

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

БІЛОЦЕРКІВСЬКИЙ НАЦІОНАЛЬНИЙ АГРАРНИЙ УНІВЕРСИТЕТ

СОЦІАЛЬНО-ГУМАНІТАРНИЙ ФАКУЛЬТЕТ

Кафедра романо-германської філології та перекладу

Тарасюк А.М., Зінінська А.П.

Практикум з дисципліни

«Практична фонетика англійської мови»

для студентів спеціальності 035 Філологія
ОП “Германські мови та літератури
(переклад включно, перша – англійська)”

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Укладачі: Тарасюк А.М., Зізіньська А.П.

Рецензент: Ігнатенко В.Д., канд. пед. наук, доцент

Синельникова І.С., канд. філ. наук, старший викладач

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У публікації запропоновано матеріал, організований у три модулі, необхідний для формування фонетичної компетенції у студентів філологічних спеціальностей, критерії оцінювання навчальних досягнень студентів з практичної фонетики англійської мови, питання до іспиту.

Практикум призначено Для студентів спеціальності 035 Філологія, ОП “Германські мови та літератури (переклад включно, перша – англійська)”

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ВСТУП

У світлі реформаційних процесів світового освітнього й наукового простору постає проблема навчання іншомовної мовленнєвої діяльності конкурентноспроможних фахівців, що означає розвиток комунікативних здібностей, мовленнєво-творчої діяльності іноземною мовою та підвищення загальної культури студентів в цілому.

Відповідно до такого соціального замовлення, це положення знаходить пряме відображення у програмних вимогах щодо рівня володіння іноземною мовою студентами вищого навчального закладу.

У Загальноєвропейських Рекомендаціях Ради Європи з питань освіти, зазначено, що цілеспрямоване вивчення іноземної мови, а то і декількох мов має стати пріоритетом розвитку вищої освіти в Європі і світі.

Випускники ВНЗ повинні демонструвати правильне вживання мовленнєвих зразків, високий рівень граматичної правильності, продукувати чітке, добре структуроване мовлення при контрольованому вживанні конекторів та засобів зв'язку (рівень B2+ за Рекомендаціями Комітету Ради Європи з питань освіти).

Метою навчальної дисципліни є формування фонетичної компетентності здобувачів, засвоєння фонетичної будови мови, її форми і структури, а також фонетичних та фонологічних засобів мови та мовлення, формування у студентів ґрунтовної лінгвістичної, комунікативної та краєзнавчої компетентності, здатність сприймання (аудіювання) та використання фонетичних моделей у мовленнєвій діяльності.

У процесі вивчення практичної фонетики передбачається розвиток таких *загальних та спеціальних компетентностей*:

Загальні компетентності (ЗК):

ЗК 4. Здатність бути критичним і самокритичним.

ЗК 9. Здатність спілкуватися іноземною мовою.

ЗК 10. Здатність до абстрактного мислення, аналізу та синтезу.

ЗК 11. Здатність застосовувати знання у практичних ситуаціях.

Спеціальні компетентності (СК):

СК 2. Здатність використовувати в професійній діяльності знання про мову як особливу знакову систему, її природу, функції, рівні.

СК 6. Здатність вільно, гнучко й ефективно використовувати мови, що вивчаються, в усній та письмовій формі, у різних жанрово-стильових різновидах і регістрах спілкування (офіційному, неофіційному, нейтральному), для розв'язання комунікативних завдань у різних сферах життя.

Передбачається досягнення здобувачами таких ***програмних результатів навчання:***

ПРН 7. Розуміти основні проблеми філології та підходи до їх розв'язання із застосуванням доцільних методів та інноваційних підходів.

ПРН 12. Аналізувати мовні одиниці, визначати їхню взаємодію та характеризувати мовні явища і процеси, що їх зумовлюють.

MODULE I
PHONETICS AS A SCIENCE
THE VOWEL SYSTEM OF ENGLISH

PHONETICS is a branch of linguistics which deals with a sound system of a language. The word "Phonetics" derives from a Greek word "phone" which means a sound.

Branches of Phonetics

There exist two branches of Phonetics:

1.General Phonetics.

2.Special Phonetics.

General phonetics deals with different concepts of formation of different languages. It studies speech habits of a person and three aspects of speech sounds: biological, physical and linguistic.

Hence there may be three subdivisions of General Phonetics:

1. **Physiological Phonetics**, which studies the structure and work of speech organs.
2. **Acoustic Phonetics**, which studies the way the speech sound is communicated to the ear in the form of a sound wave.
3. **Linguistic-Social Phonetics**, which studies a language as a means of communication.

The first two aspects constitute Phonetics itself, whereas the third one, which studies functional and linguistics methods of Phonetics is called **Phonology (Phonemics)**.

Special Phonetics is related to phonetic system of one language only and is subdivided into **descriptive** and **historical**.

The Use of Phonetics

Phonetics as a science is widely applied in different areas. It is widely used while teaching children reading, writing and speaking their native language in the first place. It is widely used for teaching purposes while taking students for English as a second language, etc.

THE SYSTEM OF SPEECH SOUNDS

A **sound system** of any language is referred to as a system of phonemes, word accent (stress), intonation and all the changes they undergo in connected speech.

PHONEME is the smallest indivisible unit of speech capable of distinguishing one word from another or one grammatical form of a word from another within the same word (**s**o, **n**o, **g**o; to be**g**in-beg**a**n-beg**u**n). The number of phonemes in English is 44.

6 vowel letters produce 20 vowel phonemes, while 20 consonant letters produce 24 consonant phonemes.

ALLOPHONE is a material representation of a phoneme in connected speech.

A number of allophones is unlimited, which depends upon the structure of speech organs, tempo of speech, accent, style of pronunciation and the dialect.

Styles of Pronunciation

Different ways of pronouncing words are called **pronunciation style**.

I. Full style (complete) which is used in TV and radio broadcast, while delivering a lecture, in business communication, is characterized by a slow tempo

of speech, producing words in their full form and absence of grammatical and lexical contractions.

II. Colloquial (neutral) style, which is used in every day communication, is characterized by a certain number of lexical and grammatical contractions and a higher tempo of speech.

III. Careless (incomplete) style, which is widely used by illiterate people and may be heard in the streets, is characterized by a high tempo of speech.

Types of Transcription

TRANSCRIPTION is a special system of symbols used to denote speech sounds.

Transcription falls into four types:

1) **Phonetic transcription** (allophonic/narrow transcription) is based on the principle one symbol per allophone (narrow transcription).

e.g. [u:], [u], [a:], [a], [ɔ:], [ɔ], [ə:], [ə].

2) **Phonematic transcription** (broad transcription) based on the principle one symbol per phoneme.

e.g. /u:/, /ʊ/, /a:/, /ʌ/, /ɔ:/, /ɒ/, /ɜ:/, /ə/.

3) **International transcription**, which is used in documents.

e.g. Ivanov Ivan Ivanovych.

4) **Tonetic transcription**, which is used while presenting intonation graphically.

e.g. / aɪ 'kɑ:nt wi:m || / . 

THE VOWEL SYSTEM OF ENGLISH

A vowel is a speech sound in production of which the air stream coming from the lungs doesn't meet any obstruction.

Groups of Vowels

A monophthong is a vowel phoneme in production of which the position of speech organs doesn't change. They are 12 in

number: /ɪ, ʌ, ɑː, ɒ, ɔː, ʊ, uː, e, æ, ə, ɜː/.

A diphthongoid is a monophthong in production of which the degree of tenseness of speech organs is increased up to the end of phonation. Here belong two sounds: /iː, uː/.

A diphthong is a combination of two speech sounds in production of which the position of speech organs is changed. They are 8 in number: / əʊ, aʊ, ɪə, ʊə, eə, aɪ, eɪ, ɔɪ/.

A triphthong (a three - element combination) is a combination of a diphthong and a neutral phoneme, e.g. / aɪə, aʊə /.

Section 1. THE SYSTEM OF ENGLISH MONOPHTHONGS

Classification of English monophthongs

1. According to horizontal movements of the tongue the English vowels fall into five groups:

- front vowels / iː, e, æ/;
- front-retracted /ɪ/;
- central / mid / ə, ɜː, ʌ/;
- back-advanced /ʊ/;
- back / uː, ɑː, ɔː, ɒ/;

2. According to vertical movements of the tongue the English vowels fall into three groups:

- high /i:, ɪ, u:, ʊ/;
- mid /e, ə, ɜ:, ʌ/;
- low /æ, ɑ:, ɔ:, ɒ/.

These sounds can be of broad and narrow variation. The narrow variation indicates that the distance between the lips is very small, while the broad variation suggests that the distance between the lips is a bit wider. The narrow sounds are: /i:, u:, e, ɜ:, ɔ:/ . The broad sounds are: /ɪ, ʊ, ə, ʌ, æ, ɑ:, ɒ/ .

3. According to the position of lips English vowels may be labialized / rounded

(/ɒ, ɔ:, u:, ʊ /) and non-labialized / non-rounded.

4. According to duration / length the English vowels are long and short.

There are 5 long vowels: /ɑ:, ɔ:, ɜ:, i:, u:/ . The rest vowels are short.

5. According to the degree of tenseness of speech organs the English vowels may be tense and lax.

All long vowels are tense, while the short ones are lax.

The Chart of English and Ukrainian Vowels.

Horizontal movements of the tongue		Vertical movements of the tongue	Front	Front- retracted	Central/mixed	Back- advanced	Back
			High (close)	narrow	i: i	ɪ	ɨ
	broad		ɪ			ʊ	
Mid (mid- open)	narrow	e ɛ		ɜ:ɝ		o	
	broad	ɛ e		ə ʌ			
Low (open)	narrow					ɔ ɔ:	
	broad	æ a				ɑ: ɒ	

VOWEL PHONEMES: SPELLING GUIDELINES

I. [i:] – long, tense, front, high, narrow, diphthongoid

- 1) - ee – see, bee, need, wheel, cheek, green, keep
- 2) - e- (in an open syllable) – Pete, me, we, she, be
- 3) - ea – read, clean, teach, lead (exceptions: bread, dead, head)
- 4) - ey – key
- 5) - ie-, - ei- – receive, believe, chief, perceive

Ex.1. need – neat deep – dean
 meet – meat sweet – weak
 speech – speak been – bean

Ex. 2. Heat, speed, key, keen, tea, release, believe, receive, dream, teach, sheep

II. [ɪ] – short, lax, front-retracted, bread, close, monophthong

1) - i - (in a closed syllable) – tin, thin, is, bit, it

2) - y- (in a closed syllable) – gym, myth, syllable

3) - y- (at the end of the word in an unstressed syllable) – pity, silly, kitty, fully

4) - ie- (at the end of the word) – Katie, Margie, Willie, Katie

Exceptions: busy, build, biscuit, foreign, women, give, live

Ex.1. rid – ride

cryst – crypt

Blyth – bliss

grid – bride

myth – lynch

myth – miss

mince – mine

Styx – Lydd

crypt – crisp

quince – twine

pyx – fix

city – pity

Ex. 2. PROVERBS [i:, I]

1. As fit as a fiddle.

2. As busy as a bee.

3. Little pitchers have big ears.

4. A friend in need is a friend indeed.

5. No sweet without some sweat.

TONGUE-TWISTERS:

1. A sailor went to sea

To see what he can see

But all he could see

Was sea, sea, sea...

2. It's a pity that little Kitty lives in a big city.

III. [a:] – long, tense, back, non-labialised, open, monophthong.

1) - ar - – part, car, bar, star

2) * - ss – pass, class

* - st – past

* - sp – clasp

a+ * - sk – ask, task

* - ft – after

* - th – path

* - nt – plant

* - nch – branch

* - if – half

* - lm – palm

* - lv – halves

3) French loanwords: - ance, - and, - France, glance, command

Exception: aunt

Ex.1 car - calm - cart arm - far - star
far - farm - part art - ask - farther
Bar - bard - bark ask- dark- garden
calm – palm - calf half - calves - halves
calm - charm – palm farm - half - harm
balm - barn - calf - scarf

Ex.2 dance, glance, chance, France, trance, branch, plant, planch, lance, grant, stanch, shan't.

