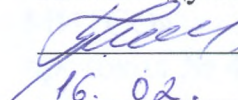


Учреждение образования Федерации профсоюзов
Беларуси «Международный университет «МИТСО»

Экономический факультет
Кафедра иностранных языков и межкультурных коммуникаций

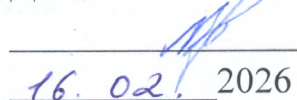
СОГЛАСОВАНО

И.о.заведующего кафедрой

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СОГЛАСОВАНО

Декан экономического факультета

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16. 02. 2026 г.

ЭЛЕКТРОННЫЙ УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС ПО УЧЕБНОЙ ДИСЦИПЛИНЕ

**Практическая фонетика первого иностранного языка
(английский)**

для специальности 6-05-0231-03 «Лингвистическое обеспечение
межкультурных коммуникаций»

Минск 2026

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Рассмотрено и рекомендовано к утверждению на заседании кафедры иностранных языков и межкультурных коммуникаций учреждения образования Федерации профсоюзов Беларуси «Международный университет МИТСО»

протокол № 4 от 26.11.2025 г.

Утверждено на заседании научно-методического совета учреждения образования Федерации профсоюзов Беларуси «Международный университет «МИТСО»

16.12.2025 г., протокол № 3

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Регистрационный № УД-042-26/7

Регистрационное свидетельство № 1162334206 от 12.05.2023г.
Новый талон, зарегистрирован как актуализированный в 2025 году

АКТУАЛИЗИРОВАН

заседание

кафедры

учреждения
образования Федерации профсоюзов Беларуси «Международный университет МИТСО»

____ 20____, протокол № _____

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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Электронный учебно-методический комплекс (далее – ЭУМК) по учебной дисциплине «Практическая фонетика первого иностранного языка» создан в соответствии с требованиями Постановления Министерства образования Республики Беларусь 08.11.2022 № 427 и предназначен для обучающихся, получающих общее высшее образование.

ЭУМК предназначен для оказания методической помощи студентам в освоении и систематизации учебного материала в процессе подготовки к аттестации по курсу «Практическая фонетика первого иностранного языка».

Основные цели ЭУМК:

совершенствование студентами знаний фонетической системы и произносительных норм изучаемого иностранного языка (английского), а также правил функционирования единиц фонетической системы в процессе устной коммуникации;

закрепление знаний о конститутивных артикуляционно-перцептивных признаках гласных и согласных фонем;

дальнейшее развитие умений и навыков реализации и перцептивной дифференциации их основных комбинаторнопозиционных вариантов в связанной речи;

совершенствование знаний о типичных акцентно-ритмических структурах слова и фразы и о коммуникативно-значимых противопоставлениях высотномелодических моделей фразы, развитие умений и навыков их реализации и перцептивной идентификации;

овладение закономерностями высотно-мелодической просодической организации различных форм и типов устно-речевого дискурса и развитие умений их перцептивной идентификации;

развитие профессиональных умений и навыков обучения английскому произношению и коррекции произносительных ошибок.

ЭУМК включает:

1. Учебную программу по дисциплине.
2. Теоретический раздел.
3. Практический раздел (материалы для проведения практических занятий по дисциплине в соответствии с учебными планами).
4. Раздел контроля знаний (вопросы для подготовки к текущему зачету, задания для УСР).
5. Вспомогательный раздел, включающий информационно-аналитические материалы (список рекомендуемой литературы, перечень электронных ресурсов и их адреса).

Работа с ЭУМК должна включать на первом этапе ознакомление с тематическим планом дисциплины, представленным в учебной программе. С помощью учебной программы по дисциплине можно получить информацию о тематике практических занятий, перечнях рассматриваемых вопросов и рекомендуемой для их изучения литературы. Для подготовки к практическим

занятиям и промежуточным контрольным мероприятиям необходимо использовать материалы, представленные в теоретическом и практическом разделах. В ходе подготовки к аттестации рекомендуется ознакомиться с требованиями к компетенциям по дисциплине, изложенным в учебной программе, структурой рейтинговой системы, а также перечнем вопросов к зачету.

ЭУМК составлен для обеспечения доступа обучающихся к учебной, научной, иной литературе, учебной программе, учебно-методической документации, учебно-методическим, информационно-аналитическими материалам по учебной дисциплине «Практическая фонетика первого иностранного языка».

В учебной программе приводятся требования к освоению учебной дисциплины, общее количество часов и количество аудиторных часов, отводимое на изучение учебной дисциплины, форма получения высшего образования, распределение аудиторного времени по видам занятий, курсам и семестрам; формы текущей аттестации по учебной дисциплине; содержание учебного материала и другая значимая информация.

В списке основной литературы, который содержится в учебной программе, приведены источники, которые имеются в библиотеке Витебского филиала Международного университета «МИТСО».

В учебно-методической карте представлены темы учебной дисциплины, которые планируются рассмотреть на практических занятиях, а также задания для УСР.

В теоретическом разделе содержится краткий теоретический материал, который позволит актуализировать знания, полученные на практических занятиях при подготовке к зачету.

В практическом разделе содержатся тексты для чтения, задания самостоятельной работы студентов.

В разделе контроля знаний, размещены вопросы к зачету.

В разделе вспомогательный материал приводится список литературы для изучения дисциплины «Практическая фонетика первого иностранного языка».

Учреждение образования Федерации профсоюзов Беларуси
«Международный университет «МИТСО»

УТВЕРЖДАЮ

Проректор по учебной работе
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Федерации профсоюзов Беларуси
«Международный университет «МИТСО»

Ю.Л.Шевцов

2023 г.

Регистрационный № УД-157/01-23/уч.



**МОДУЛЬ: ПРАКТИЧЕСКАЯ ФОНЕТИКА ПЕРВОГО
ИНОСТРАННОГО ЯЗЫКА
(английский, немецкий)**

**Учебная программа учреждения высшего образования
по учебной дисциплине для специальности**

6-05-0231-03 Лингвистическое обеспечение межкультурной коммуникации
(с указанием языков)

2023 г.

Контрольный экземпляр

Учебная программа составлена на основе Образовательного стандарта высшего образования ОСВО 6-05-0231-03-2022 (общее высшее образование), для специальности 6-05-0231-03 «Лингвистическое обеспечение межкультурной коммуникации (с указанием языков)», утвержденного Постановлением Министерства образования Республики Беларусь 28 июля 2023 г. № 210; типовой учебной программы от 24.08.2022 ТД-Е.916/тип. «Практическая фонетика первого иностранного языка (английский язык, немецкий язык, французский язык)» и учебного плана учреждения образования Федерации профсоюзов Беларуси «Международный университет «МИТСО» для специальности 6-05-0231-03 «Лингвистическое обеспечение межкультурной коммуникации (с указанием языков)»

СОСТАВИТЕЛИ:

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В.С.Олесько, преподаватель кафедры иностранных языков и межкультурных коммуникаций учреждения образования Федерации профсоюзов Беларуси «Международный университет «МИТСО»

РЕКОМЕНДОВАНА К УТВЕРЖДЕНИЮ:

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(протокол № 10 от 23.05.2023);

Научно-методическим советом учреждения образования Федерации профсоюзов Беларуси «Международный университет «МИТСО»

(протокол № 8 от 14.07.2023)

Юришконтроль
Ведущий специалист
Ф.И.У.
Т.А. Матушова

Зав. библиотекой
И.В. Бабарин

I. ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Модуль «Практическая фонетика первого иностранного языка (английский, немецкий)» включает две учебные дисциплины «Практическая фонетика I» и «Практическая фонетика II» и является составной частью лингвистической подготовки специалистов по межкультурной коммуникации.

Актуальность учебных дисциплин «Практическая фонетика I» и «Практическая фонетика II» определяется возрастающей ролью фонетических средств в условиях расширения сферы функционирования устной речи и связанных с этим активных фонетических процессов. Выделение двух учебных дисциплин, дифференцированных по этапам и годам обучения, позволяет осуществлять непрерывное фонетическое образование и обучение произношению на основе интеграции фонетических компетенций в общеречевые в условиях моделирования межличностного и межкультурного общения. Обязательным этапом в обучении фонетике иностранного языка в языковом вузе является вводно-коррективный фонетический курс, обеспечивающий формирование перцептивно-моторной базы изучаемого иностранного языка, необходимой для развития общеречевых и собственно фонетических компетенций, обеспечивающих адекватное порождение и восприятие устного речевого высказывания в процессе общения.

Целью изучения модуля «Практическая фонетика первого иностранного языка (английский, немецкий, французский)» является формирование у обучающихся системного представления об основных понятиях фонетики, необходимыми для развития и совершенствования произносительных навыков на иностранном языке, а также овладение правилами функционирования единиц фонетической системы в соответствии с нормой и с учетом узуальных особенностей в процессе устной коммуникации для получения базовых профессиональных знаний по изучаемому языку и их применения в практической деятельности специалиста по межкультурным коммуникациям.

Основными задачами изучения учебного модуля являются:

формирование и совершенствование навыков артикуляции и перцептивной дифференциации гласных и согласных фонем иностранного языка, а также их основных комбинаторно-позиционных вариантов в связной речи;

развитие умений реализации и перцептивной идентификации типичных акцентно-ритмических структур слова и фразы, тональных контуров фразы;

усвоение закономерностей просодической организации различных форм и типов устно-речевого дискурса и развитие умений их перцептивной идентификации;

развитие речевых умений, способствующих эффективной межличностной и межкультурной коммуникации на иностранном языке;

совершенствование навыков и развитие умений самоконтроля в произнесении и самокоррекции произносительных ошибок;

совершенствование навыков аудирования аутентичных текстов, отражающих различные функциональные стили и сферы общения в рамках программного материала.

В общей системе профессиональной подготовки специалистов по межкультурным коммуникациям содержание учебного модуля «Практическая фонетика первого иностранного языка (английский, немецкий, французский)» взаимосвязано с учебными модулями «Коммуникативная грамматика первого иностранного языка (английский, немецкий, французский)», «Практика устной и письменной речи первого иностранного языка (английский, немецкий, французский)». Навыки, приобретенные при освоении учебного модуля «Практическая фонетика первого иностранного языка (английский, немецкий, французский)» совершенствуются в дальнейшем на способствующих развитию речевых умений устной и письменной коммуникации учебных дисциплинах модуля «Профессиональная коммуникация».

Методологической основой курса по практической фонетике является признание целостности языковой системы и взаимодействия ее компонентов (подсистем). В соответствии с таким пониманием знание звукового строя языка и овладение произношением неразрывно связано с освоением лексического состава и грамматического строя иностранного языка, что достигается благодаря единству тематики языкового материала, изучаемого в каждой из перечисленных выше дисциплин.

Освоение учебной дисциплины «Практическая фонетика первого иностранного языка» должно обеспечить у обучающихся формирование **универсальных (УК) и базовых профессиональных (БПК) компетенций**

УК-3. Осуществлять коммуникации на иностранном языке для решения задач межличностного и межкультурного взаимодействия.

БПК-8. Осуществлять иноязычную коммуникацию в соответствии с нормой и с учетом узуальных особенностей фонетической системы иностранного языка.

В результате изучения учебного модуля «Практическая фонетика первого иностранного языка (английский, немецкий)» студент должен:

знать:

особенности артикуляционно-перцептивной базы изучаемого языка по сравнению с родным;

состав гласных и согласных фонем, принципы их классификации;

основные акцентные типы слов и особенности акцентно-ритмической организации фразы в изучаемом языке;

основные тональные контуры и их соотнесенность с коммуникативными типами высказываний и видами речевых актов;

уметь:

произносить гласные и согласные звуки изучаемого языка в соответствии с их нормативным описанием и правилами модификации в связной речи;

пользоваться фонетической транскрипцией для отражения и воспроизведения фонемной и акцентно-ритмической структуры слова;

читать вслух тексты различных жанрово-стилистических разновидностей и продуцировать монологические и диалогические высказывания в нормальном темпе в соответствии со смысловым содержанием и речевой ситуацией;

распознавать и объяснять фонетические ошибки в иноязычной речи;

воспринимать и понимать аутентичные тексты различных функциональных

стилей и сфер общения в рамках программного материала;

владеть:

основами системной организации сегментных единиц и просодических характеристик изучаемого языка;

нормативными произносительными навыками в процессе чтения вслух и говорения на иностранном языке.

В рамках образовательного процесса по данному учебному модулю студент должен приобрести не только теоретические и практические знания, умения и навыки по специальности, но и развить свой ценностно-личностный, духовный потенциал, сформировать качества патриота и гражданина, готового к активному участию в экономической, производственной, социально-культурной и общественной жизни страны.

Распределение аудиторных часов по видам занятий и семестрам.

Виды и формы аттестации

Семестр	Количество академических часов							Форма текущей аттестации
	Всего	Аудит.	Из них					
			Лекции	Лабор. занятия	Практ. занятия	Семинары	УСР ¹	
Очная (дневная) форма получения высшего образования								
Практическая фонетика I								
1	216	104			90		14	Д.зач
2	108	68			60		8	Зач.
Практическая фонетика II								
3	54	36			26		10	
4	54	34			30		4	Д.зач
Всего	432	242			206		36	

¹ Управляемая самостоятельная работа

II. СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

АНГЛИЙСКИЙ ЯЗЫК

Учебная дисциплина «Практическая фонетика I»

Вводно-коррективный курс

Тема 1. Предмет фонетики. Общие сведения об учебной дисциплине

Понятие о фонетике как науке и учебной дисциплине. Понятие о звуковом строе языка и его компонентах. Понятие о фонеме. Принципы классификации английских гласных и согласных фонем.

Тема 2. Общие сведения об образовании звуков

2.1. Артикуляционная база английского языка в сравнении с русским / белорусским. Органы речи и их функции в образовании английских звуков. Сопоставительный анализ фонетических систем русского/ белорусского и английского языков как основа для выявления наиболее трудных для усвоения фонетических явлений английского языка и выработки рекомендаций по устранению фонетических отклонений в речи. Понятие об орфоэпической норме английской речи. Правила чтения заимствованных слов, словарь фонетических исключений и так называемых трудных слов. Фонетическая реализация морфем.

2.2. Состав гласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики. Гласные переднего ряда. Гласные смешанного ряда. Гласные заднего ряда. Сочетания дифтонгов с нейтральным гласным – так называемые трехэлементные гласные. Правила звукобуквенных соответствий. Обусловленность правил чтения гласных букв типом слога и буквенным окружением.

2.3. Состав согласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики. Губно-губные и губно-зубные согласные. Переднеязычные и щелевые согласные. Среднеязычный сонант. Заднеязычные согласные. Фарингальный щелевой согласный. Правила звукобуквенных соответствий.

Тема 3. Просодические характеристики речи

3.1. Типы слогов. Правила слогоделения. Слог как минимальная просодическая единица, как носитель словесного и фразового ударения. Слоγοобразующая функция сонантов в английском языке.

