cross marks of the wildcats' claws, for a new letter X, near the end of the alphabet. And at the wedding of Kiss Me and Flax Eyes, the men who change the alphabets came with wildcat claws crossed like the letter X.

**2. Find out all the words in the text with silent letters, e.g. *climbed, listening,* etc. What is the rule according to which they should be pronounced?**

**3. Mark stresses and tunes and read the text aloud.**

## KEYS

### 1.1. English Vowels. Principles of classification.

- 1)
  1. a
  2. b
  3. c
  4. b
  5. c
- 2) [i] - big, dinner, listen, six;  
[i:] - green, meet, pizza, please.
- 3) Sheep - [ʃi:p ], ship-[ʃɪp ], sixth-[sɪksθ ], soap-[səʊp ], sick-[sɪk ], see-[si:], sea-[si: ], soup-[su:p].

### 1.2. English Vowels in connected speech. Reduction.

- 1)
  1. A vowel are speech sounds produced without obstructing the flow of air from the lungs, so that the breath stream passes freely through the mouth.
  2. Diminution, shortening, decrease, weakening.
  3. Not only with word stress but also with rhythm and sentence stress.
  4. Schwa is the most common neutral vowel sound in English. It is a weak, unstressed sound and it occurs in many words.
  5. Quantitative, qualitative reduction and elision of vowels.
- 2)
  1. b)
  2. c)
  3. a)
  4. a)
  5. b)

### 1.3. English vowels in connected speech. The weak and strong forms.

1)

1 a

2 b

3 a

4 c

5 b

2) Is it going to rain in the morning? I I ə I ə

3) a) ə u ə; b) ə u ə; c) ə i ə I; d) ə ə ə ə; e) ə i ə ə ə ə; f) ə ə ə I;

4) 'Women' is pronounced with a weak /I/ sound. All the other words are pronounced with a schwa sound.

5) [ə] beaten, lentil, parade, mother, council, spoken

[I] surface, kitchen, women, orange, believe

6) a) [I]; b) [I]; c) [ə]; d) [I]; e) [ə]; f) [I]; g) [ə]; h) [I]; i) [ə].

7)

1. Weak [kən] it's a question word, not a very important part of the sentence.

2. Strong [dʊ:] do is used for emphasis, so it must be strong.

3. Weak [dəz] it's a question word, not a very important part of the sentence.

4. Weak [ʃəl] same as in 1 and 3.

5. Strong [ðæt] the sentence is emphatic, so that should have a strong pronunciation.

### 2.1. English Consonants. Principles of classification.

1)

1.a

2. a



3. b

4. a

5. c

4) Angry, ankle, drink, king.

## **2.2. English Consonants in connected speech. Plosion.**

1)

1. c

2. b

3. a

4. d

5. c

2).

1. Bruce entered **d** the restaurant and ordered a beer.

2. All my pupils passed **d** their subject with high grades.

3. We liked all the tourists that were here last year.

3)

1. p

2. t

3. k

4. b

5. d

6. g

5)

1. bilabial

2. alveolar

3. velar

6)

1. handsome
2. knowledge
3. mustn't
4. design
5. walking
6. working

### **2.3.English Consonants in connected speech. Assimilation.**

1)

1.a

2.c

3.c

4.b

5.c

**5)**

1 – a, c, e

2 – a, b, d

3 – a

4 – a, b, c

5 – b

**6)**

1 ) A. [ʃubwin]

[d] → [b] when it stands before bilabial consonant [w]

2) A. [bækgeit]

[d] → [g] when it stands before [k] and [g]

3) B. [ðiʃp]

[s] → [ʃ] when it stands before [ʃ] and [j]

4) C. [si:mbil]

[n] → [m] if it stands before bilabial [b]

5. He's a rather fat boy.

[fæt bɔɪ] → [fæpbɔɪ]

Because of the rule /t/ stands before bilabial consonants

[b, p, m, w] → [p]

6. He is a very good boy.

[gʊd bɔɪ] → [gʊbbɔɪ]

Because of the rule [d] stands before bilabial consonants [b, p, m, w] → [b]

7. There are ten men in the class.

[ten mæn] → [temmæn]

Because of the rule [n] stands before bilabial consonants [b, p, m, w] →

[m]

8. Can you see that girl over there?

[ðæt gɜ:l] → [ðækgɜ:l]

Because of the rule [t] stands before velar consonants [k, g] → [k]

### 3.3. Intonational Styles

1. a

2. b

3. b

4. a - 2

b - 1

c - 3

5. a

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