IV. [ʌ] – short, lax, non-labialised, central, close, monophthong

1) - u- (in a closed syllable) – shut, cut, but, gun, must

2) - ou- – country, cousin, young, trouble

Exceptions: come, some, tongue, son, love

PROVERBS [a:, ʌ]

1. He laughs best who laughs last.
2. After a storm comes a calm
3. Each dog barks in his own yard.
4. Art is long life is short.
5. So many countries, so many customs.
6. Love me, love my dog,
7. As hungry as a hunter.
8. Don't trouble troubles until troubles trouble you.

V. [u:, ju:] – long, tense, labialised, back, close, diphthongoid.

[ju:]

- 1) - u - (in a closed syllable) – tune, tube, mute
- 2) - ui - – suit
- 3) - ew -(- eu -) – new, neutral

[u :]

- 4) - ou- (in French loanwords) – soup, group
- 5) - oo- – moon, soon, fool

Exceptions: tomb

Ex.1. use - cute - mute	ruse - Bruce	prude - brute
muse - cube - tube	rune - prune	book - brute
fuse- fume - Hume	rude - crude	look - plume
hook - Hume	good - jute	
took - tune	stood - spruce	
flute - fume	foot - flute	
June - tune	wood - fume	

VI. [ʊ] – short, lax, labialised, back-advanced, close, monophthong.

- 1) -oo- (before -k) – book, look, took, cook
- 2) -u- (after p, b, f) – pull, full, bull, put
- 3) -ou- (before -ld) – could, should, would

Ex. 1. good - pool - pull would - wood a good book
 could - boot - put could - cool a goad cook
 cook - fool - full look - loose look at the book
 took - food - could cook - school

PROVERBS:

1. No news is the best news.
2. Don't speak too soon.
3. A good beginning makes a good ending.
4. Look before you leap.

TONGUE-TWISTER:

A good cook never cooks while looking at the cookery book.

VII. [ɔ:] – long, tense, labialised, back, mid-open, monophthong.

- 1) - or - (in a 3rd type of syllable) – port, sport, sort, fork
- 2) - ore - (in a 4th type of syllable) – more, ore
- 3) au - (- aw -) – autumn, law
- 4) a+ll – ball, small
- 5) atl+k – talk, chalk
- 6) ou+gh – bought, cought.

Ex. 1. card - cord cor - cord - cort part - port for - form - fork
 cart - cort sor - sord - sort park - pork tor - tall - talk

Ex. 2. small - talk corks - calks

all - chalk forks - walks
tall - balk storks - stalks
wall - walk

Section 2.THE SYSTEM OF ENGLISH DIPHTHONGS

Diphthong is a monophonemic combination of 2 vowel elements with a gliding articulation. The stressed element (which is always first) is called **the nucleus**, and the 2nd one is called **the glide**.

CLASSIFICATION OF DIPHTHONGS

There are 8 diphthongs in the English language: /əʊ, aʊ, ɪə, ʊə, eə, aɪ, eɪ, ɔɪ/.

I. According to the type of nucleus they fall into:

- 1) front /ɪə, eə, eɪ/;
- 2) central /əʊ, aʊ, aɪ/;

3) back/ʊə, ɔɪ/.

II. According to the type of glide they are grouped into:

1) /ʊ/-gliding / -/əʊ, aʊ/;

2) /ə/-gliding / -/ɪə, eə, ʊə/;

3) /ɪ/-gliding / -/eɪ, aɪ, ɔɪ/.

NOTE: The sequences /aɪə, aʊə, əʊə/ are biphonemic combinations of a diphthong and the neutral vowel phoneme /ə/. The glide in them is very indistinct.

SYLLABLE FORMATION AND SYLLABLE DIVISION

SYLLABLE STRUCTURE depends on the kind of speech sound it ends in. There are 2 types of syllables distinguished from this point of view:

- a) a syllable ending in vowel is called **open**.
- b) a syllable which ends in consonants is called **closed**.

SYLLABLE FORMATION

The syllable may be defined as one or more speech sounds forming a single uninterrupted unit of utterance which may be a whole word, e.g. man, I, or a part of it, e.g. morning.

In English a syllable is formed by any vowel (monophthong, diphthong, disyllabic vowel cluster) alone or in combination with one or more consonants and by a word-final sonorant (lateral or nasal) immediately preceded by a consonant:

e.g. 1) are, he, man.

2) table, student, garden.

NOTE: The sonorants may lose their syllabic function when they occur in the middle of a word before a vowel belonging to a suffix.

e.g. listen /'lɪsn/ – listening /'lɪs-nɪŋ/

drizzle/'drɪzl/ – drizzling /'drɪz-lɪŋ /

SYLLABLE DIVISION of English words is governed by the following principal rules:

1) The English long monophthongs, diphthongs and the unstressed short vowels /ɪ, ə, ʊ/ always occur in a phonetically open syllables (consisting of actually pronounced speech sounds) when they are separated from the following syllables by only one consonant.

e.g.: meeting / mi:-tɪŋ/, army / a:-mi/, ordinarily / ɔ:-dɪ-nə-rɪ-li/,
voices /vɔɪ-sɪz/, housing / haʊ-zɪŋ/, people /pi:-pl/, garden /ga:-dn/.

2) A short stressed vowel in the same position always occurs in closed syllable, the syllabic boundary being within the consonant.

e.g.: city /'sɪt-ti/, body/'bɒd-di/, Spanish /'spæn-nɪʃ/, study/'stʌd-di/.

Types of Stressed Syllables

There exist 4 types of stressed syllable:

Types of stressed syllable	Aa/eɪ /	Oo/əʊ /	Ee/i:/	I i/aɪ/ /	Yy/waɪ /	Uu/ju: /
open (C)+V	date /deɪt/	dome /dəʊm/	Eve /i:v /	fine /faɪn /	type /taɪp/	tube /tju:b/
closed C+V+C	Pan /pæn/	spot /spɒt/	tent /tent /	kilt /kɪlt/	myth /mɪθ/	mud /mʌd/
covered	large	car	herd	bird	myrtle	burn

C+V+”r”+(C))	/lɑ:dʒ/	/kɑ:/	/hɜ:d/	/bɜ:d/	/mɜ:tl/	/bɜ:n/
uncovered C+V+”r”+ V	care /keə/	story /stɔ:ri/	here /hɪə/	fire /faɪə /	tyre /taɪə/	pure /pjʊə/

REDUCTION OF VOWEL PHONEMES

Reduction is qualitative and quantitative changes of vowel phonemes in connected speech.

The types of reduction are as follows:

- 1) qualitative (the change of quality of vowel phonemes);

e.g. /'æɪt/ - /ət /;

- 2) quantitative (the change of the length / duration of vowel phonemes);

e.g. /'ju:/ - /ju 'ɑ:/;

- 3) complete / zero reduction (complete loss of a vowel phoneme);

e.g. but / bʌt /, final /'faɪnl/.

The neutral phoneme / ə / is a universal substitute of all vowel phonemes in the process of reduction.

Reduction may be **historical**(marked in the dictionaries), e.g. **father** / 'fɑ:ðə/ is the example of historical hard reduction, and **living** (which occurs in the process of speaking), e.g. but / bʌt /.

MODULE II. THE CONSONANT SYSTEM OF ENGLISH

A consonant is a sound produced with an obstruction to the air stream. 20 consonant letters produce 24 consonant phonemes.

CLASSIFICATION OF CONSONANTS

I. According to the type of obstruction and the manner of production of noise

English consonants fall into the following groups:

1) occlusive (produced with a complete obstruction):

a) plosives/stops: / p, b, t, d, k, g /;

b) occlusives or nasal sonorants: / m, n, ŋ /.

2) constrictive (produced with an incomplete obstruction):

a) noise constrictives / fricatives: / f, v, θ, ð, s, z, ʃ, ʒ, tʃ, dʒ /.

b) constrictive sonorants:

- central / w, r, j /;

-lateral / l /.

3) occlusive-constrictives / affricates: / tʃ, dʒ /.

II. According to the active organ of speech English consonants are grouped into:

1) labial: a) bilabial / p, b, w, m /;

b) labio-dental / f, v /.

2) lingual: a) fore-lingual:

-alveolar / t, d, s, z, l, n /;

-post- alveolar / r, ʃ, ʒ, tʃ, dʒ /;

-interdental / θ, ð /.

b) medio-lingual / j /;

c) back-lingual (velar) / k, g /;

3) pharyngeal/glottal (produced in the glottis) / h /.

III. According to the work of the vocal cords the consonants are grouped into:

1) voiced (lenis) / b, d, g, z, l, m, n, ŋ, v, w, r, ð, j, ʒ, dʒ /;

2) voiceless (fortis) / p, t, k, s, f, θ, ʃ, tʃ, h /.

IV. According to the position of soft palate consonants are divided into:

1) oral (the soft palate is raised) / p, b, t, d, k, g, s, z, l, f, v, w, r, h, θ, ð, j, ʃ, ʒ, tʃ, dʒ /;

2) nasal (the soft palate is lowered) / m, n, ŋ /.

THE CHART OF ENGLISH CONSONANT PHONEMES

The active speech organs and the place of obstruction →		Labial		Lingual						
The types of obstruction and the manner of noise production ↓		Bilabial	Labio-dental	Forelingual			Medio-lingual	Back-lingual	Glottal	
				Inter dental	Alveolar	Palato- alveolar				Post alveolar
Occlusives	Plosives	p b			t d				kg	
	Nasal sonorants	m			n				ŋ	
Constrictives	Fricatives		f v	θ ð	s z	ʃ ʒ				h
		Sonorants	Medial	w				r	j	
	Lateral				l					
Occlusive-constrictives						tʃ dʒ				

THE PHONETIC PHENOMENA TO BE PRACTISED BY FOREIGN LEARNERS TO AVOID A FOREIGN ACCENT

1. LOSS OF PLOSION

When a plosive / p, b, t, d, k, g / is followed by another plosive or an affricate either within a word or at a word junction it's plosion becomes suppressed.

<i>put down</i>	<i>red corner</i>	<i>blackboard</i>
<i>sit down</i>	<i>cheap books</i>	<i>football</i>
<i>don't talk</i>	<i>good temper</i>	<i>shopkeeper</i>
<i>take care</i>	<i>cold drinks</i>	<i>cold drinks</i>
<i>write down</i>	<i>hot toasts</i>	<i>textbook</i>

2. FRICATIVE PLOSION

When a plosive consonant / p, b, t, d, k, g / precedes a fricative consonant /s, z/ or an affricate / tʃ, dʒ/ in a word or at a word junction it has its plosion or release during the fricative. This phenomenon is a result of close articulation of the adjacent consonants (make frictions between the tongue-tip and the upper teeth; keep the lips flat and the teeth shown).

<i>let's</i>	<i>a bad chair</i>
<i>what's</i>	<i>a bit chilly</i>
<i>kinds</i>	<i>a big chin</i>
<i>upside</i>	<i>actually</i>

3. LATERAL PLOSION

A plosive / p, b, t, d, k, g / preceding the lateral sonant / l / either within a word or at a word junction becomes laterally exploded, i.e. it has its explosion during / l /, the air stream passing at the sides of the tongue. To pronounce it correctly keep the tongue-tip pressed against the teeth-ridge during / p, b, t, d, k, g /.

NOTE: after a voiceless consonant / l / becomes a little bit devoiced (progressive assimilation affecting the work of the vocal cords).

<i>cattle</i>
<i>little</i>
<i>apple</i>
<i>bubble</i>
<i>black</i>

<i>vehicle</i>
<i>trouble</i>
<i>miracle</i>
<i>cycle</i>
<i>twinkle</i>

<i>giggle</i>
<i>trifle</i>
<i>pebble</i>
<i>table</i>
<i>marble</i>

4. NASAL PLOSION

When a plosive / p, b, t, d, k, g / is followed by a nasal sonorant / m, n / its plosion becomes nasal, i.e. the air stream comes through the nasal cavity (close the mouth by the lips, let the sound pass through the nose). The root-final sonorant preceded by a consonant becomes syllabic.