3.2. Ударение, ритм. Словесное ударение. Понятие об акцентно-ритмической структуре слова. Акцентные типы слов в английском языке. Основы ритмической организации фразы. Понятие об акцентно-ритмической группе как основной единице ритма. Состав акцентно-ритмической группы, особенности реализации ее элементов (проклитик, энклитик) в английской фразе. Фразовое ударение в английском языке. Типы и виды фразового ударения: ядерное, предъядерное; полное, частичное. Особенности дистрибуции полного и частичного ударения во фразе. Лексико-

грамматические предпосылки ударности различных лексико-грамматических классов слов.

3.3. Мелодия. Основные акцентно-мелодические модели коммуникативных типов высказываний. Понятие об интонационной группе и тональном контуре. Элементы интонационной структуры. Понятие о тоне. Статический и кинетические тоны. Неядерные и ядерные (терминальные) тоны. Позиция ядерного тона во фразе. Нисходящий терминальный тон и его высотные варианты (высокий, средний, низкий), его употребление в различных коммуникативных типах фраз. Восходящий терминальный тон и его высотные варианты (высокий, средний, низкий), его употребление в различных коммуникативных типах фраз. Нисходяще-восходящий терминальный тон; его употребление в повествовательных высказываниях и в разговорных формулах.

Основной курс

Тема 4. Сегментная фонетика 1

4.1. Система гласных фонем. Особенности произнесения английских гласных в ударных и безударных слогах. Редукция гласных и сохранение гласных полного качества в безударной позиции в слове.

4.2. Система согласных фонем. Отсутствие ассимиляции в сочетаниях звонких и глухих согласных. Явление элизии в консонантных стыках. Особенности модификации согласных в консонантных сочетаниях внутри слова и на межсловных стыках в связной речи. Обязательная и необязательная ассимиляция. Коартикуляционные явления в сочетаниях согласных внутри слова и на стыке слов. Зависимость степени модификации смежных звуков от характера связи между ними. Случаи обязательной и необязательной ассимиляции.

4.3. Коартикуляционные изменения в потоке речи: аккомодация, ассимиляция. Реализация гласных в безударных позициях. Английские гласные в безударных слогах. Произнесение гласных в предударных и заударных слогах. Сохранение гласных полного качества в безударном слоге как особенность английского произношения. Редукция служебных слов.

Тема 5. Просодия

5.1. Ритмическая структура фразы в английском языке. Одноударный ритм. Простая и развернутая структуры. Двухударный ритм. Простая и развернутая структуры с энклитиками и проклитиками. Трехударный и четырехударный ритм.

5.2. Мелодия. Тональные контуры коммуникативных типов высказываний. Высотные варианты восходящего тона (высокий, средний, низкий). Употребление высокого восходящего тона в переспросах и неполных общих вопросах; употребление средне-высокого и среднего восходящего тона в полных общих вопросах, в первой части сложносочиненных предложений для выражения противопоставления, в первой части альтернативных вопросов, во второй части разделительных вопросов. Употребление низкого восходящего

тона при перечислении, в общих, альтернативных и разделительных вопросах, в неконечных синтагмах, в разговорных формулах.

Высотно-мелодическая структура различных типов речевых единиц и коммуникативных типов высказываний.

Интонация нефинальных частей высказываний, образованных различными синтаксическими структурами (адвербиальными оборотами, перечислением, группой подлежащего, придаточными предложениями и др.). Интонация вводных фраз; слов автора; прямого обращения в различной позиции во фразе. Интонация разговорных формул. Интонация коммуникативных типов высказываний: повествований; общих, специальных, альтернативных и разделительных вопросов; побудительных высказываний.

Учебная дисциплина «Практическая фонетика II»

Тема 6. Сегментная фонетика 2

6.1. Комбинаторно обусловленные модификации звуков в потоке речи. Светлый и темный оттенки сонанта [l] в зависимости от окружения. Явление аспирации в английском языке. Различия в силе артикуляции английских звонких и глухих согласных. Ассимиляция как результат коартикуляции согласных. Отсутствие ассимиляции в сочетаниях звонких и глухих согласных внутри слога и на стыке слогов и слов. Особенности произнесения межсловных стыков типа гласный + гласный, согласный + гласный, согласный + согласный в связной речи. Позиционная долгота гласных в английском языке. Модификация длительности долгих и кратких гласных в зависимости от позиции в слове.

6.2. Позиционно обусловленные модификации звуков в потоке речи. Модификации согласных фонем в потоке речи. Элизия согласных в беглой разговорной речи. Глоттальная смычка как типичная замена смычно-взрывных согласных в разговорной речи. Методы предотвращения ошибок, обусловленных интерференцией родного языка в реализации гласных и согласных.

Тема 7. Компоненты и функции просодии

7.1. Членение речевого потока. Единицы просодического членения. Структура и функции английской интонации (фразовой просодии) и ее компонентов (подсистем). Интонационная группа/фраза как основная единица анализа интонации. Элементы интонационной структуры: предшкала, шкала, ядерная часть, заядерная часть.

7.2. Просодия слова. Словестное ударение. Акцентные типы слов. Акцентные группы. Предсказуемость локализации ударения в слове его морфологической структурой. Модификация двухакцентной структуры слова в речи.

7.3. Фразовое ударение. Ударение и ритм. Акцентная подсистема фразовой просодии в английском языке. Структура и функции фразового ударения. Дифференциация информативной значимости элементов фразы

путем модификации степени их просодической выделенности. Полное и частичное ударение.

Основные черты английского ритма. Влияние ритма на словесное и фразовое ударение. Изохронность ритмических тактов как специфическая черта английского ритма. Периодичность типов выделенности и чередование ударных и безударных элементов как следствие особенностей грамматического строя английского языка и влияния тенденций к регулярности и изохронности ритмических тактов. Зависимость фонетической реализации служебных слов от фразового ударения: явление редукции служебных слов в безударной позиции во фразе.

7.4. Темп речи. Типы пауз. Темп речи с соблюдением произносительных норм и использованием соответствующей цели коммуникации интонационной модели.

7.5. Мелодия. Прагматические варианты тональных контуров коммуникативных типов высказываний. Высотно-тональная подсистема. Значение и функции высотно-диапазональных вариантов основных мелодических типов. Основные кинетические тоны английской речи. Восходящий и нисходящий, восходяще-нисходящий и нисходяще-восходящий терминальные (ядерные) тоны. Высотно-мелодическая структура предъядерной части фразы. Обусловленность интонационного выражения формул вежливости их модально-прагматическим значением. Модально-прагматические варианты коммуникативных типов высказываний как различные типы речевых актов.

7.6. Фоностилистическая вариативность речевой просодии. Инвентарь интонационных контуров (тональных) английской речи. Дифференциация интонационных контуров по признаку нейтральности/экспрессивности. Типы шкал и их сочетаемость с ядерным тоном. Модально-прагматические функции шкалы. Роль шкалы в создании эффекта экспрессивности речи.

НЕМЕЦКИЙ ЯЗЫК

Учебная дисциплина «Практическая фонетика I»

Вводно-коррективный курс

Тема 1. Предмет фонетики. Общие сведения об учебной дисциплине

Роль произношения в процессе овладения иностранным языком. Понятие о звуковом строе языка и его компонентах. Строение речевого аппарата. Активные и пассивные органы речи. Понятие о фонеме. Понятие об орфоэпической норме немецкой речи. Принципы фонетической транскрипции.

Тема 2. Общие сведения об образовании звуков

2.1. Артикуляционная база немецкого языка в сравнении с русским / белорусским. Характерный уклад при произнесении звуков в немецком языке. Принципы классификации немецких гласных и согласных фонем.

2.2. Состав гласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики. Гласные переднего ряда;

гласные среднего ряда; гласные заднего ряда; дифтонги; сверхкраткие гласные. Правила звукобуквенных соответствий.

2.3. Состав согласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики. Губно-губные и губно-зубные согласные; переднеязычные смычно-взрывные и щелевые согласные; среднеязычные согласные; заднеязычные смычно-взрывные и щелевые согласные; варианты фонемы *r* фарингальный щелевой согласный [h]; аффрикаты. Правила звукобуквенных соответствий.

Тема 3. Просодические характеристики речи

3.1. Типы слогов. Правила слогоделения. Слог как минимальная просодическая единица. Типы слогов в немецком языке (открытые, закрытые, условно-закрытые). Ударные и безударные слоги. Правила слогоделения в немецком языке. Зависимость типа слога и долготы гласного.

3.2. Ударение, ритм. Словесное ударение в немецком языке. Понятие об акцентно-ритмической структуре немецкой фразы. Фразовое ударение в немецком языке. Ритм. Ритмическое ударение во фразе, ритмический тат.

3.3. Мелодия. Основные акцентно-мелодические модели коммуникативных типов высказываний. Нисходящая, восходящая, ровная мелодия в немецком языке и ее употребление в различных коммуникативных типах фраз. Основные акцентно-мелодические модели коммуникативных типов высказываний (повествование, местоименный и неместоименный вопрос, побуждение). Понятие мелодической дуги немецкой фразы. Графическое изображение интонации.

Основной курс

Тема 4. Сегментная фонетика 1

4.1. Система гласных фонем. Фонологические признаки немецких гласных. Классификация по ряду; по подъему; по качеству; по количеству; по лабиализованности; по стабильности артикуляции. Специфика немецких гласных по сравнению с русскими / белорусскими.

4.2. Система согласных фонем. Фонологические признаки немецких согласных. Классификация по участию голосовых связок; классификация по способу артикуляции; классификация по месту артикуляции; классификация по артикулирующему органу. Специфика немецких согласных по сравнению с русскими/белорусскими. Слоγοобразующая функция сонорных в немецком языке.

4.3. Коартикуляционные изменения в потоке речи: аккомодация, ассимиляция. Реализация гласных в безударных позициях. Немецкие гласные в безударных слогах. Произнесение гласных в предударных и заударных слогах.

Тема 5. Просодия

5.1. Ритмическая структура фразы в немецком языке. Основные единицы звучащей речи: речевой такт и синтагма. Виды фразовых ударений в немецкой речи. Слабые формы в немецком языке. Явление редукции служебных слов в безударной позиции во фразе. Паузы и их виды. Роль паузы в членении высказываний на синтагмы.

5.2. Мелодия. Тональные контуры коммуникативных типов высказываний. Просодическая структура повествовательных фраз с одним главноударным слогом, с несколькими выделенными слогами во фразе.

Просодическая структура многосинтагменных фраз. Направление движения тона в нефинальных синтагмах. Просодическая структура сложносочиненных и сложноподчиненных предложений. Особенности падения тона в немецких повествовательных фразах.

Просодическая структура вопросительных фраз: общего и частного вопроса. Особенности движения тона в распространенных и нераспространенных общих вопросах.

Просодическая структура побуждения и восклицания. Особенности терминального движения тона в побудительных и восклицательных фразах. Просодическая реализация эмоционально-модальных значений в побудительных и восклицательных фразах.

Особенности просодической структуры фраз с обращением в зависимости от его позиции во фразе. Реализация слов автора перед прямой речью, в середине прямой речи и после нее. Просодическая структура вводных предложений.

Учебная дисциплина «Практическая фонетика II»

Тема 6. Сегментная фонетика 2

6.1. Комбинаторно обусловленные модификации звуков в потоке речи. Факторы, влияющие на коартикуляционные процессы. Ассимилятивные процессы в области гласных и согласных, прогрессивная и регрессивная ассимиляция. Явление палатализации заднеязычных [k], [g]. Виды ассимиляции в немецкой речи. Ассимиляция гласного [ə] в немецком языке.

6.2. Позиционно обусловленные модификации звуков в потоке речи. Позиционная долгота гласных в немецком языке. Модификация длительности долгих гласных в зависимости от позиции в слове. Позиция звука в слове и место словесного ударения как факторы, влияющие на фонетические чередования немецких гласных по количеству. Твердый приступ гласного в немецком языке. Оглушение звонких согласных в немецком языке. Явление аспирации в немецком языке. Вокализация фонемы [r] в немецком языке. Явление геминаций.

Тема 7. Компоненты и функции просодии

Просодические характеристики речи. Определение ее основных компонентов: мелодия, фразовые ударения, ритм, тембр, темп, громкость. Компоненты просодии и их взаимодействие. Тембральные характеристики речи. Роль просодии в процессе коммуникации. Основные функции просодии в нейтральной и экспрессивной речи.

7.1. Членение речевого потока. Единицы просодического членения. Ритмико-интонационная организация речевого потока. Основные ритмические структуры немецкой фразы: ритмический такт и синтагма. Просодические средства формирования синтагмы: движение тона, ударение, пауза.

7.2. Просодия слова. Словесное ударение. Акцентные типы слов. Акцентные группы. Слог как минимальная просодическая единица, как носитель словесного и фразового ударения.

Понятие словесного ударения. Просодические характеристики ударного слога. Место словесного ударения (свободное, фиксированное, морфемно связанное ударение). Ударение в простых, производных и сложных словах. Степени немецкого ударения. Ударение в аббревиатурах в немецком языке. Ударение географических наименований, именах собственных. Произношение иностранных слов в немецком языке.

7.3. Фразовое ударение. Ударение и ритм. Закономерности распределения фразовых ударений в немецком языке. Виды фразовых ударений. Градация фразовых ударений. Фонетическая реализация немецкого фразового ударения. Воспринимаемые свойства выделенных слогов во фразе. Дифференциация информативной значимости элементов фразы путем модификации степени их просодической выделенности. Ударение и ритм. Ритмическая организация речи, единицы ритма. Особенности ритмической структуры фразы в немецком и родном языках. Особенности фразового ударения в нейтральной и экспрессивной речи. Контраст.

7.4. Темп речи. Типы пауз. Лингвистические и экстралингвистические факторы темпа речи и громкости.

7.5. Мелодия. Прагматические варианты тональных контуров коммуникативных типов высказываний. Просодическая структура переспроса, альтернативного вопроса, риторического вопроса. Вариативность просодических структур вопросительных фраз в конкретных речевых ситуациях. Особенности нисходящего тона в немецких повествовательных фразах.

Просодическая организация перечисления. Просодическая структура элементов предложения, находящихся в постпозиции. Реализация просодической структуры фраз с обособлением. Просодическая организация уточняющих элементов предложения. Риторическая связь и риторическое разъединение: особенности реализации. Интонационное оформление вставки и присоединения.

7.6. Фоностилистическая вариативность речевой просодии. Определение речевой ситуации. Средства фоностилистического варьирования. Разновидности произносительных стилей. Понятие типа произнесения и стиля произношения. Характеристика официального и непринужденного стилей речи.

Фоностилистическая вариативность сегментного уровня (характер артикуляции, реализация [ə], редукция и коартикуляция). Фоностилистическая вариативность просодического уровня (изменения темпа, громкости, тонального завершения фразы).

Фонологические анализ и интерпретация текстов различных функциональных стилей.

III. УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА УЧЕБНОЙ ДИСЦИПЛИНЫ АНГЛИЙСКИЙ ЯЗЫК

Очная форма получения высшего образования

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов				Количество часов УСР	Форма контроля знаний
		Лекции	Практические занятия	Семинарские занятия	Лабораторные занятия		
1	2	3	4	5	6	7	8
Учебная дисциплина «Практическая фонетика I»							
1 семестр							
1.	Предмет фонетики. Общие сведения об учебной дисциплине		4				
2.	Общие сведения об образовании звуков		46			8	
2.1	Артикуляционная база английского языка в сравнении с русским / белорусским		14				УО, ПО
2.2	Состав гласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики		16			4	УО, ПО, К
2.3	Состав согласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики		16			4	УО, ПО, КР, К
3.	Просодические характеристики речи		40			6	
3.1	Типы слогов. Правила слогоделения		14			2	УО, ПО, К
3.2	Ударение, ритм		12			4	УО, ПО, К
3.3	Мелодия. Основные акцентно-мелодические модели коммуникативных типов высказываний		14				УО, ПО, КР, К
Всего за 1 семестр:			90			14	Д.зач
2 семестр							
Основной курс							
4.	Сегментная фонетика 1		30			4	
4.1	Система гласных фонем		10				УО, ПО
4.2	Система согласных фонем		10				УО, ПО
4.3	Коартикуляционные изменения в потоке речи: аккомодация, ассимиляция. Реализация гласных в безударных позициях		10			4	УО, ПО, КР, К
5.	Просодия		30			4	
5.1	Ритмическая структура фразы в английском языке		14				УО, ПО
5.2	Мелодия. Тональные контуры коммуникативных типов высказываний		16			4	УО, ПО, КР, К
Всего за 2 семестр:			60			8	Зач.

1	2	3	4	5	6	7	8
Учебная дисциплина «Практическая фонетика II»							
3 семестр							
6	Сегментная фонетика 2		26			10	
6.2	Комбинаторно обусловленные модификации звуков в потоке речи		12			4	УО, ПО, К
6.3	Позиционно обусловленные модификации звуков в потоке речи		14			6	УО, ПО, КР, К
Всего за 3 семестр:			26			10	
4 семестр							
7.	Компоненты и функции просодии		30			4	
7.1	Членение речевого потока. Единицы просодического членения		4				УО, ПО
7.2	Просодия слова. Словестное ударение. Акцентные типы слов. Акцентные группы		6				УО, ПО
7.3	Фразовое ударение. Ударение и ритм		4				УО, ПО
7.4	Темп речи. Типы пауз		4			4	УО, ПО, К
7.5	Мелодия. Прагматические варианты тональных контуров коммуникативных типов высказываний		6				УО, ПО
7.6	Фоностилистика вариативность речевой просодии		6				УО, ПО, КР
Всего за 4 семестр:			30			4	Д.зач.
Всего по модулю:			206			36	

НЕМЕЦКИЙ ЯЗЫК

Очная форма получения высшего образования

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов				Количество часов УСР	Форма контроля знаний
		Лекции	Практические занятия	Семинарские занятия	Лабораторные занятия		
1	2	3	4	5	6	7	8
Учебная дисциплина «Практическая фонетика I»							
1 семестр							
1.	Предмет фонетики. Общие сведения об учебной дисциплине		4				
2.	Общие сведения об образовании звуков		46			8	
2.1	Артикуляционная база немецкого языка в сравнении с русским / белорусским		14				УО, ПО
2.2	Состав гласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики		16			4	УО, ПО, К
2.3	Состав согласных фонем, принципы их классификации и артикуляторно-перцептивные характеристики		16			4	УО, ПО, КР, К
3.	Просодические характеристики речи		40			6	
3.1	Типы слогов. Правила слогоделения		14			2	УО, ПО, К
3.2	Ударение, ритм		12			4	УО, ПО, К
3.3	Мелодия. Основные акцентно-мелодические модели коммуникативных типов высказываний		14				УО, ПО, КР
Всего за 1 семестр:			90			14	Д. зач.
2 семестр							
Основной курс							
4.	Сегментная фонетика 1		30			4	
4.1	Система гласных фонем		10				УО, ПО
4.2	Система согласных фонем		10				УО, ПО
4.3	Коартикуляционные изменения в потоке речи: аккомодация, ассимиляция. Реализация гласных в безударных позициях		10			4	УО, ПО, КР, К
5.	Просодия		30			4	
5.1	Ритмическая структура фразы в немецком языке		14				УО, ПО
5.2	Мелодия. Тональные контуры коммуникативных типов высказываний		16			4	УО, ПО, КР, К
Всего за 2 семестр:			60			8	Зач.

1	2	3	4	5	6	7	8
Учебная дисциплина «Практическая фонетика II»							
3 семестр							
6	Сегментная фонетика 2		26			10	
6.2	Комбинаторно обусловленные модификации звуков в потоке речи		12			4	УО, ПО, К
6.3	Позиционно обусловленные модификации звуков в потоке речи		14			6	УО, ПО, КР, К
Всего за 3 семестр:			26			10	
4 семестр							
7.	Компоненты и функции просодии		30				
7.1	Членение речевого потока. Единицы просодического членения		4				УО, ПО
7.2	Просодия слова. Словестное ударение. Акцентные типы слов. Акцентные группы		6				УО, ПО
7.3	Фразовое ударение. Ударение и ритм		4				УО, ПО
7.4	Темп речи. Типы пауз		4			4	УО, ПО, К
7.5	Мелодия. Прагматические варианты тональных контуров коммуникативных типов высказываний		6				УО, ПО
7.6	Фоностилистическая вариативность речевой просодии		6				УО, ПО, КР
Всего за 4 семестр:			30			4	Д.зач.
Всего по модулю:			206			36	

IV. ИНФОРМАЦИОННО-МЕТОДИЧЕСКАЯ ЧАСТЬ

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СРЕДСТВА ДИАГНОСТИКИ РЕЗУЛЬТАТОВ ОБРАЗОВАТЕЛЬНОЙ ДЕЯТЕЛЬНОСТИ

Диагностика результатов образовательной деятельности обучающихся осуществляется в ходе проведения всех видов занятий, самостоятельной работы и текущей аттестации по учебной дисциплине.

Основными формами контроля знаний по учебной дисциплине являются:

устный опрос	УО;
письменный опрос	ПО;
контрольная работа	КР;
коллоквиум	К;
зачет	зач.;
дифференцированный зачет	Д. зач.

ПРИМЕРНЫЙ ПЕРЕЧЕНЬ ЗАДАНИЙ УПРАВЛЯЕМОЙ САМОСТОЯТЕЛЬНОЙ РАБОТЫ ОБУЧАЮЩИХСЯ

При составлении заданий управляемой самостоятельной работы (УСР) по учебной дисциплине предусмотрено возрастание их сложности: от заданий, формирующих достаточные знания по изученному учебному материалу на уровне узнавания, к заданиям, формирующим компетенции на уровне воспроизведения, и далее к заданиям, формирующим компетенции на уровне применения полученных знаний.

Учебная программа предусматривает проблемно-ориентированную самостоятельную работу студентов, направленную на развитие интеллектуальных умений, комплекса универсальных (общекультурных) и профессиональных компетенций, повышение творческого потенциала студентов и включающую следующие виды работ:

№ темы, раздела	Тема УСР	Количество часов	Метод. обеспечение	Форма контроля
1 курс, 1 семестр (14 часов)				
2.2	Состав гласных фонем	4	Публицистические издания	Коллоквиум
2.3	Состав согласных фонем	4	Публицистические издания	Коллоквиум
3.1	Типы слогов. Правила слогаделения	2	Публицистические издания	Коллоквиум
3.2	Ударение, ритм	4	Публицистические издания	Коллоквиум
1 курс, 2 семестр (8 часов)				
4.3	Коартикуляционные изменения в потоке речи: аккомодация, ассимиляция	4	Публицистические издания	Коллоквиум
5.2	Тональные контуры коммуникативных типов высказываний	4	Публицистические издания	Коллоквиум
2 курс, 3 семестр (10 часов)				
6.2	Комбинаторно обусловленные модификации звуков в потоке речи	4	Публицистические издания	Коллоквиум
6.3	Позиционно обусловленные модификации звуков в потоке речи	6	Публицистические издания	Коллоквиум
2 курс, 4 семестр (4 часа)				
7.4	Темп речи. Типы пауз	4	Публицистические издания	Коллоквиум

ПРИМЕРНЫЙ ПЕРЕЧЕНЬ ВОПРОСОВ ДЛЯ ПОДГОТОВКИ ТЕКУЩЕЙ АТТЕСТАЦИИ

К дифференцированному зачету I курс 1 семестр

1. Фонетика как наука о звуковой стороне языка. Место и задачи фонетики в преподавании немецкого языка.
2. Роль произношения в процессе овладения иностранным языком.
3. Строение речевого аппарата. Активные и пассивные органы речи.
4. Особенности артикуляции английских/немецких гласных и согласных.
5. Четырехугольник английских/немецких гласных. Характеристика английских/немецких гласных по месту артикуляции, по степени подъема спинки языка, по участию губ.
6. Релевантные признаки английских/немецких гласных, длительность и качество в безударной позиции.
7. Английские/немецкие дифтонги.
8. Классификация английских/немецких согласных по участию голосовых связок, месту и способу образования. Специфика английских/немецких согласных по сравнению с русскими.
9. Варианты фонемы [r] в английском/немецком языке. Английские/немецкие аффрикаты.
10. Виды слогов в английском/немецком языке (открытые, закрытые, условно-закрытые).
11. Ударные и безударные слоги. Фонетическое слоговое деление.
12. Интонационное членение предложения. Деление высказывания на синтагмы.
13. Понятие словесного ударения. Просодические характеристики ударного слога.
14. Ударение в простых, производных и сложных словах. Степени английского/немецкого ударения.

К дифференцированному зачету II курс 2 семестр

1. Основные единицы звучащей речи. Слог как минимальная речевая единица.
2. Речевой такт и синтагма. Членение синтагм на ритмические такты. Роль паузы в членении высказываний на синтагмы.
3. Просодические средства формирования синтагмы: движение тона, ударение, пауза. Направление движения тона в неконечных синтагмах.
4. Особенности реализации терминального движения тона в родном и иностранном языках, сопоставление терминального движения тона в различных типах фраз.

5. Прогредиентное (ровное) движение тона в незавершенных начальных синтагмах сложно-сочиненных и сложно-подчиненных предложений. Прогредиентное движение тона во фразах с прямой речью.

6. Интеррогативное (восходящее) движение тона в общих вопросах, в частных вопросах с союзом „und“.

7. Просодическая структура повествовательных фраз с одним (главноударным) слогом, с несколькими выделенными слогами во фразе. Особенности падения тона в английских/немецких повествовательных фразах.

8. Просодическая структура общего вопроса. Особенности движения тона в распространенных и нераспространенных общих вопросах. Просодическая структура частного вопроса.

9. Особенности терминального движения тона в побудительных и восклицательных фразах. Эмоционально-модальные значения в побудительных и восклицательных фразах.

10. Особенности просодической структуры фраз с обращением в зависимости от его позиции во фразе.

11. Просодическая структура сложно-сочиненных предложений.

12. Просодическая структура сложно-подчиненных предложений.

13. Просодическая структура вводных предложений.

ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ 1

ТЕМА 1: ВВОДНО-ФОНЕТИЧЕСКИЙ КУРС

Фонетика – базовый раздел английской лингвистики. Сочетания букв могут формировать фонемы, которые существенно отличаются от привычных носителям русского языка. Знания английской фонетики вкупе с практикой помогут вам общаться с иностранцами без характерного для русскоговорящих акцента.

Фонемы английского языка

Звуковой строй британского варианта английского языка включает 44 фонетических единицы: 24 согласных и 20 гласных. В число гласных фонем входят 8 дифтонгов – звуков, произношение которых предполагает переход от одной гласной к другой. В таблице представлены все английские фонемы в виде транскрипций.

Согласные фонемы			
[f] – five	[d] – do	[v] – very	[k] – key
[θ] – thick	[g] – gas	[ð] – this	[tʃ] – chin
[s] – so	[dʒ] – Jim	[z] – zoo	[m] – mother
[ʃ] – ship	[n] – no	[ʒ] – pleasure	[ŋ] – long
[h] – horse	[l] – less	[p] – park	[r] – river
[b] – book	[j] – yellow	[t] – tea	[w] – white

Гласные фонемы – монофтонги			
[i:] – eat	[ə] – paper	[i] – it	[ʌ] – cup
[e] – pen	[ʊ] – cook	[æ] – bad	[u:] – school
[a:] – art	[ɜ:] – girl	[ɒ] – box	[ɔ:] – all
Гласные фонемы – дифтонги			
[ai] – like	[eə] – air	[aʊ] – house	[ʊə] – poor
[ɔi] – boy	[əʊ] – home	[ei] – lake	[iə] – ear

Английские звуки разделяются на гласные и согласные по принципу произношения. Во время образования гласных фонем возникают активные вибрации голосовых связок, выдыхаемый воздух свободно проходит через речевой аппарат. Употребление согласных фонем предполагает, что поток воздуха преодолевает различные препятствия: язык, зубы, губы и мышцы, отвечающие за звукоизвлечение. Разберем правила образования фонем, которые входят в английский язык.

Фонетические характеристики гласных

В данном разделе дается краткое описание всех гласных фонем, присутствующих в английском языке. В качестве примеров их употребления подобраны распространенные слова, правильное чтение которых не вызовет сложностей у новичков.

Звук [ʌ]

Русскоязычные часто произносят этот звук как отчетливое [а], чем выдают свой акцент. На самом деле этот звук больше похож на первый звук в слове «орёл» и характеризуется коротким произношением без напряжения голосового

аппарата. Рот необходимо приоткрыть, губы не следует напрягать. Язык слегка приподнимается от нижнего зубного ряда. Фонему не требуется растягивать – она короче русского [a]. Примеры употребления:

love [lʌv] – любовь;
summer [sʌmə] – лето;
ugly [ʌgli] – некрасивый.

В письменной речи звук передается буквой u (за которой следуют одна или несколько согласных) и буквой o перед m, n, v, th.

Звук [æ]

Этот звук не имеет аналогов в русском языке и представляет собой нечто среднее между русским [э] и [а]. Фонема произносится кратко, отрывисто. Уголки рта растягиваются в стороны, язык становится максимально плоским, нижняя челюсть совершает акцентированное движение вниз. Примеры употребления:

bad [bæd] – плохой;
map [mæp] – карта;
plan [plæn] – план.

В письменной речи звук передается с помощью буквы a, после которой употребляются согласные.

Звук [a:]

Долгая фонема. Для её корректного образования необходимо максимально отдалить кончик языка от нижнего зубного ряда. Плоскость языка выгибается и прижимается к нёбу. От русского звука [а] английский [a:] отличается протяженностью и фонетической насыщенностью. Примеры употребления:

garden [ga:dn] – сад;
dark [da:k] – темный;
class [kla:s] – класс.

Передача звука в письменной речи осуществляется сочетаниями букв a и r, a и s перед согласными. Также [a:] произносится в словах, которые содержат a перед f, nt, th.

Звук [aɪ]

Данная фонема относится к дифтонгам. Звуки этого типа состоят из двух частей – ядра и скользящей фонемы. Дифтонг [aɪ] включает краткий [ʌ] как ядро и едва произносимый скользящий звук [i]. Распространенная ошибка русскоговорящих людей – замена английского дифтонга на русское сочетание «ай». Это действие не окажет влияния на понимание вашей речи британцами, но придаст ей выраженный русский акцент. Примеры употребления фонемы:

life [laɪf] – жизнь;

time [taim] – время;

ice [ais] – лед.