<i>help Nick</i>	<i>good name</i>	<i>submarine</i>
<i>stop now</i>	<i>old man</i>	<i>admiral</i>
<i>snub nose</i>	<i>bad manners</i>	<i>ignorance</i>
<i>cold meat</i>	<i>last minutes</i>	<i>blackmail</i>
<i>hot meals</i>	<i>good marks</i>	<i>department</i>
<i>don't know</i>	<i>not now</i>	<i>abnormal</i>

5. ASPIRATION

Aspiration is a slight puff of breath heard after the explosion of voiceless consonants /p^h, t^h, k^h/. The degrees of aspiration may vary:

1. It's the strongest when /p^h, t^h, k^h/ is followed by a long vowel or a diphthong: 'time, 'team

2. It's weaker (middle) when followed by a short vowel: 'top, 'ten, 'pot.
3. It's hardly ever heard (weak) when it is preceded by / s / or in unstressed position: stone, sky; 'p^ha-per

6. PALATALIZATION

Palatalization means the process of softening a consonant under the influence of the following vowel. It is common in the Russian language (лук-дюк, мама-мята, папа-пять) but in English it is a phonetic mistake. The only consonant that can be softened is the sound / l /. This process in English is called palatal mutation.

The sound / l / in English may be pronounced in two ways:

- / l / the light shade (before a vowel): let, leader, land
- / ɫ / the dark shade (after a vowel, before a consonant or in the word-final position): bell, tell.

7. ELISION OF CONSONANT CLUSTERS

Elision means the dropping of a consonant sound or sounds either within a word or at a word junction in rapid colloquial speech.

Cases of elision:

1. "t", "d" between 2 other consonants: friends /frenz/, mostly /məʊslɪ/.
- 1) a) pronouns with initial "h" and the auxiliaries "have, has, had" commonly lose "h" in unstressed position:

e.g. The people have gone. /ðə 'pi:pləv gɒn||/

- b). "h" is pronounced in initial words of an utterance and when these words are stressed:

e.g. He is going away. / hi ɪz 'gəʊɪŋəweɪ||/

Specific cases of elision:

- 1) /v/ - of course / ə 'kɔ:s/;
- 2) /l/ - also / 'ɔ:səʊ/, an old man /ən 'əʊldmæn/;
- 3) /n/ - is accompanied with nasalisation of a vowel: constantly /kɒstəntli/;
- 4) /θ, ð/ - clothes / 'kləʊz/; month / 'mʌns/;
- 5) /k/ - extraordinary /ɪ 'strɔ:d(ɪ)n(ə)ri/;
- 6) /tn/ - certainly / 'sɜ:li/;
- 7) /r/ - library / 'laɪbri/.

8. INSERTION (epenthesis)

This process of inserting sounds in connected speech is quite contrary to elision.

Cases of insertion:

- 1) linking 'r': clearer /klɪər ə/, a teacher of English /ə ti:tʃər əvi:ŋɡlɪʃ/.
intrusive 'r': ma and pa /mɑ:r əndpɑ: /
- 2) when the word-final vowel is a diphthong which glides to /ɪ/ such as /aɪ, eɪ, ɔɪ/ the palatal sonorant /j/ tends to be inserted: e.g. /'seɪjɪŋ/, /'traɪjɪŋ/, /ə'nɔɪjɪŋ/.
- 3) in case of /ʊ/-gliding diphthongs /əʊ, aʊ/, the bilabial sonorant /w/ is sometimes inserted:
e.g. /'gəʊwɪŋ/, /ə'laʊwɪŋ/.
- 4) in case when alveolar /t/, /d/ is immediately followed by medial sonorant /j
/ + / u:/, / eə /, / ɔ:/ sounds /ʃ/, / ʒ/ are inserted respectively:
e.g. did you / 'dɪdʒu: /, education / 'edʒ u:keɪʃn/, at all / ə tʃɔ:l/.

9. ACCOMODATION

Accomodation (adaptation) may be described as modification of phonetic features of a speech sound. The sound is pronounced as a variant of the same phoneme slightly modified under the influence of a neighboring sound. There are three main types of accomodation:

1) An unrounded variant of a consonant phoneme is replaced by its rounded variant under the influence of a following rounded vowel phoneme.

Unrounded

/t i:/ tea

/les/ less

/nʌn / none

Rounded

/t u:/ too

/lu:S/ loose

/nu:n / noon

2) A fully back variant of a back vowel phoneme is replaced by its advanced (fronted) variant under the influence of the preceding mediolingual phoneme /j /.

fully back / u:/

/bu:tl/ booty

/mu:n/ moon

fronted / u:/

/bju:ti/ beauty

/mju:zɪk/ music

3) A vowel phoneme is represented by its slightly more open variant before the dark /ɫ/ under the influence of the latter is back secondary focus. These the vowel sound in 'bell', 'tell' is slightly more open the vowel in 'bed', 'ten'

/be^ɛ ɫ / - / bed /

/te^ɛ ɫ / - / ten /

10. ASSIMILATION

Assimilation is a phonetic process by which one sound under the influence of a sound near it acquires some articulation and acoustic likeness to that other sound.

I. According to the direction there are 3 types of assimilation:

1) progressive – that → is → /ðæt ɪz/
↓

s

2) regressive – news-paper → /n u:z ɪ peɪpə/
↓

s

3) reciprocal (double);

a) /p, b, t, d, k, g/ = /s, z, l, n/ + /r/ (e.g. try, dry, tree, already);

b) /θ, f, ʃ/ + /r/ (alveolar /r/ becomes alveolar and voiceless) (e.g. thrive, free, shrink);

c) /tw/, /kw/, /sw/ - /t, k, s/ become rounded.

/dw/, /gw/, /zw/ - /d, g, z/

e.g. Gwen /gwən, dwell /dwel/, quite /kwaɪt/, sweet /swi:t/, twice /twai:s/.

II. According to the degree:

1) complete (two consonant phonemes coincide completely);

e.g. does she → /dʌz ʃi:/;

↓

ʃ

e.g. is she /ɪz ʃi:/, has she /hæz ʃi:/, horse shoe /hɔ:ʃu:/.

2) intermediate between complete and partial (when the assimilated consonant changes

into a different sound, but does not coincide with the assimilating sound);

e.g. gooseberry /gu:s bəri/, congress /kɒn gres/.

↓↓

z

ŋ

3) partial; /t, d, s, z, l, n/ + interdental /θ, ð/ (alveolar consonant is replaced by its dental allophone)

e.g. in_∪the, at_∪the, shut _∪the, nin_∪th, ten_∪th, six_∪th. (alveolar consonant becomes partially inter-dental).

MODULE III. INTONATION

1. MANIFESTATION. LINGUISTIC FUNCTIONS. GRAPHICAL REPRESENTATION

Intonation is a complex unity of all sound means of a language.

Intonation which makes use of ordinary stresses and pitch ranges is called **unemphatic**.

Emphatic is the kind of intonation which makes use of extra strong stresses and wide or narrow pitch ranges.

The information conveyed by a sentence is expressed not only by proper words and grammar structures, but also by intonation, which may be defined as such a unity of **speech melody** (change of the height of the tone), **sentence-stress** (intensity), **rhythm** (interchange of stressed and unstressed syllables), **voice timbre** (emotional colouring of voice), **loudness** (the volume of speech) and **tempo of speech** (the rate of delivery) which enables the speaker to express adequately the meaning of sentences, his attitude towards their contents and his emotions.

The main components of intonation are:

1. Speech melody (change of the height of the tone).
2. Sentence stress (greater degree of prominence given to a word or syllable).
3. Tempo (the rate of delivery).
4. Rhythm (regular recurrence of stressed and unstressed syllables).
5. Pausation (stop of phonation).
6. Voice timbre (emotional colouring of voice).
7. Loudness (volume of speech).

Intonation performs in the sentence the following functions:

- 1. The constitutive or sentence forming function.**
- 2. The distinctive or sentence distinguishing function.**
- 3. Sentence delimiting function.**
- 4. Attitudinal function.**

1. The constitutive or sentence forming function . Intonation organizes words into utterances.

2. The distinctive function or sentence distinguishing function.. Intonation also serves to distinguish communicative types of sentences, the speaker's emotions or attitudes to the content of the sentence, to the listener or to the topic of the conversation. One and the same word sequence may express different meaning when pronounced with a different intonation pattern,

e.g. 'Don't you , know it? (general question)

'Don't you follow it! (exclamation)

3. Sentence delimiting function. Intonation delimits one intonation group / sense-group / phonopassage from another by means of pauses.

4. Attitudinal function. Intonation expresses the speaker's attitude towards what he says.

e.g. 'Don't do , that. (serious)

`Don't , do that. (appealing to the listener)

MELODY AS THE MAIN COMPONENT OF INTONATION

In graphical representation of English intonation only two components of intonation are actually reflected – speech melody and sentence stress.

They are graphically denoted in the following way:

A **dash** (—) represents a stressed syllable pronounced with level pitch.

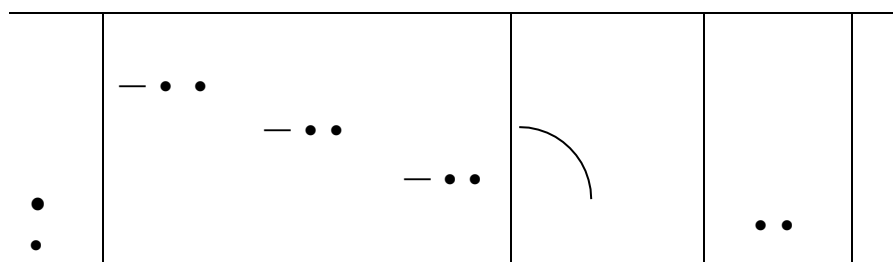
A **dot** (•) represents an unstressed syllable.

A **downward curve** (∩) represents a stressed syllable pronounced with a fall in pitch within that syllable.

An **upward curve** (∪) represents a stressed syllable pronounced with a rise in pitch within that syllable.

These signs are written on **the staves**, i.e. between two horizontal (parallel) lines which represent the upper and lower limits of voice pitch or the range of the voice, and thus, show the contour of intonation and are called **tonogram**.

A **tonogram** may be represented in such a way:



↑↑↑↑

Pre-Head

Head

Nucleus

Tail

The temporal component of intonation can be indicated graphically only as far as pauses are concerned. Two vertical strokes (||) denote a **long pause**, which usually occurs at the end of a sentence. A single vertical stroke (|) denotes a **short pause** inside a sentence. A vertical wavy line (ξ) denotes a pause that is extremely short.

THE SEGMENTS OF THE INTONATION GROUP

Intonation group is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning,

e.g. I can' book four 'seats for 'next , Saturday (one intonation group).

'If you , like ξ I can 'book four 'seats for 'next , Saturday (two intonation groups).

If considered not only from the point of view of intonation, but also from semantic grammatical view points, this unit is known as **a sense - group** .

Intonation pattern consists of one or more syllables of various pitch levels bearing a larger or smaller degree of prominence.

*The intonation contour of an extended intonation group / syntagm
consists of four functionally important parts:*

- 1) **the pre-head;**
- 2) **the head;**
- 3) **the nucleus;**
- 4) **the tail.**

NOTE: **Syntagm** is a graphical representation of an intonation-group.

The pre-head includes unstressed syllables preceding the head.

The head consists of the syllables beginning with the first stressed syllable up to the last stressed syllable.

The nucleus is the last stressed syllable.

The tail is the unstressed and half-stressed syllables that follow the nucleus.

Thus, in the example *Then 'don't 'make so 'muchfuss about it.* “Then” is the pre-head, “don't-make so much” is the head, “fuss” is the nucleus, “about it” is the tail.

The Head (Scale)

Types of scales

The head(scale) is a phonetic unit that begins with the first stressed syllable and extends up to the nuclear tone. Head patterns may be classified according to the following principles:

Scales in Detail

1) **Stepping scale**

If the stressed syllables move down by steps and the unstressed syllables are pronounced on the same level as the preceding step, the head is called **stepping**. It is typical of emotionally neutral speech and is widely used in TV and radio broadcasting, teaching purposes, business communication, etc.

e.g. He in'tends to 'go there_..next.

He 'hasn't re'gretted his de'cision to 'follow this career.

1). Regular Descending Stepping Scale is characterized by gradually descending sequence of stressed and unstressed syllables starting from the first stressed syllable situated at the highest pitch level. Unstressed syllables are situated on the pitch level of the preceding stressed syllable.

e.g. 'How do you pro 'nounce this_..word? ||

The Upbroken Descending Stepping Scale is characterized by a sudden break of a descending sequence of syllables by means of saying stressed syllable at a higher pitch level than the preceding one. After that the descend of pitch level gradually continues.

This sudden break of the scale is called Special. Rise which is marked in such a way (↑) and occurs in the following cases:

- a) to avoid the monotony of a long syntagm;
- b) to combine two short syntagms into a longer one.

e.g. He 'leaves to ↑ morrow_..morning. ||

c) to distinguish semantically important words:

e.g. ^YAlice ξ is a ↑ nice little girl. ||

Such words as "every", "very", "much", "many" and all the numerals are always pronounced with Special Rise.

NOTE: There exists also the so-called DownBroken Scale or Scale with a Drop. A sudden fall of the pitch level occurs on the second stressed syllable, which is pronounced with a very low tone. After a drop the high of the tone is gradually ascending before High Fall.

e.g. He 'may ↓ go to the ṭechnical ,college. ||

2). Ascending Stepping Scale

Ascending head is opposite of descending ones: the first stressed syllable is low in pitch, each following stressed syllable being higher than the preceding one; thus, stressed syllables form an ascending sequence. If the voice moves up by steps and the unstressed syllables continue the rise the head is called **rising**. It is used in emotionally coloured speech to convey personal concern or involvement, disgruntled protest, unpleasant surprise, impatience.

e.g., What in the ' world makes you `think so?

Stressed and unstressed syllables are situated in the ascending sequence, each of the stressed syllables at the higher level than the preceding one, while the unstressed syllables occupy the position of the preceding stressed syllable. This type of scale conveys an astonishment, interest, protest.

e.g. I could ,hardly be'lieve my `eyes. ||

I ,only 'know I `loved you ,once. ||

2. Sliding Scale

1). The Descending Sliding Scale has two variations:

a) If the voice falls down by slides within stressed syllables, the head is called **sliding** (more emotional subtype of the sliding scale). Unstressed syllables between the slides usually continue the fall.

e.g. It's \curvearrowright much too \curvearrowright far a \backslash way!

e.g. I \backslash haven't \backslash definitely re \uparrow fused. ||

If these slides are of rather wide range we have the pattern with **several high falls** within it.

e.g. \curvearrowright I've got some \curvearrowright news for \curvearrowright you \backslash too.

b) If the stressed syllables of the head move down by steps but the unstressed syllables fall down, continuing the descending direction, the head is called **falling** (less emotional subtype of the sliding scale). It is used in emotionally coloured utterances.

e.g. You've \backslash probably done \backslash better than you \backslash think.

2). The Ascending Sliding Scale is characterized as a number of stressed and unstressed syllables situated in ascending sequence and each of the unstressed syllables is said at a lower level than the end of the preceding stressed one.

e.g. \backslash Why \backslash haven't you ar \backslash rived in \backslash time? ||

This type of scale is more emotional as compared with the stepping scale and is widely used in colloquial speech.

3. Scandent Scale

If the stressed syllables of the head move down by steps but the unstressed syllables move up and are pronounced higher than the preceding stressed syllable, the head is called **scandent**. It is used in highly emotional utterances to convey irony and sarcasm.

e.g. What a \nearrow dreadful \nearrow woman she \backslash is!

What a \nearrow pretty \nearrow little \backslash house!

1). The Descending Scandent Scale is characterized by the gradually descending sequence of syllables, whereas unstressed syllables are pronounced at a higher pitch level than the preceding ones.

e.g. ↗I ↗hate ↗doing ˌnothing. ||

2). The Ascending Scandent Scale is characterized by ascending sequence of syllable, whereas each unstressed syllable is said at the higher pitch level than the preceding syllable

e.g. ↗Why ↗haven't you ↗come in `time? ||

This scale sounds lively, impatiently, sometimes conveys irony and sarcasm.

4. Level Scale is characterized by a number of stressed and unstressed syllables situated at the same pitch level. It has 3 variations:

1). High Level Scale used in highly emotional or elevated speech (poetry).

e.g. The ' Owl looked ' up to the ' stars a' bove... ||

And in the' heaven that 'clear ob'scure ... ||

2) Mid Level Scale (is rarely used and in some cases conveys reproach). Medium level head is usually used in non-final intonation groups which may also be pronounced with low rise or with low fall.

e.g. At > two o', clock| we shall 'have ˌdinner. ||

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

e.g. His mother >said: "You 'look ˌtired".

e.g. >She will'have to 'manage it by herˌself. ||

3). Low Level Scale conveys negative feelings (grumbling). Low level head is used in utterances to which the speaker doesn't attach much attention because of their secondary importance. All the syllables contained in low level head are said on the same, rather low level pitch.

e.g. She „cleans the„house , regularly. ||

I„do „feel a „bit , ill| per, haps ξ I„had „better get „back to , bed. ||

The Nucleus.

Types of nuclei.

The nucleus is the most important part of any syntagm. It is represented by a **nuclear tone**. The change of the height of the tone on the last accented syllable in the utterance which is capable of distinguishing its communicative type is called **nuclear(terminal, kinetic or dynamic) tone**.

There exist 6 basic nuclear tones in English:

1. ˘ Low Fall	4 . ' High Rise
2 . ` High Fall	5. , / Fall-Rise
3 . , Low Rise	6 . , ˘ Rise-Fall

LOW FALL

LowFall is final and categoric in meaning; it sounds calm, reserved, flat, unemotional, rather unsympathetic.

The Low Falling is used in:

1) *affirmative and negative sentences;*

e.g. Yes. || I don't know. ||

2) *special questions;*

e.g. 'What do you want? ||

3) *commands and exclamations;*

e.g. 'Go to the blackboard! || 'What a 'fine day! ||

4) in the first and sometimes second part of the disjunctive questions;

e.g. You are a student, aren't you? ||

5) the second part of the alternative questions;

e.g. 'Do you 'study , English or French? ||

HIGH FALL

HighFall is also final and categoric in meaning but not so weighty as compared to the

LowFall. It expresses politeness, friendly interest, personal involvement and sounds lively, airy, sometimes mildly puzzled. This tone is used to make speech more emotional and to convey the high level of emotions.

e.g. Help! `Help!

This tone can have such variations:

`High Wide Fall

`*High Narrow Fall

LOW RISE

Low Rise is non-final, non-categoric in meaning, encouraging further conversation, reserving judgement, expresses sympathy, interest, sounds airy, or sometimes mildly surprised.

The Low Rising Tone is used in:

1) questions;

– general questions (expressing interest);

e.g. 'Do you 'really , like this film?

– special questions expressing sympathy, interest (with the nuclear tone on interrogative word sounding puzzled).

e.g. You've 'seen him , where? , How? , How old is she?

– the first part of the alternative questions;

e.g. 'Do you 'learn here , English ξ or French?

– the second part of the disjunctive questions;

e.g. The 'weather is fine today, | , isn't it?

2) *imperatives* which sound soothing, encouraging, calmly patronizing (often addressing to children).

e.g. , Careful. , Mind it.

3) *polite requests*;

e.g. 'Pass me that , brush, please.

4) greetings and leave-takings;

e.g. 'Good , morning! 'See you , later!

5) *enumerations*;

e.g. I 'like , milk, | , cheese ξ and cream.

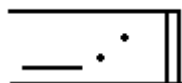
6) *unfinished parts of sentences* (extended subject group, predicate with an object, noun with an attribute, adverbial modifier);

e.g. 'Every , day ξ my 'friend and , I ξ have an 'English , class ξ at the 'university.

Graphically Low Rise is marked as follows:



In case it occurs within one syllable



In case it occurs within several syllables

HIGH RISE

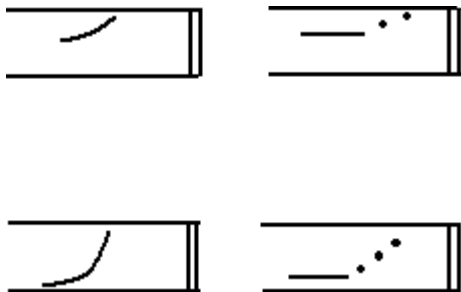
High Rise is used in questions, echoing, calling for repetition or additional information, sometimes shading into disapproval or puzzlement, sometimes meant to keep the conversation going.

e.g. We shall have to return. – Im' mediately?

Is it raining? – Is it ' raining?

Careful.– ' Careful.

Pity.– ' Pity?



High Narrow Rise

e.g. It's ten feet long. –' How long?

What's that bowl for? – What's it ' for?

High Wide Rise expresses surprise or a shocked reaction. e.g.' What?

COMPOUND TUNES

FALL-RISE

All the tunes containing more than one nuclear tone are called compound. The Fall + Rise is a combination of the High Fall and a the Low Rise.

The fall and rise usually occur in separate syllables. The fall starts very high and ends very low. Any syllables occurring between High Fall and Low Rise are said on a very low pitch level. Notional words are stressed. The falling part of the tone marks the idea which the speaker wants to emphasize and the rising part marks the addition to the main idea.

The combination of High Fall + Low Rise expresses highly emotional reaction to the situation. It's often heard in:

1) statements, sounding apologetic, appreciative, grateful, regretful, sympathetic, persuasively, reassuring, pleading, plaintive.

e.g. Whose turn is it , then? – It's mine, , actually.

How did this get , broken? – I am mostly terribly , sorry.

2) questions:

a) special, sounding plaintive, pleading, weary, despairing, sometimes, warm, sympathetic.

e.g. Sorry, I'm , ate. Oh, why can't you come on , time?

b) general, conveying a plaintive, pleading tone;

e.g. He played very badly , today. – Will he ever be better do you , think?

3) imperatives, plaintive, pleading, reproachful.

e.g. It's all so de, pressing. – Cheer , up!

I've nothing to , do with it. - Now do be , reasonable, Charles.

4) exclamations, warm, sympathetic, encouraging, sometimes plaintive, puzzled, surprised. Greetings and leave-takings sound pleasant and friendly.

e.g. Good night, Mrs. , Smith.

See you on , Friday. Right you , are.

RISE - FALL

The voice first rises from a fairly low to a high pitch and then quickly falls to a very low pitch level.

e.g. ^No. ^Perfectly.

The Rise – Fall is final and categoric in character. It expresses attitudes both pleasant and unpleasant ranging from irony to sarcasm, from being pleasantly impressed to admiration.

THE RULES OF SYNTAGMATIC DIVISION

1. Adverbial phrases

Adverbial phrases at the beginning of a simple sentence normally form a separate intonation group pronounced with the Low Rise or the Mid Level,

e.g. >Yesterday | I 'stayed_{in} all day.

On the , side-board | the 'Browns 'usually have a 'bowl of fruit.

In the sentence final position adverbial phrases do not form an intonation group,

e.g. I 'stayed_{in} all day yesterday.

The 'Browns 'usually have a 'bowl of fruit on the , side-board.

2. Adjunction (apposition)

Adjunction usually forms a separate intonation group pronounced with the same intonation as in the preceding syntagm but in a narrower range,

e.g. , Kyiv, | the 'capital of Uk, raine, | is a 'very 'beautiful 'city to 'live_{in}. ||

While in the sentence final position adjunctions acquire the intonation typical for the communicative type of the utterance as a whole,

e.g. 'Felix , Catt is a 'typical 'resident of Si'beria Avenue, | Surbiton. ||

3. Parentheses

Parentheses, consisting of a word, word combination or a clause show the speaker's attitude towards the idea expressed in the sentence with another one or summarize what is said in the sentence,

e.g. *Personally*, I never touch the stuff.

He is a nice chap, *I think*.

At the beginning of a sentence parentheses are frequently arranged by the low rising or mid-level tone into a separate intonation group,

e.g. To 'crown it , all, | I had an accident the other , day.

>Well, | 'what's the 'matter with_{you}, Mr. Walker?