Фонема передается в письменной речи буквами *i* и *u*. После первой должны употребляться сочетания *ld*, *nd*, *gh* или любые согласные с немой *e*. Наличие *u* требует употребления [ai] в односложных словах – *try*, *dry*, *why*.

Звук [aʊ]

Ещё один дифтонг. Его ядро аналогично первому элементу фонемы [ai], после чего язык следует отодвинуть назад и направить вверх для получения звука [ʊ]. Сочетание [aʊ] не стоит заменять русскоязычным «ау» – в нем обе фонемы произносятся одинаково отчетливо, губы спикера округляются. Примеры употребления дифтонга:

town [taʊn] – город;

brown [braʊn] – коричневый;

cloud [klaʊd] – облако.

Передача звука в письменной речи осуществляется двумя сочетаниями букв: *ou* и *ow*. Слова-исключения: *country* [kʌntri] и *cousin* [kʌzn].

Звукосочетания [aiə, aʊə]

Данные звукосочетания состоят из дифтонгов [ai] и [aʊ], дополненных нейтральным гласным звуком [ə]. Спикеру следует контролировать положение своих губ – округление спровоцирует неверную передачу фонем в устной речи. Примеры употребления звукосочетаний:

wire [waɪə] – провод;

lion [laɪən] – лев;

power [paʊə] – власть;

flower [flaʊə] – цветок.

Передача звукосочетания [aiə] выполняется посредством букв *i* и *u*, за которыми следует *r* и немая *e*. Второй вариант передачи фонемы – сочетание букв *i* и *o*. Для записи [aʊə] применяется *ow* в сочетании с любой гласной или буквосочетание *our*.

Звук [ɪ]

Краткий гласный звук, произносимый при соприкосновении языка с нижним зубным рядом. Губы спикера слегка растягиваются. Английская фонема похожа на русский [и] в безударных слогах. Звук [ɪ] требует незначительного удлинения перед [m], [n] и [l]. В сочетании с глухими согласными [p], [t], [k], [s] фонема произносится максимально кратко. Примеры употребления:

city [sɪti] – город;

disk [dɪsk] – диск;

film [fɪlm] – фильм.

В письменной речи звук передается посредством буквы *i* (исключение слово *live*) и безударной буквы *e*.

Звук [i:]

Долгий звук, произносится при легком прикосновении кончика языка к нижнему зубному ряду. Английская [i:] напоминает русскую ударную [и] в начале слов (*искра, их*). Согласную [i:] не следует смягчать или превращать в русский звук [ы]. Примеры употребления:

seem [si:m] – казаться;

deal [di:l] – сделка;

mean [mi:n] – значить.

В письменной речи фонема передается с помощью буквы *e* и сочетаний *ea*, *ee*, *ei*, *ie*. Исключение – *key* [ki:], содержащий комбинацию букв *e* и *y*.

Звук [e]

Краткая гласная фонема. Язык расслаблен, его кончик касается нижнего зубного ряда, уголки губ растянуты. Гласная [e] напоминает русскую [э] в некоторых словах (*эти, цепи*). Английская фонема произносится кратко перед глухими согласными, а перед [n], [l], [m] максимально удлиняется. Примеры употребления:

lesson [lesn] – урок;

text [tekst] – текст;

bed [bed] – кровать.

Передача фонемы в письменной речи осуществляется с помощью буквы *e*, сочетающейся с одной или несколькими согласными.

Звук [ei]

Неделимый дифтонг, не имеющий аналога в русском языке. Ядро – фонема [e], после которой спикеру необходимо направить язык вверх для формирования фонемы [i], выраженной не слишком явно. Примеры употребления:

name [neim] – имя;

table [teibl] – стол;

late [leit] – поздно.

В письменной речи фонема передается сочетанием *eu* или буквой *a*, за которой следует одна или две согласных и немая буква *e*.

Звук [ə]

Фонема служит для передачи сочетания безударных гласных. Звук [ə] нейтрален и не имеет выраженного звучания. В русском языке схожим образом произносятся безударные фонемы [а] и [э]. Примеры употребления звука:

paper [peɪpə] – бумага;

better [betə] – лучше;

letter [letə] – письмо.

Передача фонемы в письменной речи предполагает использование сочетаний or, er, ar в безударных позициях или буквы a в начале или конце слова.

Звук [iə]

Фонема произносится с использованием гласного [i] и заканчивается обращением к нейтральному [ə]. Согласные звуки, стоящие в слове перед [iə], не требуют смягчения. Примеры употребления:

dear [diə] – дорогой;

theatre [θiətə] – театр;

near [niə] – около.

В письменной речи [iə] передается с использованием буквы e в сочетании с r и гласной или буквосочетаний ear и eer.

Звук [ɜ:]

Произношение данной фонемы остается наиболее трудным для носителей русского языка. Звук [ɜ:] протяжный – воспроизвести его без напряжения голосового аппарата невозможно. Спикеру необходимо приподнять плоскость языка, но не выгибать её. Края языка следует расположить между верхними и нижними молярами. Губы растягиваются и напрягаются. Примеры употребления звука:

girl [gɜ:l] – девочка;

learn [lɜ:n] – учить;

first [fɜ:st] – первый.

Передача фонемы в письменной речи предполагает использование букв e, i, u, y с последующей r или буквосочетания ear с любой согласной.

Звук [ɒ]

Фонема произносится с широко раскрытым ртом, губы спикера округляются (но не стоит выпячивать их вперед). Правильно воспроизведенный звук напоминает нечто среднее между русскими [a] и [o]. Примеры употребления фонемы:

box [bɒks] – коробка;

what [wɒt] – что;

soft [sɒft] – мягкий.

Передача звука [ɒ] в письменной речи требует использования буквы o в сочетании с одной или несколькими гласными.

Звук [ɔ:]

Долгая фонема, требующая от спикера специфического расположения языка – его необходимо поместить вглубь ротовой полости. Губы следует округлить (но не стоит выпячивать их вперед). Звук [ɔ:] похож на русский [o], но

отличается глубиной тональности и длительностью произношения. Примеры употребления фонемы:

force [fɔ:s] – сила;
order [ɔ:də] – заказ;
autumn [ɔ:tm] – осень.

В письменной речи звук передается буквой o в сочетании с r, буквосочетанием al с последующей согласной, буквосочетаниями au и aw.

Звук [ɔi]

Дифтонг с ядром в виде краткой [ɔ] и дополнением в виде почти непронизносимого [i]. Произношение второй части фонемы потребует от спикера аккуратного управления положением языка: чрезмерная расслабленность может привести к образованию русского [й]. Примеры употребления звука:

voice [vois] – голос;
coin [kɔin] – монета;
boy [bɔi] – мальчик.

Передача [ɔi] в письменной речи осуществляется посредством сочетаний oi и ou.

Звук [əʊ]

Дифтонг с ядром в виде нейтрального [ə] и скольжением в направлении [ʊ]. Губы спикера растягиваются и постепенно округляются без выпячивания вперед. В русском языке отсутствуют аналоги данной фонемы. Примеры употребления звука:

old [əʊld] – старый;
snow [snəʊ] – снег;
yellow [jeləʊ] – желтый.

В письменной речи звук передается с помощью сочетаний oa и ow, буквы o перед ld или согласной с немой e.

Звук [ʊ]

Краткая фонема. Произносится посредством оттягивания языка от нижнего зубного ряда. Губы вновь округляются без выпячивания вперед. При переходе на долгий [u:] у спикера появится характерный для носителя русского языка акцент. Примеры употребления звука:

look [lʊk] – смотреть;
put [pʊt] – класть;
foot [fʊt] – ступня.

Передача звука в письменной речи требует употребления сочетания oo с буквой k или буквы u, употребленной после согласных.

Звуки [u:, ju:]

Фонема [u:] относится к долгим. При её произношении спикеру следует округлить губы и приподнять язык – его кончик должен слегка касаться нижнего зубного ряда. Типичная ошибка новичков – превращение английского [u:] в русское [y]. Фонема [ju:] состоит из краткого [j], переходящего в долгий [u:]. Данное звуко сочетание напоминает русский звук [ю], произносимый без активного движения губами. Примеры употребления:

goose [gu:s] – гусь;
cool [ku:l] – прохладный;
beauty [bju:ti] – красота;
new [nju:] – новый.

Фонема [u:] передается в письменной речи через сочетание oo с любыми согласными буквами (кроме k) или букву u с последующими l и немой e. Звуко сочетание [ju:] предполагает употребление конструкции ew или u в сочетании с любой согласной.

Звуки [ʊə, jʊə]

Фонема [ʊə] – типичный дифтонг, основанный на кратком гласном [ʊ]. После его произношения следует переход к нейтральному звуку [ə]. Изначальное положение губ спикера нейтрально, рот слегка приоткрыт. По мере движения к звуку [ə] губы растягиваются в полуулыбке. Звуко сочетание [jʊə] основано на дифтонге [ʊə]. Перед дифтонгом спикеру следует произнести фонему [j], отдаленно напоминающую русский звук [й]. Примеры употребления:

poor [pʊə] – бедный;
Europe [jʊəgəp] – Европа;
pure [pjʊə] – чистый.

Звуко сочетание [jʊə] воспроизводится в письменной речи с помощью конструкции ure, следующей за согласной буквой.

Звук [eə]

Дифтонг, ядром которого стал звук [e], постепенно переходящий в нейтральный [ə]. Звучание [eə] напоминает русскую [э] в начале слов: экран, эвкалипт, экономика. Примеры употребления фонемы:

where [weə] – где;
care [keə] – забота;
parents [peərənts] – родители.

В письменной речи [eə] передается с помощью буквосочетаний are, air и eir.

Фонетические характеристики согласных

Разобраться с произношением согласных звуков в английском, как правило, проще. Хотя согласных в нем в целом больше, чем гласных, многие из

них имеют аналоги в русском языке и потому и не вызовут особых затруднений в изучении.

Фонетические характеристики английских согласных представлены в таблице.

Фонемы	Произношение	Примеры употребления	Письменная речь
[p], [b], [k], [g], [f], [v], [m]	Фонемы относятся к смычным – во время их произношения челюсти спикера смыкаются и размыкаются. Звучание английских звуков полностью совпадает с русскими аналогами – [п], [б], [к], [г], [ф], [в], [м]	- [p] pen – ручка - [b] box – коробка - [k] clean – чистый - [g] goose – гусь - [f] football – футбол - [v] vest – жилет - [m] miss – мисс	Обознаются буквами алфавита: p [pi:], b [bi:], k [kei], g [dʒi:], f [ef], v [vi:], m [em]
[n], l, t, d]	Фонемы произносятся коротко, язык спикера касается десен верхних резцов. Кончик языка не следует задерживать в верхнем положении, в ином случае могут появиться дополнительные звуки	- [n] net – сеть - [l] less – меньше - [t] tip – кончик - [d] dull – глупый	Обознаются буквами алфавита: n [en], l [el], t [ti:], d [di:]

[s, z]	Щелевые фонемы: при их произношении спикеру необходимо образовать щель между кончиком языка и деснами верхних резцов	- some [sʌm] – некоторые - start [sta:t] – старт - visit [vizit] – визит - zebra \[zebrə] – зебра	Обозначаются: - буквой s - сочетанием ss - буквой c перед гласными e, i, u
[θ, ð]	Спикеру необходимо расположить язык между верхними и нижними резцами. Звуки воспроизводятся при продувании воздуха вдоль плоскости языка. Типичная ошибка – замена фонем на [z], [t], [d]. Звуки [θ, ð] не обладают русскоязычными аналогами	- they [ðei] – они - then [ðen] – затем - thin [θin] – тонкий - tenth [tenθ] – десятый	Для передачи фонем в письменной речи используется буквенное сочетание th

[ŋ]	При произношении фонему спикеру необходимо прислонить кончик языка к основанию нижних резцов. Задняя часть языка прислоняется к нёбу. Звук [ŋ] во многом похож на русский [н], но произносится мягче	- song [sɒŋ] – песня - England [ɪŋɡlənd] – Англия - long [lɒŋ] – длинный	Фонема не имеет буквенного соответствия. Звук [ŋ] произносится перед согласными звуками [k], [g] если им предшествует звук [n], обозначаемый в письменной речи буквой n
[r]	Спикеру следует поднять кончик языка к мягкому нёбу. Сам язык сохраняет неподвижность – вибрации ухудшат разборчивость речи. В русском языке отсутствуют аналоги фонемы [r]	- river [rivə] – река - street [stri:t] – улица - reason [ri:zn] – причина	Для передачи фонемы в письменной речи используется буква r
[j]	Произношение фонемы [j] соответствует русскому звуку [й]. Единственное различие – меньшая твердость английского варианта	- yes [jes] – да - yet [jet] – всё ещё	Обозначается буквой y, за которой должна следовать гласная. Фонема не обладает закрепленной буквой

[tʃ]	Чтобы произнести звук [tʃ], говорящему нужно прижать кончик языка к верхнему нёбу. Звучание фонемы напоминает русское [ч]	- picture [pɪktʃə] – картина - cheese [tʃi:z] – сыр - teacher [ti:tʃə] – учитель	Используются сочетания ch и tch
[dʒ]	Фонема произносится резко: спикеру необходимо прижать кончик языка к деснам верхних резцов. В русском языке аналог звука [dʒ] отсутствует	- gym [dʒɪm] – спортзал - page [peɪdʒ] – страница - cage [keɪdʒ] – клетка	В письменной речи звук передается с помощью буквы j и стоящей перед гласными e, i, u буквы g
[h]	Звук [h] употребляется перед гласными. Фонема произносится спикером на выдохе. Носители русского языка часто употребляют вместо неё [x], что не является грубой ошибкой, но придает речи характерный акцент	- he [hi:] – он - how [haʊ] – как - hotel [həʊtel] – отель	Фонема обозначается буквой h

[ʃ, ʒ]	Пара, состоящая из глухой и звонкой морфем. Их звучание напоминает начальные буквы русских слов «шить» и «жить»	- ship [ʃɪp] – корабль - shape [ʃeɪp] – форма - vision [vɪʒn] – видение - pleasure [pleɪʒə] – удовольствие	Звук [ʃ] передается буквенным сочетанием sh. Фонема [ʒ] не имеет собственного обозначения и произносится в суффиксах – sure, –sion
[w]	При употреблении этой фонемы спикеру необходимо округлить губы и подать их вперед. Звук [w] произносится быстро, за ним мгновенно должна следовать гласная	- week [wi:k] – неделя - wool [wu:l] – шерсть	В письменной речи фонема обозначается только одной буквой – w
[wɜ:]	Последовательность действий спикера аналогична той, что используется при произношении звука [w]. Отличие заключается в большей протяженности фонемы [wɜ:]	- word [wɜ:d] – слово - worm [wɜ:m] – червь	В письменной речи фонема обозначается только одной буквой – w

В организме человека нет отдельных органов, предназначенных исключительно для звукопроизводства. Все они, будучи органами речи, также выполняют какую-либо физиологическую роль. Речевой тракт состоит из нескольких полостей.

1. Гортань (ларинкс). Самая важная часть гортани для речевого процесса – голосовые связки. Таким образом, основная функция гортани в процессе речепроизводства – образование голоса.

2. Полость глотки (фаринкс). Его главная функция в речи – служить резонатором для образования гласных звуков.

3. Полость рта является основным местом образования подавляющего большинства английских звуков.

4. Полость носа является неизменяющимся по форме резонатором.

Формирование звуков происходит, как правило, во время выдоха при участии различных органов речи, или артикуляторов: губы, зубы, альвеолы, твердое нёбо, мягкое нёбо, язык, легкие, нижняя челюсть и голосовые связки.

Принципы классификации звуков

Традиционно звуки делят на две группы: гласные и согласные. С артикуляционной точки зрения гласные отличаются от согласных по следующим параметрам:

- 1) по положению органов речи;
- 2) по напряженности органов речи;
- 3) по силе воздушной струи;
- 4) по степени раствора рта.

Согласные звуки

По месту артикуляции выделяют следующие согласные звуки:

- губно-губные (билабиальные) – образованные при помощи губ: [p], [b], [m], [w];
- губно-зубные (лабило-дентальные) – образованные при участии верхних передних зубов и нижней губы: [f], [v];
- зубные (дентальные) – образованные при помощи кончика языка и передних верхних зубов: [T], [D];
- альвеолярные – образованные при участии кончика языка и альвеол: [t], [d], [s], [z], [l], [n];
- заальвеолярные – образованные кончиком языка и задним скатом альвеол: [S], [Z], [C], [G], [r];
- палатальные – звуки, при образовании которых передняя часть языка сближается с твердым нёбом: [j];
- велярные – звуки, образованные при участии задней части языка и мягкого нёба: [k], [g], [N].
- глоттальные – звуки, образованные в гортани за счет сужения голосовой щели: [h].

По типу преграды и способу производства шума выделяют следующие согласные звуки:

- смычные – артикуляторы плотно смыкаются, перекрывая выход воздушной струи из полости рта, т.е. образуется полная преграда;
- щелевые – артикуляторы сближаются, формируя значительное сужение, т.е. образуется неполная преграда;

- артикуляторы, сближаясь, не образуют преграды, а лишь значительно изменяют форму голосового тракта.

По способу производства шума смычные согласные бывают:

- взрывные (образованы при поднятом мягком нёбе): [p], [b], [t], [d], [k], [g];
 - носовые (артикуляторы образуют полную преграду в полости рта, а мягкое нёбо опущено и соприкасается с задней частью фаринкса): [m], [n], [ŋ].

По способу производства шума щелевые согласные называют фрикативными: [f], [v], [tʃ], [dʒ], [s], [z], [ʃ], [ʒ], [h].

Артикуляция некоторых согласных звуков предполагает совмещение двух способов образования шума: органы речи могут сначала образовывать полную преграду, которая затем переходит в неполную. Такие звуки называют аффрикатами: [tʃ], [dʒ].

Согласные звуки, при артикуляции которых органы речи сближаются на расстояние более значительное, чем у гласных, но все же недостаточное для образования турбулентного шума как у фрикативных звуков, называют аппроксимантами: [w], [l], [r], [j].

Аппроксиманты занимают промежуточное положение между гласным и согласными.

По поведению голосовых связок выделяют следующие согласные звуки:

- звонкие: [w], [l], [r], [j], [m], [n], [ŋ], [b], [d], [g], [v], [ʒ], [ʒ], [ʒ];
 - глухие: [p], [t], [k], [f], [tʃ], [s], [ʃ], [h], [tʃ].

По механизму образования воздушного потока выделяют следующие согласные звуки:

- легочные – согласные звуки произносятся на выдохе;
 - эйективные – поток воздуха образуется за счет поднятия гортани при плотно сомкнутом голосовом проходе – например [k];
 - щелкающие – образуется две преграды: одна в велярной полости рта, а другая – в более передней его части, и воздушный поток формируется за счет скользящего движения языка в нижнем направлении при сохранении обеих смычек.

Артикуляция любого звука складывается из трех фаз: экскурсии, перехода артикуляторов от состояния покоя к положению, характерному для произнесения данного звука; выдержки, которая соответствует этому положению и рекурсии, возвращению артикуляторов к состоянию покоя.

Однако ошибочно полагать, что звуки в связной речи представляют собой дискретные, независимые друг от друга сегменты, которые произносятся строго последовательно с соблюдением каждой из трех фаз артикуляции. На самом деле в процессе коммуникации мы произносим не отдельные звуки, а взаимосвязанные звуковые последовательности, и артикуляция любого звука в речевом потоке находится под влиянием артикуляции соседних звуков. Коартикуляция наблюдается как в тщательной речи, так и в беглой. Этот процесс называется коартикуляцией.

Коартикуляция – это влияние фонетического контекста на артикуляцию речевых звуков. В более узком смысле различают:

1) собственно коартикуляцию – процесс совмещения артикуляционных жестов соседних звуков;

2) ассимиляцию – результат совмещения артикуляционных жестов, при котором артикуляция согласного звука претерпевает некоторые изменения под влиянием артикуляции соседнего гласного звука, например, *dry*;

3) аккомодацию – результат совмещения артикуляционных жестов, при котором артикуляция гласного звука претерпевает некоторые изменения под влиянием артикуляции соседнего согласного звука, например, *key*.

Коартикуляция возникает под воздействием двух причин, имеющих универсальный характер. Первая причина обусловлена стремлением говорящего быстро и эффективно передать какую-либо информацию в максимально сжатые сроки, приложив при этом минимум усилий. Вторая причина, вызывающая коартикуляцию, носит чисто физиологический характер – это степень мобильности отдельных произносительных органов.

Слог

Слог является минимальной произносительной единицей, объединяющей цепочки фонем. Слог как фонологическая единица – это минимальная группа фонем с гласным, составляющим ядро группы, окруженным согласными, в сочетаниях, допустимых структурой языка.

Гласный звук является слогообразующим во всех языках, потому он и составляет ядро слога, в то время как согласные оказываются на границе слога, то есть являются маргинальными, пограничными. Согласные, как правило, не являются слогообразующими, но в английском языке сонанты /l/, /m/, /n/, /r/ могут в определенной позиции быть слогообразующими. После согласного в конце слова они образуют дополнительный всплеск звучности, который и составляет определенный слог: *little*, *sudden*, *rhythm*. Полная форма слога может состоять из следующих частей: зачин, ядро, coda. Ядро и coda составляют рифму.

В зависимости от расположения согласных по отношению к гласным различают следующие типы слогов:

- открытые, если они заканчиваются на гласный;
- закрытые, если они заканчиваются на согласный или несколько согласных;
- прикрытые, если они начинаются с согласного или с большим скоплением согласных в начале слога: *we*, *straw*;
- неприкрытые, если слог начинается с гласного: *ant*, *all*.

В зависимости от фонетического состава слогов в английском языке различают слоги:

- тяжелые (сильные), если слог содержит долгий гласный или дифтонг, а также краткий гласный с последующим одним и несколькими согласными; как правило, тяжелые слоги в английском языке являются ударными;
- легкие (слабые), в которых краткий гласный не имеет согласного в coda, это обычно редуцированный гласный [ɪ], а также [ʊ]: *better*, *pity*, *to*. Легкие слоги, как правило, оказываются безударными в английском языке.

ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ 2

Phonetic Terminology

adjacent	[ˈədʒeɪsənt]	смежный, соседний
affricate	[ˈæfrɪkət]	аффриката
allophone	[ˈæləʊfəʊn]	аллофон
alveolar	[ælˈvɪələ]	альвеолярный
articulation	[ɑːˈtɪkjʊˈleɪʃən]	артикуляция
aspiration	[ˌæspəˈreɪʃən]	аспирация
assimilation	[əˌsɪmiˈleɪʃən]	ассимиляция
boundary	[ˈbaʊndəri]	граница
cluster	[ˈklʌstə]	сочетание
consonant	[ˈkɒnsənənt]	согласный
cords	[kɔːdz]	связки
dental	[ˈdentəl]	зубной, дентальный
devoice	[diˈvɔɪs]	оглушать
devoicing	[diˈvɔɪsɪŋ]	оглушение
double	[ˈdʌbl]	двойной
fortis	[ˈfɔːtɪs]	сильный, фортисный
fricative	[ˈfrɪkətɪv]	щелевой, фрикативный
interdental	[ˌɪntəˈdentəl]	межзубный
intrusive	[ɪnˈtruːsɪv]	интрузивный
junction	[ˈdʒʌŋkʃən]	стык
juncture	[ˈdʒʌŋktʃə]	стык
labialized	[ˈleɪbiələɪzd]	огубленный, лабиализованный
lateral	[ˈlætərəl]	боковой, латеральный
lenis	[ˈliːnɪs]	слабый, ленисный
linking	[ˈlɪŋkɪŋ]	а) связующий (звук) б) связывание (на межсловных стыках)
modification	[ˌmɒdɪfɪˈkeɪʃən]	изменение, модификация
nasal	[ˈneɪzəl]	носовой, назальный
obstruction	[əbˈstrʌkʃən]	преграда
onset	[ˈɒnset]	начало (артикуляции)
partial	[ˈpɑːʃəl]	частичный
phoneme	[ˈfəʊniːm]	фонема
phonotactic	[ˌfəʊnəʊˈtæktɪk]	фонотактический
plosion	[ˈpləʊzən]	взрыв
plosive	[ˈpləʊsɪv]	взрывной
post-alveolar	[ˈpəʊst ælˈvɪələ]	заальвеолярный
progressive	[prəʊˈɡresɪv]	прогрессивный (прогрессивная ассимиляция)
reciprocal	[rɪˈsɪprəkəl]	взаимный (взаимная ассимиляция)

regressive	[rɪ'gresɪv]	регрессивный (регрессивная ассимиляция)
release	[rɪ'li:s]	размыкание (преграды)
sonant	['səʊnənt]	сонант
sonorant	[sə'nɔ:rənt]	звучный, сонорный
sound	[saʊnd]	звук
stressed	[strest]	ударный
syllable	['sɪləbl]	слог
teethridge	['ti:θrɪdʒ]	альвеолы
unstressed	[ʌn'strest]	безударный
vocal	['vəʊkəl]	голосовой
voiced	[vɔɪst]	звонкий
voiceless	[vɔɪsləs]	глухой
vowel	['vaʊəl]	гласный
adjacent sounds		смежные звуки
cluster of consonants		сочетание согласных
complete devoicing		полное оглушение
cross-word junctures		межсловные стыки
mouth cavity		ротовая полость
nasal cavity		носовая полость
partial devoicing		частичное оглушение
post-alveolar consonant		заальвеолярный согласный
RP (Received Pronunciation)		английское литературное произношение
Standard Pronunciation		стандартное произношение
vocal cords		голосовые связки

Chapter 1. THE ORGANS OF SPEECH AND THEIR WORK

In any language people speak (if they have no physical defects) using their organs of speech (Fig. 1)

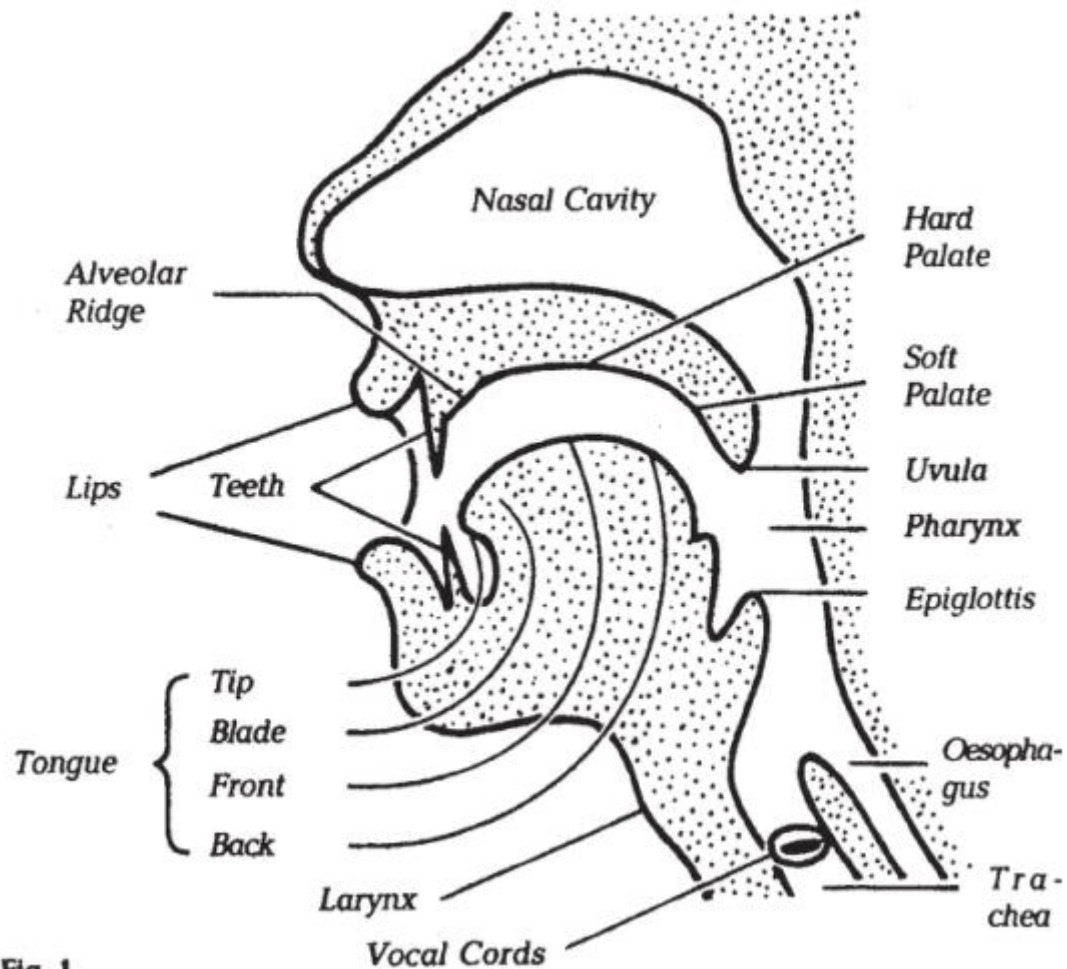


Fig. 1.

The air stream released by the lungs goes through the windpipe and comes to the larynx, which contains the vocal cords. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the **g l o t t i s**. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some **voice**. When you pronounce the Russian sound [b] you will feel the vibration of the vocal cords and hear voice. Such sounds are called **v o i c e d**. Now produce a long Russian sound [c]. No vibration is felt, no voice is heard. This is a **v o i c e l e s s** sound.

When the vocal cords are brought close together and then opened suddenly by the air stream there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the **g l o t t a l s t o p**.

The most important organ of speech is the t o n g u e. Phoneticians divide the tongue into four sections, the part which lies opposite the soft palate is called the b a c k of the tongue; the part facing the hard palate is called the f r o n t; the one lying under

the teeth ridge is known as the *blade* and its extremity the *tip*, By the *central part* of the tongue we mean the area where the front and back meet.