4. Direct address (vocatives)

Direct address can occupy the sentence initial, middle or final position. In the sentence initial position it commonly forms an intonation group pronounced with the Low Fall in formal, serious speech and with the Fall-Rise in friendly conversation or to attract the listener's attention,

e.g. Comrades, | let's be'gin our dis'ussion.

Mo, ther, | could I 'go and 'play , football now?

In the sentence middle or final position direct address frequently sounds as an unstressed or partially-stressed tail of the preceding intonation group,

e.g. Good morning, Mrs. , Wood.

5. Enumeration

Enumeration in simple sentences is represented by a number of homogeneous parts. Each of them is pronounced as a separate intonation group.

The terminal tone of the final intonation group depends on the communicative type of

the sentence. The terminal tone of the non-final intonation groups may be different:

(a) The Low Rise or Mid Level are used for communicative purposes to show that there is more to be said.

Frequently each following intonation group is pronounced on the lower level than the preceding one,

e.g. I 'bought some , socks, |, shirts | and ties.

All he 'does is >sleep, | >eat |and play.

(b) If the enumeration is not completed the final intonation group is pronounced with the Low Rise or with the Mid Level,

e.g. You can 'have po, tatoes, | , carrots, | , cabbages.

6. Author's words (reporting phrases)

The author's words may either introduce direct speech or follow it, sometimes they interrupt direct speech breaking the phrase into at least two intonation groups. The author's words preceding direct speech should be treated as a separate intonation group. So they are pronounced with almost any terminal tone,

e.g. And 'then he said, | “ 'Praps you are >right”.

And 'then he , said, | “ 'Praps you are >right”.

And 'then he >said, | “'Praps you are >right”.

If the author's words follow direct speech they continue as an unstressed or partially-stressed tail of the preceding intonation group,

e.g. “ 'What is it for?”, he asked.

In case the author's words form a fairly long sequence they may be arranged into a separate intonation group pronounced with the same terminal tone as the preceding one but on a lower pitch,

e.g. “ 'Come here”, | he ,ordered in a 'sharp voice.

When the author's words consist potentially of two or more intonation groups the first of them is pronounced in the way mentioned above. The second and the third are always stressed and are pronounced each on a lower pitch level. The end of the actual dialogue dictates the terminal tone of the final intonation group,

e.g. “It's ' rather expensive”, she re, marked |, looking in the shop window.

STRESS

WORD-STRESS.

Each word taken separately has one or more syllables which are more prominent than the others. Such syllables are said to be stressed.

Word-stress is a prominence given to a syllable of a word by the following means:

1. Intensity. Stress produced by such means is called **dynamic**.

2. Lengthening of the vowels and sometimes even consonants of the stressed syllable. Stress produced by such means is called **quantitative**.
3. Changes in the distinctness of pronunciation and quality of the sound. Stress produced by such means is termed **qualitative**.
4. Changes in the pitch of the voice. Stress produced by such means is termed **musical**.

LINGUISTIC FUNCTIONS OF WORD-STRESS

As any other component of pronunciation word-stress fulfils two functions: **constitutive** and **distinctive**.

Word-stress arranges syllables in words thus fulfilling its **constitutive function**. Its **distinctive function** can be traced in its ability to distinguish:

- 1) parts of speech;
- 2) a group of words from a compound word;
- 3) the meaning of the words;

THE DEGREES OF WORD-STRESS

Syllables may be pronounced with different degrees of stress –**stronger** or **weaker**. Several degrees of word-stress are distinguished, but for practical purposes it is generally sufficient to distinguish two main degrees of stress –**primary stress** and **secondary stress**.

Thus, in the word *examination* / ɪg 'zæmɪnɪʃn/ the **strongest** or **primary** stress is on the fourth syllable /nɪʃ/, whereas a **weaker** or **secondary** stress on the second syllable /'zæ/, the other syllables are said to be unstressed.

WORDS WITH TWO PRIMARY STRESSES

The following groups of words have two primary stresses:

1. Polysyllables with separable prefixes having a distinct meaning of their own.

un-, dis-, non-, in- (and their variants **ir-, il-, im-**),

e.g. 'un'able, 'recons'truct, 'mis'spell, 'pre-'war, 'ex-'president, 'sub'merge, 'under'estimate, 'over'done, 'inter'dental, 'anti'fascist, 'vice-'president, 'ultra'violet, 'out'side.

2. Numerals from 13 to 19 including (otherwise in oral speech they might be easily confused with such numerals as 30, 40, 50,...,90).

3. Compound numerals, e.g. 'twenty-'three, 'thirty-'five, 'forty-'four ,etc.

4. Compound adjectives, e.g. 'well-'known, 'absent-'minded, 'well-'bread, 'good-'looking, 'well-'dressed, 'kind-'hearted, 'hard-'working, etc.

5. Compound verbs consisting of a verb followed by a preposition-like adverb which changes the primary meaning of the verb and as a result of it becomes very important and obtains a strong stress, e.g. to 'give 'in, to 'get 'up.

SENTENCE - STRESS

Sentence stress is a greater degree of prominence given to one or more words in the sentence. Sentence stress depends on the semantic importance of the words.

**АНЯ! ТРЕБА ДАТИ ЩО В РЕЧЕННІ НАГОЛОШЕНО, А
ЩО НЕНАГОЛОШЕНО**

TYPES OF SENTENCE - STRESS

There exist three types of sentence-stress:

1. normal (syntactical) sentence-stress;
2. logical sentence-stress;
3. emphatic sentence-stress.

1. **Normal** sentence-stress is used to arrange words into sentences or intonation groups phonetically. Together with the lexical and grammatical means it expresses

the general idea of the sentence and indicates its communicative centre. The nuclear syllable is generally associated with the last content (notional) word of the intonation group.

Sentence-stress in English is related to rhythm. This realization of normal stress is called **rhythmic** stress.

2. The position of the last sentence-stress determines the place of the nucleus of the communicative centre. By shifting the position of the last stress we can change the place of the nucleus of the communicative centre.

Logically different messages are expressed in the given sentences. Each shifting of the stress modifies the meaning of the sentence. The type of sentence-stress which gives special prominence to a new element in a sentence or an intonation group is called **logical** stress. The word which is singled out by the logical stress is the most important in the sentence and is called the communicative (logical) centre of the sentence which bears the terminal tone.

Any word in a sentence including form-words, personal and possessive pronouns, auxiliary and modal verbs may become the nucleus of the communicative centre of the sentence and may be logically stressed as carrying new information.

The utterances having the logical stress are called marked or emotionally coloured.

4. Most human utterances express not only the speaker's thoughts, but also his feelings and attitudes to reality and to the contents of the sentence. Both normal and logical stresses can be unemphatic and emphatic. **Emphatic** stress increases the effort of expression. Emphatic stress manifests itself on the High Fall or the Rise-Fall of the nuclear syllable. Emphatic stress is a powerful expressive means. It is the highest degree of logical and emotional prominence of words in a phrase.

e.g. They were de 'lighted to ,see dear ,Soames after this 'long, 'longtime...

(J. Galsworthy. "In Chancery")

Section 4. RHYTHM OF SPEECH

Rhythm in speech may be defined as the regular alternation of stressed and unstressed syllables in a sense group.

The most typical characteristic feature of English rhythm is a tendency to make stressed syllables follow each other at more or less equal intervals of time,

e.g. The 'weather in 'England can 'change very quickly. //

The more unstressed syllables there are between the stressed ones, the quicker they are said.

e.g. 'Mary 'went to ˌLondon.

'Mary has 'gone to ˌLondon.

'Mary will be 'going to ˌLondon.

There are as many rhythmical groups as there are stressed syllables. Unstressed, syllables have a tendency to cling to the preceding stressed syllabic (**enclitics**). Only initial unstressed syllables always cling to the following stressed syllable (**proclitics**). Correct reading habits require to attach the unstressed syllables to the preceding stressed one.

The number of unstressed syllables between the stressed ones may be different, and to keep equal intervals of time vowels may become shorter or longer depending on the number of preceding or following unstressed syllables. If there are few adjoining unstressed syllables vowels become longer. If there are many adjoining unstressed syllables vowels become shorter.

NOTE:

The word-substitute "one" (not a numeral !) as in "good one", "black one", "that one", etc. is usually unstressed.

e.g. I ' don't like the green dress, | 'show me the black one.

DIALOGUES TO PRACTISE VOWEL AND CONSONANT PHONEMES

1 /ɪ/ sit /i:/ seat

- Is this seat free, please?
- No, it isn't – I'm keeping it for Miss Grimm.
- Well, can I sit in *this* seat?
- I'm afraid not – but *that* seat by the window/s free.
- Then I'll sit in it.
- But if you sit in *that* seat, you will not see a thing.

-

- /ɪ/ film **An interesting film**

- Bill: Is Tim in?
- Lyn: Is he coming to the pictures?
- Mrs Smith: Tim's ill.
- Bill: Here he is! Hello, Tim.
- Tim: Hello, Bill.
- Lyn: Are you ill, Tim?
- Tim: Is it an interesting film?
- Lyn: It's 'Big Jim and the Indians'.
- Bill: And it begins in six minutes.
- Mrs Smith: If you're ill, Tim...
- Tim: Quick! Or we'll miss the beginning of the film!

/ɪ/In a restaurant

Peter: What would you like to eat, Edith?

Edith: A meat sandwich.

Peter: Jean? Would you like a meat sandwich or a cheese sandwich?
Jean: A cheese sandwich, please, Peter.
Waiter: Good evening.
Peter: Good evening. We'll have one meat sandwich and two cheese sandwiches.
Edith: And tree, please!
Waiter: (writing down the order) One meat sandwich...two cheese sandwich...and...tree teas.

2 /ɪ/ **bin** /e/ **ben**

- Ben...
- Yes, Betty.
- Did you empty the bin?
- Yes, I *did* empty the bin.
- Did you send the letters?
- Mm?
- And did you finish the fence?
- I did everything, Betty. Everything.
- But did you remember to...
- Good night, Betty.

/e/ An Expensive holiday

- *Eddie:* Hello! Ellen! Hello, Ben! Hello, Jenny!
- *Ben:* Hello, Eddie. Have a cigarette.
- *Eddie:* Thanks, Ben.
- *Ellen:* Help yourself to whisky.
- *Jenny:* It's on the shelf.
- *Ben:* How did you spend your holiday, Eddie?
- *Eddie:* I went to America with a friend.
- *Everybody:* Well!
- *Ellen:* We're all jealous.
- *Ben:* Was it expensive?
- *Eddie:* Yes. Very. I've spent everything.

- *Jenny*: Haven't you any money left?
- *Eddie*: Yes, Jenny. Ten pence!

3 /æ/ fat

- Have you got a marrow, Mr Sparrow?
- A marrow, madam? Yes,... there's *this* one, and that... and there's that.
- Oh, that's a nice *fat* marrow. Yes, I'll have that. Will you wrap it in paper for me?
- Gladly, Mrs Bradley. There you are. Now, madam... apples? Or... carrots, perhaps?
- Er... Actually, it's *Miss* Bradley, Mr Sparrow.

4 /æ/ Pat /e/ pet

- Get a pet, Pat.
- Alan, I've *got* a pet. I've got a cat!
- That terrible black cat outside?
- *Terrible?*
- That smelly cat?
- Alice is an *elegant* cat.
- Mm. Well, perhaps that cat at the back isn't Alice.
- Alice! Puss-puss! Alice! Alice, you haven't met Alan. Puss-puss!... Now Alan, this is Alice.
- Yes, Pat (*sniffs*). Yes, that's Alice.

/æ/ Pat A bad hijacker

Hostess Bradley: Alice! Perhaps that passenger is a hijacker!

Hostess Allen: Which passenger, Anne? That sad man with the camera? He's wearing black slacks and a jacket.

Hostess Bradley: No. That fat lady with the big black handbag in her left hand

Hostess Allen: Is she standing next to the lavatory?

Hostess Bradley: Yes. She's traveling to Amsterdam.

Hostess Allen: You're mad, Anne, I don't understand.

Hostess Bradley: You see, when she went into the lavatory she didn't have that handbag in her hand, and now she's...

Fat lady: (clapping her hands) EVERYBODY STAND! I'm a hijacker. And in this handbag I have a...