The *lips* can take up various positions as well. They can be brought firmly together or kept apart neutral, rounded, or protruded forward.

All the organs of speech can be divided into two groups:

(1) *active* organs of speech, movable and taking an active part in the sound formation: (a) the vocal cords which produce voice; (b) the tongue which is the most flexible, movable organ; (c) the lips affecting the shape of the mouth cavity; (d) the back wall of the pharynx contracted for some sounds; (f) the lower jaw; (g) the lungs providing air for sounds;

(2) *passive* organs of speech: (a) the teeth, (b) the teeth ridge, (c) the hard palate and (d) the walls of the resonators.

Chapter II. SOUNDS AND PHONEMES

Speech sounds are grouped into language units called *phonemes*. A phoneme may be thought of as the smallest contrastive language unit which exists in the speech of all people belonging to the same language community in the form of speech sounds and may bring about a change of meaning.

The phoneme is a functional unit. That means that being opposed to other phonemes in the same phonetic context it is capable of differentiating the meaning, eg: *pie – die – lie, fat – bat – cat, bed – bad – bud.*

The phoneme is realized in speech in the material form of speech sounds of different type. Various speech realizations of the phoneme are called its *allophones*. Allophones are phonetic variations – different pronunciations – of the same phoneme. Using a different allophone does not change meaning. For example, the letter *k* in *kill* and *skill* are very different sounds under critical phonetic analysis. “Kill” is aspirated, “skill” is demonstrably pronounced unaspirated.

From the practical point of view it is convenient to distinguish two types of speech sounds: vowels and consonants. *Vowels* are voiced sounds produced without any obstruction in the supra-glottal cavities and consequently have no noise component. In the articulation of

consonants a kind of noise producing obstruction is formed in the supra-glottal cavities. Such sounds may be pronounced with or without vocal cords vibration.

The phonological analysis of English consonant sounds helps to distinguish 24 phonemes: [p, b, t, d, k, g, f, v, θ, ð, s, z, ʃ, ʒ, h, tʃ, dʒ, m, n, ŋ, w, r, l, j]. Consonants are known to have voice & noise combined. In case of consonants various obstructions are made. So consonants are characterized by close articulation, that is by a complete, partial or intermittent blockage of the air-passage by an organ or organs.

On 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. DEGREE OF NOISE

- noise consonants – in its production there is a noise component characteristic. Noise consonants sounds vary:

1. in the work of the vocal cords (voiced – b, d, g, v, ð, z, ʒ, dʒ; voiceless – p, t, k, f, θ, s, ʃ, tʃ)

2. in the degree of force of articulation (strong (or fortis) – p, t, k, f, θ, s, ʃ, tʃ, h; weak (or lenis) – b, d, g, v, z, ʒ, dʒ)

- sonorants are made with tone prevailing over noise because of a rather wide air passage – m, n, ŋ, w, l, r, ʒ.

2. THE MANNER OF ARTICULATION

1. Occlusive – are sounds in the production which the air stream meets a complete obstruction in mouth (they are also called plosives). According to the work of the vocal cords stops may be voiced and voiceless. Occlusive voiced: b, d, g. Occlusive voiceless: the English [p, t, k]. Occlusive sonorants: [m, n, ŋ].

2. Constrictive – the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted (сжато). Constrictive noise are called fricatives – f, v, θ, ð, s, z, ʃ, ʒ, h. Constrictive sonorants – w, r, l, j

3. Occlusive-constrictive (affricates) are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction. There are only two occlusive-constrictives in English: [tʃ, dʒ].

3. THE PLACE OF ARTICULATION

1. Labial – are made by the lips. They may be bilabial (when both lips are active – p, b, m, w) and labio-dental are articulated with the lower lip against the edge of the upper teeth – f, v.

2. Dental

In a dental consonant, the tip of the tongue approaches or touches the upper teeth. English [θ] and [ð] are dental fricatives. The tongue tip protrudes between the teeth -- still leaving enough space for a turbulent airstream to escape. This kind of [θ] and [ð] is often called interdental.

3. Alveolar

In an alveolar consonant, the tongue tip (or less often the tongue blade) approaches or touches the alveolar ridge, the ridge immediately behind the upper teeth: t, d, n, s, z, l.

4. Postalveolar

In a postalveolar consonant, the constriction is made immediately behind the alveolar ridge (ʃ, ʒ, tʃ, dʒ).

5. Palatal

In a palatal consonant, the body of the tongue approaches or touches the hard palate (j).

2. Lingual – are classified into forelingual (t, d, r, s, z, n, l, θ, ð, ʃ, ʒ, tʃ, dʒ) mediolingual (j) and backlingual (k, g, ŋ).

3. Glottal

The glottis is the opening between the vocal folds (h).

Chapter III. CONSONANT CLUSTERS

Loss of plosion

When two plosive consonants (p, t, k, b, d, g) are in contact within a word or at a word junction, there is a complete loss of plosion of the first consonant, i.e. the obstruction is removed and a plosion is heard only after the second consonant: *prospect, stopped, midday, big gate, deep purple, bad times, What time? What day?*

Nasal plosion

At the junction of the plosive consonants [t, d, p, b, k, g] with the nasal sonorants [m, n] the articulation of the sonorant starts when the articulation of the plosive consonant is not yet finished. As a result, instead of removing the obstruction in the mouth cavity, the air stream passes through the nasal cavity producing the effect of a nasal plosion: *admire, shouldn't, get married, wouldn't. Meet my friend.*

Lateral plosion

At the junction of a plosive consonant with the lateral sonorant [l] the plosion is produced during the pronunciation of the sonorant as the air stream passes along the sides of the tongue, lowered for the articulation of [l]. This phenomenon is known as lateral plosion: *simple, article, middle, kettle, I'd like...*

Combinations of plosive and fricative consonants

When a plosive consonant [t, d, p, b, k, g] precedes a fricative consonant [f, v, θ, ð, s, z, ʃ, h] within a word or at a syllable or word boundary (junction) it has its release during the pronunciation of the fricative. This phenomenon

is called fricative plosion (release): *sits, looks, forks, kinds, nods, perfect phonetics, affords, superb festivals, to rub through, find the address*

Alveolar consonants before [θ, ð]

At the juncture of the alveolar consonants [t, d, n, l, s, z] and the interdental consonants [θ, ð] **regressive assimilation** affecting the place of articulation is observed: the alveolar consonants are represented by their dental variants (allophones): *month, health, width, at the moment, ninth, sixteenth, about the text.*

Combinations of consonants with [w]

Consonants preceding [w], especially in a stressed syllable, are lip-rounded (labialized), i.e. **regressive assimilation affecting the position of lips** takes place: *twist, quarter, switch, dweller.*

When the sonorant [w] is preceded by a voiceless consonant, there is also some devoicing of the sonorant (**progressive assimilation affecting the work of the vocal cords**). The devoicing is especially strong after [t, k] in a stressed syllable and is weaker in unstressed syllables and at a syllable or word boundary. Thus in clusters [tw, kw, sw] **double (reciprocal) assimilation** takes place: *twenty, quiet, sweep.*

LINKING [r]

When a word ending in [ə] (including iə, eə, etc.), [a:], [ɔ:] or [ɜ:] is immediately followed by a word beginning with a vowel, the sound [r] is very often inserted at the end of the first word joining it to the next one. When the spelling of the word ends in the letter "r" (or "-re"), the inserted r-sound is called the **linking [r]** : for a while, far away, never again. When there is no "r" in spelling, the inserted r-sound is called **the intrusive [r]** (e.g., the idea of it [ði aɪdiər əv ɪt]).

CONSONANT CLUSTERS WITH [r]

Combinations of voiceless consonants with [r]:

[tr, pr, kr, str, skr, θr, fr, sr]

In the clusters of voiceless consonants with the sonorant [r] complete or partial devoicing of the sonorant takes place – **progressive assimilation affecting the work of the vocal cords**.

The sound [r] is completely or almost completely devoiced when it is preceded by a voiceless plosive consonant [p, t, k] in a stressed syllable: *train, pride, cry*. In an unstressed position, at a word boundary or when [p, t, k] are preceded by [s] the devoicing of [r] is partial: *waitress, temperature, spread, quite right*. A similar effect (of partial devoicing) both in stressed and unstressed syllables is produced when [r] is preceded by a fricative consonant: *friend, Geoffrey, shrewd, three, fruit*.

Combinations of alveolar and interdental consonants with [r]:

[tr, dr, θr, ðr]

In some of these clusters assimilation **affecting the place and the manner of articulation** can be observed. Thus under the influence of the post-alveolar [r] the alveolar consonants [t, d] in the clusters [tr, dr] become post-alveolar.

The clusters [tr, dr] are actually characterized by **double (reciprocal) assimilation** since the sonorant [r] is modified as well: under the influence of the noise consonants [t, d] it becomes fricative, and after [t], as was mentioned above, it is also devoiced.

In the clusters [θr, ðr] the post-alveolar frictionless sound [r] is often replaced by an alveolar tap, or a flapped variety of [r]: a single brief tap is made by the tip of the tongue on the teethridge. In the cluster [θr], besides, there is partial devoicing of the sonorant [r].

ABSENCE OF ASSIMILATION IN SOME CONSONANT CLUSTERS

Clusters of alveolar and labio-dental fricatives with interdental sounds [s θ, z ð, s ð, ð s, θ z, v ð, f ð] and those of labiodental fricatives with the bilabial sonorant [v w, f w] at syllable and word junctures present special difficulty for learners of English because these consonants are only slightly different in their articulation and perception and also because such contrasts as [v–w], [s–θ], etc., are not to be found in Russian or Belarusian. In pronouncing these clusters care should be taken to avoid assimilation according to the place or manner of articulation, which means that **the**

quality of the adjacent sounds should be preserved: *baths, bathes Elizabeth's things, booths, clothes, Smith's, truths, months, paths, depths.*

ELISION IN CONSONANT CLUSTERS

Elision of [t, d, h]

Elision means **the dropping of a sound or sounds**, either within a word or at a junction of words. Elision is a feature of rapid colloquial speech, while formal speech tends to retain the full form of words under the influence of spelling.

One of the most typical examples of elision is the omission of [t] or [d] between two other consonants: friends [frenz], mostly [məʊslɪ].

Another example is the dropping of [h] in pronouns and auxiliaries. Pronouns with the initial [h] and the auxiliaries "have, has, had" commonly lose [h] when they are unstressed within an utterance. [h] is pronounced in these words when they are initial in an utterance or when they are stressed:

The people have gone [ðə pi:pl əv gɒn]

She gave him his breakfast. [ʃi geiv ɪm ɪz brekfəst]

But: He is going away. [hi ɪz gəʊɪŋ ə weɪ]

It must be remembered that the elision of consonants in consonant clusters is not always permissible. In general, clusters of two identical consonants at a word junction must not be reduced by elision. The two consonants should be run together smoothly without a break: *what time* [wɒt taɪm]

Chapter IV. Vowels

Vowels are speech sounds produced without obstructing the flow of air from the lungs, so that the breath stream passes freely through the mouth.

There 20 vowel phonemes in English: ɪ, i:, e, æ, u, u:, ʌ, a:, ə, ɜ:, ɒ, ɔ:, ɪə, uə, aɪ, oɪ, əʊ, eə, ou, au.

On the articulatory level there are several classifications, according to

1. THE STABILITY OF ARTICULATION

Vowel sounds are divided into **monophthongs**, **diphthongs**, and **triphthongs**.

A monophthong consists of only one vowel sound that does not change during its articulation (i, e, æ, u)

A diphthong is a complex vowel sound that consists of two components (ei, ai, oi, au)

A triphthong is a complex vowel sound that consists of three components (our, fire, player)

2. THE TONGUE POSITION

- When the tongue moves forward and backward

front – when the tongue is in the front part of the mouth and the front part of it is raised to the hard palate – i:, e, æ

front-retracted – the tongue is in the front part of the mouth but slightly retracted (втянут) and the part of the tongue nearer to centre than to front is raised – ɪ

central – the front of the tongue is raised towards the back part of the hard palate – ʌ, ɜ:, ə

back – the tongue is in the back part of the mouth and the back of it is raised towards the soft palate – a:, o, o:, u:

back-advanced – the tongue is in the back part of the mouth but is slightly advanced – u

- When the tongue moves up and down

close – the front or the back of the tongue is raised high towards the palate – i:, i, u, u:

open – the front or the back of the tongue is as low as possible in the mouth – , a:, æe, o, o:

mid – the highest part of the tongue occupies the position intermediate between the close and the open one – e, ^, 3:, 3

3. LIP POSITION

unrounded – i:, i, e, æe , a:, ^, 3:, ə

rounded – o, o:, u, u:

4. Vowel length

long – i:, a:, o:, u:, 3:

short – i, e, o, u, ^, ə

Chapter V. Word Stress

One or more syllables of a polysyllabic word have greater prominence than the others. Such syllables are said to be *a c c e n t e d* or *s t r e s s e d*.

Vowels of unstressed syllables are definitely not so long and tend to be reduced in the unstressed position. Word stress arranges syllables in words thus fulfilling the *c o n s t i t u t i v e* function. Its *d i s t i n c t i v e* function can be traced in the oppositions of words consisting of the same morphemes the meaning of which is differentiated by word stress, eg. object (n) [ˈɒdʒɪkt] – object (v) [ɒbˈdʒekt]

In English there are three degrees of word stress: stressed syllables (primary stress), half-stressed syllables (secondary stress) and weak or unstressed syllables. A large group of polysyllabic simple words bear both the primary and the secondary stresses, eg. ,conver`sation.

There are several large groups of words in English with two equally strong stresses. These words consist of two morphemes.

The use of the second strong stress is caused by the semantic significance of both equally stressed elements of the word, eg. 're'write, 'four`teen.

Word stress in English as well as in Russian is free, in the sense that the primary stress is not tied to any particular syllable in all the words. But it always falls on a particular syllable of any given word, eg 'finish, re'sult, ,edu`cation.

The following groups of words have two primary stresses:

1. Polysyllables with separable prefixes having a distinct meaning of their own. Negative prefixes *un-*, *dis-*, *non-*, *in-* (and its variants *ir-*, *il-*, *im-*), eg: 'un'able, 'un'known, 'unem'phatic, 'unpre'pared, 'disap'pear, 'discon'nect, 'disbe'lief, 'non'smoker, 'non'final, 'non'union, 'incon'venient, 'in'artistic, 'in'accurate, 'il'literate, 'il'legal, 'imma'terial, 'ir'regular, 'irres'ponsible.

re- (meaning repetition), eg: 're'organize, 're'write.

mis- (meaning wrong), eg: 'misunder'stand, 'mis'print, 'mis'count

pre- (meaning 'before', 'earlier'), eg: 'pre'paid, 'pre-'war, 'prehis'toric

ex- (meaning 'former'), eg: 'ex-'minister, 'ex-'champion, 'ex-'husband

under-, **sub-** (meaning 'subordinate'), eg: 'under'secretary, 'sub'conscious,

inter- (meaning 'among'), eg: 'inter'course, 'inter'change,

and some other rarely used prefixes like **anti-**, **vice-**, **ultra-**, **out-**, eg: *antifascist*, *vice-president*, *ultra-fashionable*, *outspread*.

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

3. Compound numerals, eg 'twenty-'three.

4. Compound adjectives, eg: 'well-'known, 'kind-'hearted.

5. Compound verbs consisting of a verb followed by a postposition or 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, eg. to 'give 'in, to 'put 'on, to 'take 'off, to 'try 'on.

STRESS IN COMPOUND WORDS

Words composed of separable root morphemes are called *compounds*.

Word stress in compounds depends on the semantic weight of the elements. When the first element determines, restricts the second one or introduces some contrast it is stressed while the second element of the compound remains unstressed though the stressed vowel of the second element retains its qualitative and quantitative prominence.

This is the case with the majority of compound nouns. They are usually single-stressed, eg: 'reading-room, 'writing-table, 'apple-tree, 'suitcase, 'raincoat.

This type of word stress in compound nouns differentiates compounds from word combinations in which every word has a stress, eg:

'blackbird – дрозд 'black 'bird – чёрная птица

'blackboard – классная доска 'black 'board – чёрная доска

'strong-box – сейф 'strong 'box крепкий ящик

Double-stressed compound nouns are comparatively rare. In such compounds both elements are equally important, eg *gas-'stove*, *'gas-'ring*, *'absent-'mindedness*.

Compound adjectives have generally two stresses for both elements are equally significant in them, eg: 'clean-shaven, 'well-'bred, 'bare-'footed, 'first-'class.

Compound adjectives with only one stress on the first element occur when the second element is semantically weak, eg. 'spring-like, 'childlike, 'oval-shaped.

Compound verbs have stresses on both elements as they are of equal semantic significance, eg. 'give 'in – 'give 'out, 'turn 'on – 'turn 'out.

Chapter VI. Intonation in English

Intonation is a complex unity of variations of pitch, stress, tempo, timbre and rhythm. It serves:

- to form sentences, intonation groups or sense groups,
- to define the communicative type,
- to express the speaker's thoughts,
- to convey the attitudinal meaning.

Intonation carries important information that can not be rendered (разорвана) by any other meanings.

Intonation possesses definite phonetic features, which are closely connected with the meaning of the utterance. These features are:

1. Pauses between sentences and between sense group
2. Fluctuations of pitch of the voice. They are called speech melody (falls and rises)
3. Stress, the word that is most important in the sentences is usually stressed. It is also emphasized by a special moving tone – the pitch (falls and rises, or changes its movement first in one direction then in another one (fall rise, rise fall)
4. Other words are also stressed but the pitch of these words remains unchanged (static tones)
5. Structural words are usually unstressed and pronounced in the weak forms
6. Connected English speech comes as a series of closely-knit groups of words, each group containing only one stressed syllable. The stressed syllables occur at approximately equal intervals of time. The result of this interrelationship is a peculiar **rhythm**.
7. The rate of the speech is not constant. It is made to suit the semantic importance of each sentences of sense group of the utterance.
8. The timbre of the voice changes in accordance with the emotions of the speaker.

Conclusion: **the most important features are speech melody, sentence stress and melody.**

The communicative function is the main function of intonation. One of the aims of communication is the exchange of information between people.

An *i n t o n a t i o n g r o u p* 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, eg:

He's nearly sixty.

As a matter of fact, | he's nearly ,sixty.

Note: The vertical bar (|) represents a pause at the end of the intonation group within a sentence.

The intonation patterns that contain a number of syllables consist of the following parts: **the pre-head, the head, the nucleus and the tail.**

The pre – h e a d includes unstressed and half-stressed syllables preceding the head. The h e a d consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable is called the n u c l e u s . The unstressed and half-stressed syllables that

follow the nucleus are called the t a i l. Thus in the example

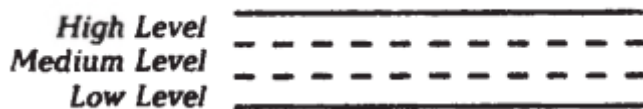
Then 'don't 'make so much \fuss about it!

'Then' is the pre-head, 'don't make so much' is the head, 'fuss' is the nucleus, 'about it', is the tail.

The changes of pitch that take place in the nucleus are called n u c l e a r t o n e s . The nuclear syllable is generally the most prominent one in the intonation pattern. The nucleus and the tail form the terminal tone. It is the most significant part of the intonation group.

Pitch level. Each intonation group has its own pitch-and-stress pattern. Variations in voice pitch or melody occur within the normal range of the speaking voice, i.e. within the interval between its lower and upper limits.

3 pitch levels are distinguished: high, medium and low.



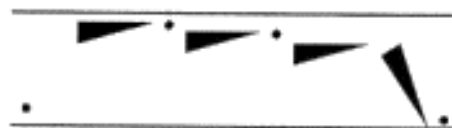
The scale (The head) is a phonetic unit that begins with the head-group and extends to the terminal tone.

Scales can be classified as follows: `

I. According to the direction of the pitch movement the scales can be classified as: 1) descending 2) ascending 3) level.

1. The descending scale (stepping, sliding, scandent). It moves down from a medium or a high pitch level to the low one. The first stressed syllable is the highest.

I 'think you'd 'better 'ask 'Helen.

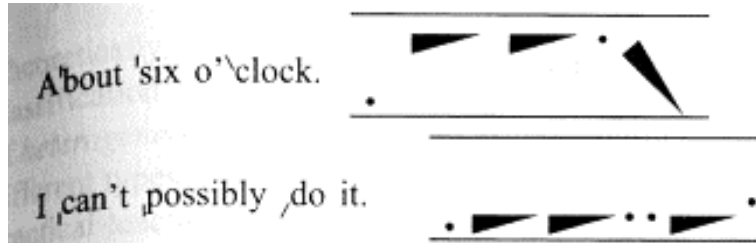


2. The ascending scale (stepping, sliding, scandent) . Its stressed syllables move up by steps with the intervening unstressed ones continuing the rise and in this case it is a **rising head**.

I ,couldn't 'possibly \do it.



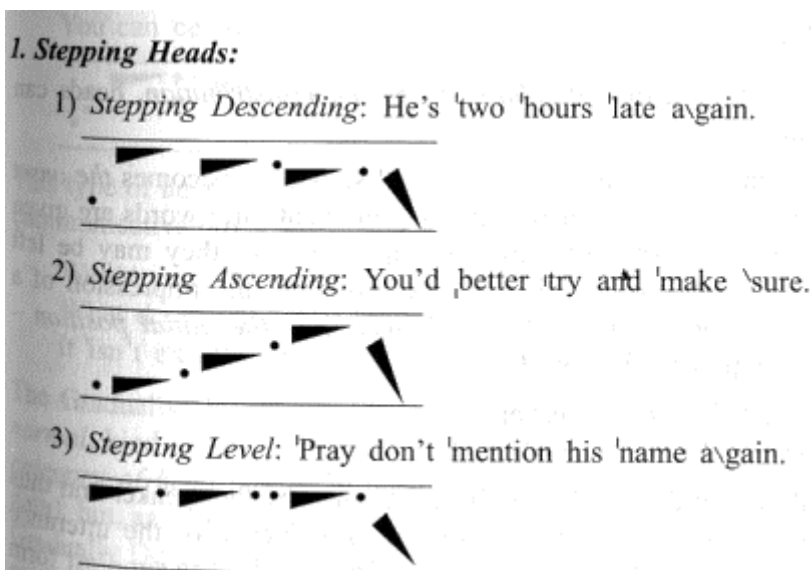
3. The level scales (low, mid, high). All the syllables are pronounced on the same level (or gradually ascends towards the nucleus) either high or medium or low.



II. According to the arrangement of unstressed syllables within stress-tone groups they can be:

1. Stepping. The stressed syllables gradually descend in pitch levels, unstressed or partially stressed syllables are pronounced on the same level as the preceding stressed ones. This head conveys the impression of the balanced, active, “normal” mood of the speaker.
2. Sliding. A fall in pitch may not be gradual but rather jumpy which is achieved by a considerable lowering of the pitch inside the stressed syllables or by pronouncing unstressed syllables at a much lower level than the preceding stressed ones. It usually reflects an excited state of mind and, sometimes, a highly emotional attitude to the situation.
3. Scandent. Every stress-tone unit is said on an ascending sequence. It sounds lively, playful, encouraging. Yet it may also convey surprise, irritation and even irony

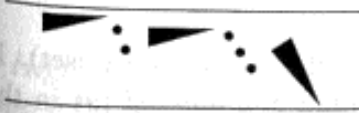
E.g.



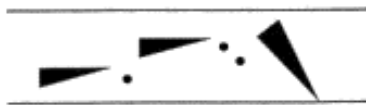
2.

2. *Sliding Heads:*

1) *Sliding Descending:* 'Tell him e'xactly what you 'think.



2) *Sliding Ascending:* 'Seven 'hundred a 'week.



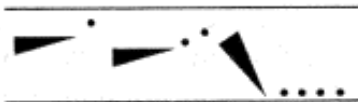
3) *Sliding Level:* 'Try 'one 'more then.



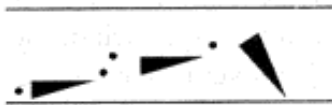
3

3. *Scandent Heads:*

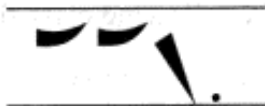
1) *Scandent Descending:* 'Don't for'get to re'mind me about it.



2) *Scandent Ascending:* I ,thought you'd al'ready 'gone.



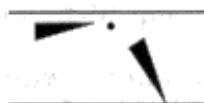
3) *Scandent Level:* 'Come 'next 'Sunday.



III. According to the regularity of their pitch movements scales can be:

1. Regular;

'Leave at 'once.



I 'warned 'Kathy a'bout it 'three or 'more 'times.



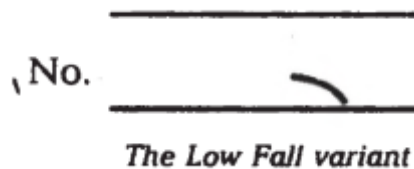
2. Broken.

Speech melody

Speech melody may be defined as variations in voice pitch. It's one of the most important components of intonation. Variations of pitch are produced by voice movement up and down. These tones are called moving or kinetic. They always mark the semantic centre of the sentence (or sense group), show the destination of the nucleus of the melodic pattern of the utterance. The other stressed words are pronounced on level or static tones.

It's sufficient to distinguish 8 kinetic tones:

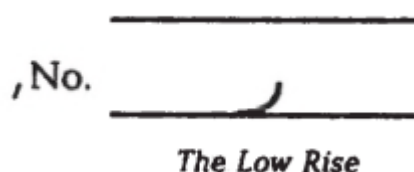
1. The LOW FALL starts in the middle of the voice range and gradually descends to a very low pitch



As all the phrases associated with the Low Fall sound *definite* and *complete*, intonation groups pronounced with these three patterns also sound *complete*, *final*, *definite* and *firm*:

eg Statements:	It was ,terrible. (No Head) It was an ex,tremely 'difficult ,case. (F. H.) I was → awfully ,sorry. (H. L. H.)
Special questions:	,Where did you 'go to ,school? (F. H.) → What can I ,do for you? (H. L. H.)
Imperatives (commands):	,Come and see me to ,morrow. (F. H.) → Come to my ,place. (H. L. H.)
Exclamations:	What a ,beautiful 'little ,garden! (F. H.) → What ,nonsense! (H. L. H.)

2. The LOW RISE starts at a very low pitch and gradually ascends to the middle of the voice range.



The Low Rise sounds *non-categoric, encouraging further conversation*. It can also sound:

in statements – soothing, reassuring, sometimes surprised and disbelieving; *It's all ↑right.*

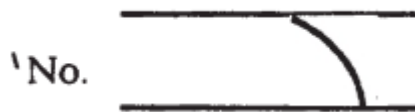
in general questions – genuinely interested; *Does he ever come to ↑England?*

in special questions – friendly or sympathetically interested, sometimes puzzled, wondering; *What does he do for a ↑living?*

in imperatives (requests) – soothing, reassuring, encouraging; *Come ↑in.*

in exclamations – friendly, airy, casual. *It's ↑nice! 'Thank you for 'letting me ↑know!*

3. The HIGH FALL starts at a high pitch and then falls to a very low pitch



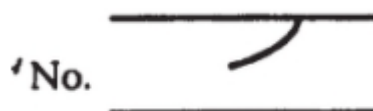
Falling contours all sound *definite and complete*, presenting information as 'news' which a listener is not expected to know about in advanced.

The High Fall sounds *final, categoric, light, airy, brisk* or *involvement*. In special questions they sometimes sound very *insistent* and *business-like*:

eg Statements:	It's very ex'pensive. (No Head.) ↘Can't i'magine how it's 'done. (F. H.) I can → hardly be'lieve it. (H. L. H.)
Special questions:	↘What's the 'price of a 'single 'third class 'ticket? (F. H.) →What did you 'say? (H. L. H.)
Imperatives (commands):	↘Come as 'soon as you 'can. (F. H.) →Throw it a'way. (H. L. H.)
Exclamations:	↘How 'very 'noble of you! (F. H.) →Good for 'you! (H. L. H.)

The falling tone is used at the end of statements (It's \nice.), special questions (What \happened?), commands (\Call him.), exclamatory sentences (How \nice!), in the first part of tag questions (He \works, \doesn't he?), and in the last part of alternative questions (Do you /study or \work?).

4. The HIGH RISE starts in the middle of the voice range and then rises to a very high pitch



It sounds *echoing or repeating the speaker's message* in statements or questions, calling for *the repetition of the information* already given.

Take it home. – Take it ↑home?

The rising tone is generally used in **general questions and requests**.

5. The FALL-RISE starts in the middle of the voice range, then falls to a very low pitch and then rises again

v No. 

It sounds *concerned, reproachful, hurt, persuasively reassuring, regretful*
questions sound *pleading*.

eg Statements:	It's 'no use 'trying to 'shout me v down. (Sl. H.) It's 'no use 'looking for it , here. (H. Falls)
General questions:	Do you 'often 'walk the 'streets so v late? (Sl. H.) 'Did you 'really mind my 'telling , Eve? (H. Falls)
Special questions:	'Why did you 'leave the 'party so v soon? (Sl. H.) 'What do you 'think of 'Peter's , painting? (H. Falls)
Imperatives:	Be 'careful when you 'cross the v road. (Sl. H.) 'Don't 'say I didn't 'warn , you. (H. Falls)

From the semantic point of view the falling-rising tone has an *implicative* meaning. The implication expressed in an utterance may be that of *contrast, contradiction, correction, hesitation, doubt, uncertainty, warning, apology*, etc.

6. The RISE-FALL starts in the middle of the voice range, rises to a very high pitch and then falls to a very low pitch.

^No **Rise-Fall [^]**.

It sounds *impressed, awed, self-satisfied*, sometimes *challenging*:

eg Statements:	It's ^ marvellous. (No Head) I've ^ never seen ^ anything ^ like it. (F. H.) It was more ^ difficult than I'd ^ thought. (H. L. H.)
Special questions:	^ Who did it? (No Head) ^ What 'difference does ^ that make? (F. H.) ^ How on earth should ^ I know? (H. L. H.) Look ^ here. (No Head)
Imperatives (commands):	^ Try a 'different ^ method. (F. H.) Well ^ ask him a ^ gain then. (H. L. H.)
Exclamations:	Of ^ course I can! (No Head) ^ How 'very pe ^ culiar! (F. H.) ^ How very ^ nice of you! (H. L. H.)