Handbag: BANG!

5 /ʌ/ cut

- Now, what've you done, young man?
- I've cut my thumb.
- Mm. Well, put out your tongue.
- But it's my thumb. I've cut my thumb.
- Put out your tongue!
- Mummy! Mummy! Why doesn't mummy come?
- Mummy's coming – put out your tongue.
- It's not my tongue, Mummy. It's my thumb.
- Please, Sonny – just put out your tongue.

6 /æ/ maths /ɑ:/ can't

- 1
 - I shan't pass the maths exam.
 - I shan't pass in art.
 - Maths is too hard. I can't understand it.
 - I'm very bad at art.
 - Perhaps you'll pass.
 - I shan't. Perhaps *you'll* pass.
 - No, no! I *can't* pass.

- 2
 - /ɑ:/ We've passed!
 - I haven't passed in art, have I?

- You have! And *I've* passed in maths - by one mark!
- Isn't that *fabulous*!
- We must have a party!
- We'll have a fabulous party!
- Just imagine - we've passed!
- We've passed! We've *passed*!

7 /3:/ girl

- 1
- What does Irvine do?
 - I'm not certain. But he earns a lot. He has money to burn.
 - And Bernard?
 - Oh, I prefer Bernard, of course, but...
 - What a *superb* fur coat, by the way?
 - As I say, I *prefer* Bernard, of course, but...
 - And what *beautiful* pearls!
- 2
- Sh! There's a burglar behind the curtain!
 - Are you certain, Bertha?
 - Don't disturb him! He might hurt us – or worse, he might even murder us!
 - But are you perfectly certain it's a burglar?
 - Perfectly. Only a burglar would hide behind a curtain in that way.
 - Oh, Bertha – do you remember Percy Turner?
 - Sh! Gertrude! We're not the girls we were thirty years ago, you know.

3 The worst nurse

Sir Herbert: Nurse!

Colonel Barton: Nurse! I'm thirsty!

Sir Herbert: Nurse! My head hurts!

Colonel Barton: NURSE!

Sir Herbert: Curse these nurses!

Colonel Barton: Nurse Sherman always wears such dirty shirts.

Sir Herbert: And such short skirts.

Colonel Barton: She never arrives at work early.

Sir Herbert: She and...er...Nurse Turner weren't at
Work on Thursday, were they?

Colonel Barton: No, they weren't.

Sir Herbert: Nurse Sherman is the worst nurse in the ward, isn't she?

Colonel Barton: No, she isn't. She's the worst nurse in the world!

8 /ʌ/ bun /ɜ:/ burn

- 1
- Something's burning.
 - Oh, my buns!
 - Curse this... oven! Curse it!
 - But I *prefer* burnt buns.
 - It's the worst... oven in the world!
 - Wonderful! A perfect bun! Perfect!
 - Well, there are thirty of them. Have another.
 - Mm! Lovely!

/ʌ/ I love you

- *Russ:* Honey, why are you so sad?
(Janet says nothing)
- *Russ:* Honey, why are you so unhappy? I don't understand
- *Janet:* You don't love me, Russ!
- *Russ:* But, honey, I love you very mach.
- *Janet:* That's untrue. You love my cousin, Sunny. You think she's lovely and I'm ugly.
- *Russ:* Janet, just once last month I took Sunny out for lunch. You mustn't worry. I like your company mach better than Sunny's.
- *Janet:* Oh, shut up, Russ.
- *Russ:* But, honey, I think you're wonderful. You mustn't...
- *Janet:* Oh, SHUT UP!

/ʌ/

- 2
- I work for your brother's company.
 - Come and work for *my* company. How much money do you earn?
 - Five hundred a month.
 - You're worth another thirty.
 - I'm worth another hundred. But I mustn't leave your brother.
 - We'll discuss it on Thursday.
 - We *have* discussed it.
 - Six hundred?
 - Six hundred and thirty.

9 /ɒ/ **lot**

- A frog! Look! A frog on a log!
- It's hopped off. Got it.
- No, John, stop it! Let it hop to the pond.
- Come on then... Froggy! Hop! Hop! Hop to the pond! Hop! ... Plop!

10 /ɔ:/ **call** /ɑ:/ **Carl**

- Paul!
- My ball's gone in Mr Gordon's garden, Father.
- Get off the wall, Paul. Ask at the door.
- They aren't in. And Mr Gordon said that if he saw my ball in the garden once more, he'd...
- You'll fall, Paul!
- I shan't fall! This wall isn't hard to... Ouch!
- Are you all right?
- Oh, my arm hurts a bit. But I'm all right.
- The Gordons aren't in, you say?

- No, they aren't.
- All right!
- Father! Father, you'll fall!

/ɑ:/At a party

- *Margaret:* Where's your glass, Barbara?
- *Barbara:* It's on the bar.
- *Martin:* Barbara! Margaret! Come into the garden!
Marsha and Charles are dancing in the dark
- *Margaret:* In the garden? What a laugh!
- *Barbara:* So they are! They're dancing on the grass!
- *Margaret:* They're dancing under the star!
- *Martin:* And Arnold's playing his guitar.
- *Barbara:* Doesn't Martha look smart!
- *Margaret:* Look at Charles! What a marvelous dancer!
- *Barbara:* Ah! Let's take a photograph of Martha and Charles.
- *Martin:* We can't. It's too dark.

11 /ɔ:/ bought /ɒ/ dog

- I've bought a dog, Polly.
- What sort of dog, Paul?
- Oh, just an ordinary dog, Polly.
- What's it called?
- Oh, it's got just an ordinary name.
- Is it called Spot?
- No – it's called... Polly.

12 /ʊ/ could /u:/ shoe

- **1./ ʊ / A lost book**
- *Mr Cook:* Woman! Could you tell me where you've put my book?

- *Mrs Cook*: Isn't it on the bookshelf?
- *Mr Cook*: No. The bookshelf is full of your cookery books.
- *Mrs Cook*: Then you should look in the bedroom, shouldn't you?
- *Mr Cook*: I've looked. You took that book and put it somewhere, didn't you?
- *Mrs Cook*: the living-room?
- *Mr Cook*: No. I've looked. I'm going to put all my books in a box and lock it!
- *Mrs Cook*: Look, Mr Cook! It's on the floor next to your foot.
- *Mr Cook*: Ah? Good!

2./ u: / In a good school

- *Miss Luke*: Good afternoon, girls.
- *Girls*: Good afternoon, Miss Luke.
- *Miss Luke*: This afternoon we're going to learn how to cook soup. Open your books at unit twenty-two.
- *Prue*: Excuse me, Miss Luke.
- *Miss Luke*: Yes, Prue?
- *Prue*: There's some chewing gum on your shoe.
- *Miss Luke*: Who threw their chewing gum on the floor? Was it you, Prue?
- *Prue*: No, Miss Luke. It was Sue.
- *Miss Luke*: Who?
- *Pure*: June Cook.
- *June*: It wasn't me, you stupid fool. My mouth's full of chewing gum. Look, Miss Luke!
- *Sue*: Stop pulling my hair, June. It was you!
- *June*: YOU!
- *Sue*: YOU!
- *Miss Luke*: Excuse me! You're being very rude. You two nuisances can stay in school this afternoon instead of going to the swimming pool.

- **Review (Vowels)**

Lunch on the grass

- *Ben:* Is lunch ready?
- *Anne:* Yes. Let's eat lunch in the garden.
- *Ben:* Shall we sit on this seat?
- *Anne:* Let's sit on this mat on the grass.
- *Ben:* Is it fish and chips for lunch?
- *Anne:* No. It's ham and eggs.
- *Ben:* Have you any buns and ham?
- *Anne:* Yes. And cups of tea and apple tart

13 /θ/ thing /ð/ they

- 1. Arthur and Martha are such *enthusiasts*! They're so enthusiastic!
- What are they so enthusiastic about?
- Oh, about everything! Among other things, they're both very enthusiastic about the theatre.
- The theatre. Mm.
- I *loathe* the theatre. And I *loathe* enthusiasts.
- I *loathe* Arthur and Martha.

2. The hat in the window

MISS BROTHERS: I want to buy the hat in the window.

ASSISTANT: There are three hats together in the window, madam. Do you want the one with the feathers?

MISS BROTHERS: No. The other one.

ASSISTANT: The small one for three hundred and three euros?

MISS BROTHERS: No. Not that one either. The one over there. The leather one.

ASSISTANT: Ah! The leather one. Now this is another leather hat, madam. It's better than the one in the window. It's a smoother leather.

MISS BROTHERS: But I'd rather have the one in the window. It goes with my clothes.

ASSISTANT: Certainly, madam. But we don't take anything out of the window until three o'clock on Thursday.

14 /ʃ/ show /s/ so

- You're blushing.
- I'm shy.
- It suits you. I'm glad you're shy.
- I wish I didn't blush – it's silly. I'm not a school girl. I should have stopped blushing by now. Why am I still so *shy*? It's so silly.
- It's not silly. It suits you. Honestly!
- And worse still – it's old-fashioned.

15 /l/ long /r/ wrong

- Valerie, it was very wrong of you to be away so long. Mother's very worried.
- I'm sorry I'm late. But Larry's car broke down.
- I don't really like Larry. Why not marry someone older – like Ronald?
- I don't *love* Ronald, and I do love Larry.
- But Ronald's got a lot of money.
- Ronald's a *fool*.

- Really, Valerie, you are terrible!
- Why don't *you* marry Ronald, Laura?

16 /z/ zoos /s/ nice

Zoos are nice.

Look, zebras!

Zebras are nice.

And lizards!

Lizards are nice.

Look, snakes!

And snakes are nice.

Some snakes are poisonous.

They can kill people.

Poisonous snakes are the nicest.

17 /h/ Henry

- How handsome Henry is!
- Henry is handsome, isn't he?
- And how hard working Henry is!
- Henry does work hard.
- And how honest Henry is!
- Oh, is Henry honest?

18 /ŋ/ young

- Now, what have you done, young man?
- I've cut my thumb.

- Mr, put out your tongue.
- But it's my thumb, I've cut my thumb!
- Put out your tongue!
- Mummy, mummy. Why doesn't mummy come?
- Mummy is coming. Put out your tongue.
- It's not my tongue, mummy, it's my thumb!
- Please, sonny, just put out your tongue.

Review (consonants, diphthongs)

A painting of a boy

Jay: Do you like painting?

Joy: Yes. I'm trying to paint a boy lying beside a lake. Do you like it?

Jay: Hm...Why don't you buy some oil paints?

Joy: I don't enjoy paintings with oils.

Jay: Your painting is quite nice, but why are you painting the boy's face grey?

Joy: (pointing) It isn't grey. It's white.

The Jones's house

Mr Brown: Excuse me. Do you know where the Jones's house is?

An old man: Yes. It's over the mountain along a very narrow road.

Mr Brown: Oh. Is it outside the town?

Old man: Yes. It's south of the town. You go past the hotel. The Jones's house has brown windows, and there are yellow roses growing round the windows.

APPENDIX B

POEMSTO PRACTISE DIPHTHONGS

SYMPHONY IN YELLOW

by Oscar Wilde

An omnibus across the bridge
Crawls like a yellow butterfly
And here and there a passerby
Shows like a little restless midge
Big barges full of yellow hay
Are moved against the shadowy wharf
And like a yellow silken scarf
The thick fog hangs along the quay
The yellow leaves begin to fade
And flutter from the temple elms
And at my feet the pale green Thames
Lies like a rod of rippled jade

"SONNET 130"

by William Shakespeare

My mistress eyes are nothing like the sun
Coral is far more red than her lips red
If snow be white why then her breasts are dun
If hairs be wires, black wires grow on her head

I have seen roses damasked, red and white
But no such roses see I in her cheeks
And in some perfumes is there more delight
Then in the breath that from my mistress reeks
I love to hear her speak, yet well I know
That music hath a far more pleasing sound
I grant I never saw a goddess go
My mistress when she walks, treads on the ground
And yet, by heaven, I think my love as rare
As any she belied with false compare.

SONNET COMPOSED upon WESTMISTER BRIDGE

by William Wordsworth

Earth has not anything to show more fair
Dull would he be of soul who could pass by
A sight so touching in its majesty:

This City now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres and temples lie
Open unto the fields and to the sky:
All bright and glittering in the smokeless air

Never did sun more beautifully sleep
In his first splendor, valley, rock or hill
Ne'er saw I never felt a calm so deep
The river glideth at his own sweet will

Dear God - the very houses seem asleep
And all that mighty heart is lying still.

TO A FALSE FRIEND

by Thomas Hood

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

My Heart's In The Highlands

by Robert Burns

Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth;
Wherever I wander, wherever I rove,
The hills of the Highlands forever I love.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
A-chasing the wild-deer, and following the roe,

My heart's in the Highlands wherever I go.

Farewell to the mountains high covered with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods;
Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
A-chasing the wild-deer, and following the roe,
My heart's in the Highlands wherever I go.

O Captain! My Captain!

By Walt Whitman

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;

But O heart! heart! heart!

O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;

Here Captain! dear father!

The arm beneath your head!

It is some dream that on the deck,

You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,

My father does not feel my arm, he has no pulse nor will,

The ship is anchor'd safe and sound, its voyage closed and done,

From fearful trip the victor ship comes in with object won;

Exult O shores, and ring O bells!

But I with mournful tread,

Walk the deck my Captain lies,

Fallen cold and dead.

APPENDIX C

TEXTS TO PRACTISE INTONATIONS

Intermediate English Course

Programme 15 text 1

BACK TO SCHOOL

35, Manor Road,

Harpole, Portsmouth

The sixteenth of September

Dear Mister Harryson,

Jammie is coming back to school on Monday and my husband has asked me to explain a situation to you. Jammie 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 enclosed a note from him. Jammie is so keen on games that he will try to play before he is fit enough and unless someone keeps an eye on him. We've provided him with all the clothes on the list except the red athletic shirt 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're very pleased, Jammie 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 parents-teachers' meeting next month.

Yours sincerely,

Mrs Williams

CINDERELLA

Once upon a time there lived a young girl called Cinderella. She had a step-mother and two ugly step-sisters who were very unkind to her. One day the Prince invited them to a ball. The ugly sisters went, but Cinderella had to stay at home. As she was sitting by the fireside crying, her fairy Godmother suddenly appeared before her.

The fairy waved her wand and the pumpkin was turned into a golden coach, eight mice became eight white horses and some lizards changed into coachmen. Cinderella's rags were turned into a beautiful dress.

"Now you can go to the ball," said her fairy Godmother. "But remember: you mustn't stay after midnight."

At the palace Cinderella was so happy dancing with the Prince that she forgot all about the time, and so she heard the clock strike twelve. As she ran away she lost one of her little glass slippers. The Prince was determined to find her again; so he made the proclamation that he would marry whoever could wear the slipper. It was soon discovered that the slipper would fit nobody but Cinderella. So the Prince married her and they lived happily ever after.

Intermediate English Course

Programme 1 text 1

A Quiet Life

Felix Catt is a typical resident of Siberia Avenue, Surbiton. He looks gloomy but in fact he is quite happy and he leads a quiet life in this suburb of London. His wife Gertie looks after him carefully, she cleans the house regularly and feeds him daily on well-cooked meat and tinned vegetables. There is always a supply of fresh water for his whisky and plenty of carpet space for putting practice, so he is very comfortable and content with suburban life.

Felix is very fond of his old dog, Sam. They go for walks together on Sundays. Today he is taking Sam to the local vet, because he is afraid that he is going blind. However the vet is confident of curing him by means of a small operation. He is giving Sam an injection before operation on him so that he will sleep peacefully the whole time and not feel any pain. There is even a pretty nurse standing by to comfort Sam in case he feels unhappy and lonely in the strange surroundings.

In general both Felix and Sam think that they don't have a bad life and they have no desire to change it for anything more adventurous.

NURSING A SICK HUSBAND

Harry: Nora. Nora!

Nora (coming into the room): Yes, what is it now, Harry?

Harry: Oh, there you are. Look here, Nora, I'm tired of lying here on my back with nothing to do. I hate doing nothing.

Nora: Don't be silly, Harry. You've got a temperature, and staying in bed is the only sensible thing to do. Now just be quiet, and stop preventing me from doing my housework.

Harry: No, seriously, Nora, I can't bear it lying flat on my back!

Nora: Well. Then try lying on your stomach for a change!

Harry: Stop being funny. I'm going to get up. There. Look, I'm standing up. I'm quite all right. What's the use staying in bed?

Nora: I think you're being very silly. You'll only make your temperature go up again.

Harry: It's no use talking, Nora, being ill doesn't suit me.

Nora: No, and trying to nurse you doesn't suit me!

Harry: Now don't be bitter about it. You know, Nora, I'm grateful to you for looking after me but you mustn't try to keep me in bed like a naughty boy.

Nora: Well, you began it by behaving like a naughty boy!

Harry: I'm all against this staying in bed for no reason.

Nora: Harry, being ill is a reason... Now don't stand by that window and catch another cold... Let me see, half past eleven...

Harry: Why do you keep looking at the clock?

Nora: I'm expecting Mother. She's coming over for the day.

Harry: Good heavens, I didn't know that. *

Nora: Yes, I think she has something she wants to talk to you about.

Harry: Oh heavens! Has she? (Groans). Oh... You know, Nora, I do feel a bit ill, perhaps I had better get back to bed.

Nora (disingenuously): Oh, What a pity! I thought perhaps, you might stay up to see her.

Harry: (to himself): That's the very reason I'm getting back into bed.

Nora: What did you say?

Harry: Oh-er, nothing.

THE OWL AND THE PUSSY-CAT

by Edward Lear

The owl and the pussy-cat went to sea.
In a beautiful pea-green boat.
They took some honey and plenty of money.
Wrapped up in a five-pound note.
The Owl looked up to the stars above.
And sang to a small guitar:
"Oh, lovely Pussy,
O, Pussy my love.
What a beautiful Pussy you are, you are.
What a beautiful Pussy you are.
Pussy said to the Owl,
"You elegant fowl,
How charmingly sweet you sing."
"Oh, let us be married,
Too long we have tarried,
But what shall we do for a ring?
They sailed away for a year and day,
To the land where the bong-tree grows:
And there in the wood a Piggywig stood,
With the ring at the end of his nose.
His nose? With the ring at the end of his nose.
"Dear Pig, are you willing

To sell for one shilling
Your ring?"
Said the Piggy, "I will."
So they took it away and were married next day
By the turkey who lived on the hill.
They dined on mince and slices of quince,
Which they ate with the runcible spoon.
And hand in hand on the edge of the sand
They danced by the light of the moon, the moon,
They danced by the light of the moon.
And hand in hand on the edge of the sand
They danced by the light of the moon, the moon,
They danced by the light of the moon.

Intermediate English Course
Programme text 3

AFTER THE EXAMS

- M.- What do you think of the exams, Pete? I reckon they were dead easy.
- P.- May be they were easy enough for you but they were much too hard for me.
- M.- Oh. Come on. You've probably done better then you think.
- P.- No, I'm dead certain I've failed in Latin and most likely in French and History too. Thank goodness it's all over though. We can forget about it now at least until the results come out.
- M.- Yes. Now I can get on with reading all the books, I've been wanting to read for months, but I haven't had time for.
- P.- What?

Well, it's up to you, I suppose, but I've had enough of reading, I'm not going to open another book for months. Don't you think we all deserve a break?

M.- Well, yes. I'll take a day or two off perhaps. And I think I'll come to Bob's sister's party tomorrow night. But if I'm going to university in October, I'll have to get down to some serious work again pretty soon.

P.- I've to get through the A-level exams first.
I'll worry about university even when I ever get there.

M.- That's the trouble with you. You always try to do everything at the last minute.

P.- Ami you're too serious; that's your trouble
You never stop swotting.

M.- Well. I like reading.

P.- And I can't stand it. I don't know why I decided to try to go to university in the first place. I think I'll run away and join the army or something.

APPENDIX D

**EXERCISES TO
PRACTISE VOWEL AND
COSONANT SYSTEMS
OF READING**

A a

[æ]

Pan

back

Can

tack

Sam

shack

Tram

glad

Man

ass

A a

[æ]

bat

mat

flat

pan

dam

smash

shall

hat

bad

trap

A a

[ei]

Pane

bake

Cane

take

Same

shake

Tame

glade

Mane

hate

A a

[ei]

bade

grave

late

pane

mace

mate

shale

dame

race

page

A a [á]-[ei]

Pan - pane

glad - glade

back - bake

hat - hate

bad - bade

dam - dame

mat - mate

man - mane

I i

[i]

is

dim

big

disc

clip

chip

ship

fist

it

bill

I i

[i]

cliff

milk

bin

pink

dish

mint

miss

mist

dig

fill

I i

[ai]

like

lice

bike

kite

bite

dime

cite

lime

ice

mice

I i

[ai]

five

site

Nile

nice

size

spite

side

smile

pine

tide

I i [i]-[ai]

bill – bile

bin – bine

pill – pile

win – wine

mill – mile

lift – life

rid – ride

twin – twine

Ee

[e]

bed

fell

bell

deck

desk

dense

bless

beg

den

best

Ee

[e]

tell

fence

fetch

bet

hen

pet

edge

left

send

felt

e, ee

[i:]

been

seem

flee

seek

beet

keen

deed

feed

peel

feel

e, ee

[i:]

steel

seed

feet

be

deep

he

meet

she

sleep

we

e [e]-[i:]

pet – Pete

fell – feel

met – meet

hell – heel

bet – beet

slept – sleep

crept – creep

text – tree

e [e] – a [á]

met – mat

send – sand

led – lad

men – man

beg – bag

lend – land

e [e] – a [á]

bed – bad

ten – tan

bet – bat

peck – pack

pet – Pat

kettle – cattle

i [i] – e [i:]

fill – feel

fit – feet

will – wheel

pill – peel

grin – green

sick – seek

hill – heel

ship – sheep

fiddle – feedle

ar [ɑ:] – u [ʌ]

carp – cup

park – puck

barn – bun

mark – muck

bart – but

ar [ɑ:] – u [ʌ]

lark – luck

cart – cut

March – much

harm – hum

dark – duck

Uu

[ʌ]

bus

lump

duck

drug

bust

drunk

uncle

Mum

Uu

[ʌ]

much

up

gulf

us

hut

but

luck

cup

Uu

[ju:]

use

due

dune

duke

unit

mule

music

tulip

Uu

[ju:]

Sue

huge

cube

cute

fuse

mute

pupil

tube

u [ʌ] – u [ju:]

fuss – fuse

duck – duke

mutt – mute

mud – mule

tub – tube

cut – cute

hug – huge

mull – mule

Uu

[u:]

blue

prune

Bruce

rude

true

glue

June

prude

clue

drume

crude

rule

Oo

[o]

rod

god

rock

loss

job

hop

odd

not

Oo

[o]

dog

clock

lot

soft

lost

pond

Tom

office

Oo

[ou]

no

zone

coke

dose

cone

stole

smoke

roe

go

mode

Oo

[ou]

pose

stone

poke

role

foe

rose

sole

broke

bone

hope

o [o] – o [ou]

rob – robe

mot – mote

not – note

smog – smoke

slop – slope

Tom – tone

cock – coke

hop – hope

Yy

[i]

Lynn

symbol

lynx

physics

system

gym

lorry

stuff

Yy

[i]

crystal

synonym

myth

city

gypsum

navy

daily

baby

Yy

[aɪ]

type

tye

dye

why

style

spy

my

shy

Yy

[aɪ]

fry

cry

sky

try

fly

rye

Clyde

sly

Yy

[j]

yard

grey

yellow

say

yes

may

yet

York

play

yesterday

Yy

[j]

day

always

lay

lawyer

you

boy

your

pay

away

young

ar

[ɑ:]

are

car

star

bark

art

hard

part

carpet

ar

[ɑ:]

arm

bar

farce

farm

park

dark

carve

large

er

[ə:]

her

term

herd

verb

germ

person

verbal

verdict

er

[ə:]

nerve

tern

derm

verge

pert

vermin

serve

stern

ir

[ə:]

bird

skirt

dirt

circus

first

shirt

circle

squirm

firm

fir

girl

birch

ur

[ə:]

burn

hurt

burst

nurse

church

purse

surf

turtle

ur

[ə:]

curl

urgent

hurdle

curb

turn

hurl

turf

fur

or

[o:]

or

ore

fork

bore

sport

torch

form

force

or

[o:]

door

cord

cork

more

corn

norm

north

floor

-er

[ə]

ladder

letter

butter

corner

pepper

number

spider

dinner

-er

[ə]

supper

over

winter

better

summer

rubber

silver

waiter

-or, -ar [ə]

doctor

cellar

sector

mentor

tractor

tailor

sponsor

beggar

-or, -ar [ə]

major

motor

rector

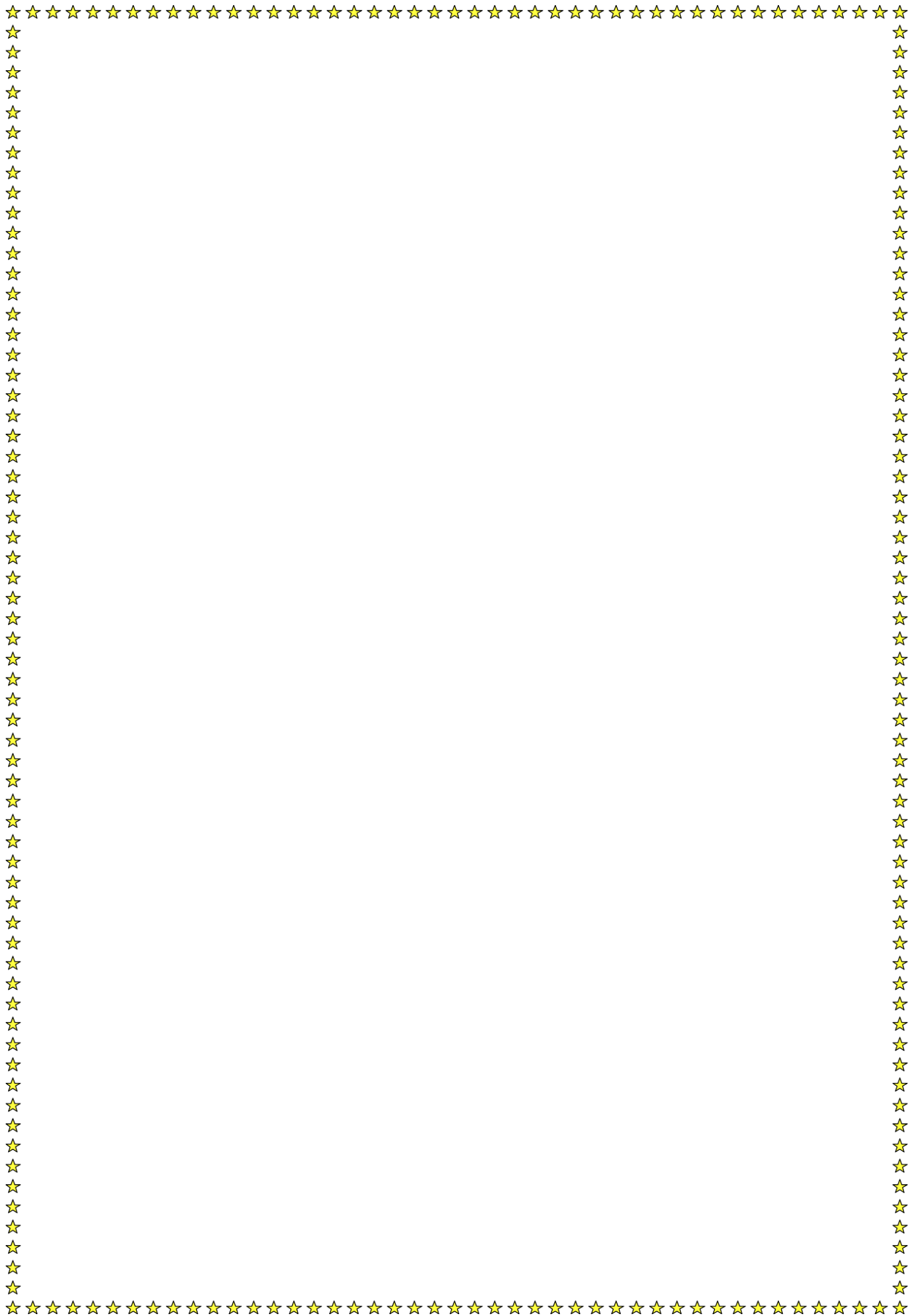
cursor

actor

dollar

razor

poplar



ai

[ei]

aim

aid

bail

laid

rain

sail

main

gain

ai

[ei]

brain

mail

maid

paint

hail

nail

tail

wait

ay, ey

[ei]

bay

slay

jay

way

clay

may

hay

day

May

play

ay, ey [ei]

stay

spray

dray

prey

gay

trey

say

grey

pay

they

oi

[oi]

spoil

join

boil

void

coin

soil

voice

point

oi, oy [oi]

coil **toy**

hoist **noise**

poison **choice**

boy **joy**

sh

[ʃ]

she

shake

shelf

sheriff

shape

shy

shell

shop

fish

dish

sh

[ʃ]

ship

shuttle

sheep

dash

short

flash

cash

shift

mash

crush

ch

[tʃ]

chalk

cheeks

chess

cheap

bench

birch

child

coach

ch

[tʃ]

church cheese

change cherry

torch cheap

perch chair

ch

[k]

chord

chorus

chaos

chemist

character chlorine

chasm

choir

chemical choral

ch

[k]

Christ

chronic

christen

chromium

Christmas

chemistry

echo

architect

anchor

orchestra

scheme

mechanic

ache

stomach

th

[ồ]

this

those

that

with

then

thus

the

than

these

bathe

th

[ồ]

clothe

there

tether

they

their

though

them

brother

thence

mother

th

[θ]

three

thick

cloth

thin

thrill

both

moth

broth

throb

fifth

th

[θ]

throve anthem

think pith

maths thing

depth thank

sixth myth

th [ð] – **z** [z]

that – **z**est

this – **z**ip

those – **z**one

these – **z**ero

th [θ] – s [s]

think - sink

thank - send

pith – peas

thin - sing

Ww

[w]

wee**k**

wit**ch**

wast**e**

win

wee

wish

welt

web

will

wave

W w

[w]

wife

s**w**ift

wide

t**w**in

s**w**im

t**w**ill

s**w**eed

t**w**ice

s**w**eed

d**w**ell

wh

[w]

which

why

white

whittle

whim

whiff

while

whirl

wheat

whip

wh

[w]

wheel

which

whir

whisper

what

whisk

where

whine

when

whiz

qu

[kw]

quill

quake

quite

quick

queen

squirm

squint

quint

qu

[kw]

quest

quell

quirk

quip

quitch

queed

quirt

quail

oo

[u:]

room

groom

boost

booze

bloom

fool

woof

boot

boom

shoot

oo

[u:]

spoon

cool

pool

roof

root

proof

goose

tooth

moose

tool

oo

[u]

book

rook

hook

good

wood

shook

brook

foot

soot

cook

look

wool

o

[Λ]

other

ab**o**ve

love

compass

come

an**o**ther

dove

br**o**ther

bec**o**me

gl**o**ve

o

[Λ]

company discovery

mother colour

cover nothing

comfort Lovelock

month colander

-old [ould] -

olt [oult]

old

sold

cold

told

hold

colt

fold

bolt

bold

molt

gold

volt

-all [o:l], -ald

[o:ld], -alt [o:lt]

all

mall

ball

fall

call

false

stall

hall

bald

small

wall

salt

tall

halt

[o:] – [e]

small – smell

ball – bell

wall – well

tall – tell

stall – shell

fall – fell

hall – hell

call – sell

aw

[o:]

dawn

paw

law

prawn

crawl

hawk

draw

lawn

saw

taw

aw

[o:]

drawn claw

bawl raw

haw fawn

straw spawn

trawl

ow

[au]

brown towel

crowd crown

owl cow

flower shower

fowl howl

ow

[au]

tower **frown**

power **clown**

now **how**

powder **dower**

growl **prowl**

ow

[ou]

know

grow

blow

show

low

bow

window

snow

ow

[ou]

flow

slow

crow

own

tow

yellow

rainbow willow

au

[o:]

sauce

pause

cause

August

author

haunt

fault

vault

au

[o:]

launch **gauntlet**

because **staunch**

Laura **Paul**

gauze **Claude**

ou

[au]

bound blouse

found trout

hound proud

mount round

ou

[au]

sound mouth

ground south

cloud noun

pound scout

oa

[ou]

oak

coal

boat

load

toast

loan

coast

throat

oa

[ou]

goat

coat

soap

float

goal

road

coach

cocoa

ou

[ʌ]

young

Douglas

touch

country

trouble

cousin

couple

double

ght

[t]

eight

light

might

bright

flight

night

fight

straight

weight

sight

ght

[t]

fright

caught

plight

fraught

Dwight

naught

right

daughter

slight

slaughter

ng

[ŋ]

sing

long

song

lung

sung

fang

sang

wing

ring

gong

ng

[ŋ]

rung

bang

gang

string

king

strong

Kong

strung

swung

rang

n [n] – **ng** [ŋ]

sin – **sing**

win – **wing**

fan – **fang**

tin – **ting**

ran – **rang**

kin – **king**

n [n] – **ng** [ŋ]

run – **rung**

thin – **thing**

sun – **sung**

ban – **bang**

pan – **pang**

pin – **ping**

-ie

[i]

Lizzie

Essie

Addie

Flossie

Cathie

Jennie

Connie

Orrie

Dickie

nightie

Eddie

-ear

[iə]

ear

near

clear

year

dear

spear

fear

hear

-ear

[iə]

lear

tear

appear rear

sear

beard

smear

shear

-eer

[iə]

beer

leer

cheer

pioneer

peer

deer

engineer sneer

seer

steer

sheer

queer

-ild [**aild**]

-ind [**aind**]

mild

wild

child

blind

find

hind

mind

kind

behind

remind

ea

[i:]

beam

beach

cheap

east

beat

easel

least

tea

eat

clean

ea

[i:]

leap

freak

deal

flea

steal

heat

sea

stream

leaf

meat

ea

[e]

ready

feather

wealth

head

weather

health

heavy

leather

weapon

sweat

ea

[e]

breast

dreadful

peasant

deaf

bread

threat

dead

death

thread

breakfas

ia, ie, io, iu, ya

[aiə]

Brian quiet

lion bias

violet violate

riot client

ia, ie, io, iu, ya

[aiə]

giant dryad

diet dyad

viola dial

dialogue diary

-tion

[ʃn]

station

emotion

motion

friction

fiction

mention

section

notion

dictationambition

-tion

[ʃn]

fraction

revolution

addition

condition

solution

attention

tradition

intention

selection

infection

-sion

[ʃn]

pension

mission

-sion

[n]

illusion

explosion

ew

[ju:]

few

mewl

view

thews

stew

dew

new

mews

review

mew

ew [ju:]

New York

skew-eyed

New Zealand

news

interview

newspaper

ew

[u:]

crew

chew

slew

drew

flew

fitchew

Jew

jewel

screw

ture [tʃə]

capture

feature

future

literature

mixture

sculpture

ture [tʃə]

venture

temperature

lecture

nature

culture

adventure

ture [tʃə]

vulture

picture

gesture

structure

fracture

torture

kn

[n]

know

knar

knew

knap

knock

knead

knight

knobble

kn

[n]

knee

knob

knot

knave

knell

kneel

knuckle

knife

ph

[f]

sphinx

elephant

telephone

phrase

phone

physics

asphalt

ph

[f]

micro**ph**one

al**ph**a

al**ph**abet

Mem**ph**is

philosoph**ph**y

ph**o**to

dol**ph**in

ph

[f]

Joseph

catastrophe

triumph

phantom

sphere

symphony

ck

[k]

clock

jacket

cock

lock

black

pocket

rock

bucket

socks

back

duck

pluck

ck

[k]

neck

woodpecker

peacock

padlock

stockings

back-pack