The Rise-Fall often gives the impression that what the speaker admits or denies is in conflict with his own or his interlocutor's previous opinion. That is why it is sometimes called a **quizzical tone**.

(7) The Rise-Fall-Rise. The voice rises from a very low pitch level, moves up to the medium (or high) one, falls deep down, then rises again, eg:

~No.



Patterns of this group have only occasional emphatic usage. They have the same attitudes as in the Fall-Rise, the emphasis being intensified.

eg Statements:	~Yes. (No Head) The ^ weather is ^ very ~ cold. (F. H.)
General questions:	Is she ~ young? (No Head) ^ Is she 'still at ~ home? (F. H.)
Special questions:	~ Why? (No Head) ^ Why couldn't you ^ wait for me 'all ~ day? (F. H.)
Imperatives:	~ Do. (No Head) ^ Don't say ^ anything at ~ all. (F. H.)

8. The MID-LEVEL maintains a level pitch between high and low; the voice neither rises nor falls, eg:

>No. —

The Mid-Level patterns are used in non-final intonation groups they express *non-finality, imply continuation without any special attitude*. They are also very common in poetry, to express non-finality, to keep the verses go smoothly on.

> Sometimes | I ,hate it. (No Head)

→ Dinner's >ready. (H. H.)

→ Jack and >Gill | went → up the ,hill. (H. H.)

The rising tone is used at the end of general questions (Is she /here?), in requests (Could you /help me?), at the end of introductory phrases beginning the sentence (As /usual, he was \late.), in the first part of alternative questions (Is it /short or \long?), in the second part of tag questions (Nice \weather, /isn't it?), in direct address (/Mike, where \are you?), and in enumerations (I bought /milk, /cheese, and \fruit.).

The falling tone is used at the end of statements (It's \nice.), special questions (What \happened?), commands (\Call him.), exclamatory sentences (How \nice!), in the first part of tag questions (He \works, \doesn't he?), and in the last part of alternative questions (Do you /study or \work?).

The fall-rise may be used instead of the rising tone in various cases, for example in introductory phrases and in subordinate clauses at the beginning of the sentence. Examples:

If you don't hurry \ /up, you'll be \late.

The fall-rise expresses nonfinality, signals continuation of the utterance, emphasizes the word on which it is used, and may express polite warning, suggestion, correction, contrast, and so on. The voice falls down and goes up within one word.

Rhythm of speech

Rhythm is the regular alternation of stressed and unstressed syllables.

There are two kinds of speech rhythm: SYLLABLE-TIMED RHYTHM AND STRESS-TIMED RHYTHM. Every language in the world is spoken with one kind of rhythm or with the other. French, for example, are syllable-timed language. All syllables are of equal value. They follow each other with fairly equal length and force. We hear smooth flow of syllables without a strong contrast of stress.

RHYTHM IN ENGLISH, Russian and some other stress-timed languages is based primarily on the alteration of strongly and weakly stressed syllables. Within each intonation group the stressed syllables occur at fairly equal intervals of time. This means that if there are any unstressed syllables between stressed ones, they have to be fitted in without delaying the regular beat.

The words that are usually unstressed (form-words): personal pronouns; reflexive pronouns; reciprocal pronouns; relative pronouns; possessive pronouns; indefinite pronouns somebody, someone, something, anybody, anyone, anything used

as object; indefinite pronouns some, any (expressing quantity); auxiliary verbs (affirmative form); one-word prepositions and conjunctions; articles; particles there, to; modal verbs (contracted forms and general questions are exceptions).

The words that are usually stressed (the notional parts of speech): nouns; adjectives; numerals; interjections; demonstrative pronouns; emphatic pronouns; possessive pronouns (absolute form); interrogative pronouns; indefinite pronouns somebody, someone, something, anybody, anyone, anything used as subject; indefinite negative pronouns no, none, no one, nobody, nothing; indefinite pronouns some, any (expressing quality); determinatives all, each, every, other, either, both; pronouns much, many, a little, a few; notional verbs; auxiliary verbs (negative contracted forms); two-word prepositions; two-word conjunctions; particles only, also, too, even, just. Unstressed syllables have a tendency to cling to the preceding stressed syllables – enclitics, or to the following stressed syllables – proclitics.

It is necessary to point out that any word in a sentence may have logical stress (He 'is a student. – Он действительно студент.). A word which is made prominent by logical stress may stand at the beginning, in the middle or at the end of a sense group, and it is usually the last stressed word in it.

To acquire a good English speech rhythm one should arrange sentences into intonation groups and then into rhythmic groups; weaken unstressed words and syllables.

ПРАКТИЧЕСКИЙ РАЗДЕЛ 1.

ТЕМА 1: Вводно-фонетический курс

Задание I. Чтение окончаний множественного числа существительных.

Найдите лишнее слово в каждом ряду:

1. A) books B) pens C) ears D) boys
2. A) matches B) wolves C) watches D) bushes
3. A) roads B) towns C) stars D) deer
4. A) days B) flags C) teeth D) eyes
5. A) cats B) families C) tragedies D) secretaries
6. A) bushes B) houses C) peaches D) bananas
7. A) desks B) ways C) lemons D) toys
8. A) tables B) matches C) thieves D) keys
9. A) plates B) heroes C) plants D) shops
10. A) foxes B) buses C) brushes D) plays
11. A) rooms B) chairs C) parks D) lions
12. A) ladies B) knives C) countries D) babies

Задание II. Чтение окончаний правильных глаголов во 2-й и 3-ей формах.

Найдите лишнее слово в каждом ряду:

1. A) cook B) dance C) like D) wait
2. A) smile B) help C) clean D) happen
3. A) want B) need C) hesitate D) jump
4. A) push B) paint C) skate D) collect
5. A) stop B) wash C) ask D) answer
6. A) close B) love C) intend D) inform
7. A) visit B) decide C) demand D) skip
8. A) thank B) laugh C) follow D) work
9. A) happen B) play C) hope D) offer
10. A) start B) invite C) pretend D) remember
11. A) watch B) help C) continue D) wish
12. A) live B) pull C) agree D) hate

13.

14. Задание III. Найдите слово, в котором ударный звук совпадает с подчёркнутым словом:

1. Brave A) grass B) trade C) ball D) ham
2. Snow A) fork B) row C) aloud D) stop
3. Sock A) nose B) spoon C) born D) cross
4. Jam A) plate B) harvest C) sand D) sharp

5. Scene A) grey B) wet C) seem D) here
6. Door A) role B) blouse C) throw D) floor
7. Brown A) crowd B) clothes C) zoo D) company
8. Fix A) fire B) dish C) climate D) piece
9. Sum A) turn B) student C) hungry D) sugar
10. Skirt A) flight B) thin C) wife D) circus
11. Butter A) republic B) hurt C) suit D) duty
12. Hide A) give B) arrive C) wing D) wire

Задание IV. Найдите слово, которое содержит данный звук:

1. [ɔ:] A) company B) color C) caught D) correct
2. [ei] A) daylight B) dictionary C) daughter D) distance
3. [æ] A) aloud B) attention C) athlete D) although
4. [a:] A) slave B) sharp C) smile D) small
5. [ou] A) room B) role C) roar D) rest
6. [i:] A) sleep B) slow C) sound D) soup
7. [u] A) love B) nice C) novel D) look
8. [ʌ] A) team B) tired C) thank D) touch
9. [u:] A) turn D) tinned C) through D) though
10. [ə:] A) both B) brave C) blouse D) burn
11. [k] A) knife B) joke C) kneel D) knight
12. [εə] A) chalk B) champion C) care D) centre

Задание V. Найди лишнее слово.

1. A) grass B) dark C) trade D) pass
2. A) fork B) row C) snow D) rope
3. A) jam B) sack C) plate D) cat
4. A) book B) floor C) cook D) stood
5. A) brown B) caw C) crown D) law
6. A) while B) white C) which D) wild
7. A) laugh B) night C) daughter D) weight
8. A) pull B) but C) push D) put
9. A) cat D) care C) cinema D) country
10. A) spoon B) cool C) blood D) troop
11. A) son B) sum C) sun D) song
12. A) thing B) this C) thank D) three

Задание VI. Раздели слова на группы согласно ударному звуку.

1. [ɔ] 2. [ɔ:] 3. [ʌ] 4. [a:] 5. [æ] 6. [i:] 7. [i] 8. [u:] 9. [u]

Father, afternoon, pass, glass, not, dog, coffee, hop, doll, got, big, sister, six, milk, but, son, come, love, monkey, mother, duck, funny, jump, uncle, puppy, under, cup, tea cup,

put, pull, push, blue, do, who, school, pupil, juice, please, clean, tea, athlete, map, caught, daughter, apple, stop, clock, beat, touch.

Задание VII. Выберите слова, в которых буквы **e, h, r, k, w, gh** не читаются:

Plate, what, card, knife, write, time, eight, work, when, fork, keen, know, who, laugh, night, where, wrong, light, rain, hour, picture.

Задание VIII. Определите в каком типе слога читается гласная:

№	буква	Тип слога	A)	B)	C)	D)
1	a	I	mat	bake	far	tame
2	i	II	climate	sir	fish	blind
3	a	III	care	case	card	catch
4	i	IV	nice	birth	smile	fire
5	u	I	duck	dust	duty	dumb
6	o	II	more	frog	poke	phone
7	o	III	boat	fork	coke	log
8	a	IV	dark	dank	dance	dare
9	e	I	derby	then	desk	tree
10	u	II	but	tube	turn	cure
11	i	III	ship	shine	shirt	chip
12	e	IV	here	her	ten	keen

Задание IX. Найдите слово с нужным типом слога:

№	Тип слога	A)	B)	C)	D)
1	I	map	nose	here	fur
2	II	car	same	red	far
3	III	close	same	barn	rose
4	IV	hand	hair	here	hook
5	I	must	nylon	girl	member
6	II	mat	table	frame	sake
7	III	hire	ten	name	corn
8	IV	duty	fare	ball	file
9	I	pen	nine	sand	can
10	II	black	fur	tree	care
11	III	tooth	horse	body	eye
12	IV	beauty	fire	smell	taste

Задание X. Прочитайте слова-лесенку, постепенно ускоряя темп:

Take

Take bear
 Take that bear
 Take that big bear
 Take that big white bear
 Take that nice big white funny bear
 Take that nice big white funny bear out of the bag

Put
 Put this
 Put this monkey
 Put this little monkey
 Put this little brown monkey
 Put this little brown funny monkey
 Put this little brown funny monkey on the chair

Задание XI. Прочитайте, обращая внимание на артикуляцию английских звуков:
 Чистоговорки

[ai-ai-ai] – this tiger is mine
 [i:-i:-i:] – we sit under the tree
 [u:- u:- u:] – it's two to two
 [im-im-im] – I'm eating ice cream
 [oks-oks] – a fox is in the box
 [au- ai] – a cloud is in the sky
 [i:-ɑ:-ai] – these are my kite and tie
 [ɔ:-u.-ei] – all is good O.K
 [ɔ:-u.-ei] – let's go home
 [ɔ:-u.-ei] – Tom, Open the door
 [est-est] – my teacher is it best!
 [ju:-ju:-ju:] – I'm glad to see you!
 [ei-ei-ei] – I like to skate and play
 [ɔ:-ei-ei] – what day is it today
 [ɔ:-ɔ:-ɔ:] – I walk on the floor
 [i:-i-i] – I sit on a tree

Задание XII. Прочтите предложения, обращая внимание на выделенные буквы и буквосочетания:

a – Kate has a cat, a car and a hare
 o – Rose has a dog, a fork and an ore
 u – Susan has a cup, a turkey and a pure orange juice
 e – Pete has a pet and a perfume here
 I – Mike has a pig, a bird and a fire

oo – [u] Look, here is a book. We can cook.

oo – [u:] There is a pool near our school.
 ee – [i:] I see a bee in a tree.
 ea – [i:] I like tea and cream. I eat meat.

Задание XIII. Прочитайте скороговорки:

Tongue-twisters (Скороговорки)

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?

Fuzzy Wuzzy was a bear.
 A bear was Fuzzy Wuzzy.
 When Fuzzy Wuzzy had no hair –
 He wasn't fuzzy, was he?

How much wood
 Would a woodchuck chuck
 If a woodchuck
 Could chuck wood?

A cook has a good look at a cookery book.

A black cat sat on a mat and ate a fat rat.

Mary and Clare have a hare and a pear.

TEST

1. Буква «а» стоит в I типе слога в слове:

A) mat B) bake C) far D) dare E) fat

2. Буква «u» стоит в I типе слога в слове:

A) dusk B) dust C) duty D) duress E) dumb

3. Буква «а» стоит в III типе слога в слове:

A) care B) case C) card D) cash E) catch

4. Буква «i» стоит в IV типе слога в слове:

A) nice B) birth C) smile D) fire E) bird

5. Буква «е» стоит в I типе слога в слове:

A) derby B) then C) desk D) tree E) fellow

6. Буква «i» стоит в II типе слога в слове:

A) climate B) sir C) fist D) blind E) fish

7. Буква «о» стоит в III типе слога в слове:

A) boat B) logical C) coke D) log E) fork

8. Буква «о» стоит в II типе слога в слове:

A) more B) frog C) poke D) mouse E) phone

9. Буква «i» стоит в III типе слога в слове:

A) ship B) shine C) shield D) shirt E) shin

10. Буква «а» стоит в IV типе слога в слове:

A) dark B) dank C) dance D) dale E) dare

11. Выберите слово с III типом слога:

A) Close B) Same C) Rose D) Base E) Barn

12. Выберите слово с I типом слога:

A) map B) nose C) here D) Barn E) fur

13. Выберите слово с II типом слога:

A) Car B) Same C) Red D) Burn E) far

14. Выберите слово с IV типом слога:

A) hand B) hair C) handsome D) here E) hook

15. Выберите слово с IV типом слога:

A) duty B) ball C) file D) flower E) far

16. Выберите слово с I типом слога:

A) Must B) Nylon C) Member D) Girl E) Hour

17. Выберите слово с II типом слога:

A) Mat B) Frame C) Tame D) Table E) Sake

18. Выберите слово с II типом слога:

A) Rye B) Mine C) Gave D) Sand E) Pie

19. Выберите слово с IV типом слога:

A) black B) small C) fur D) care E) mug

20. Выберите слово с III типом слога:

A) tooth B) animal C) eye D) body E) horse

21. Выберите слово с I типом слога:

A) room B) paper C) book D) yard E) clock

22. Выберите слово с II типом слога:

A) play B) jump C) find D) leave E) day

23. Выберите слово с III типом слога:

A) tree B) book C) room D) shop E) port

24. Выберите слово с III типом слога:

A) orange B) cage C) bag D) large E) page

25. Выберите слово с IV типом слога:

A) beauty B) taste C) smell D) energy E) hire

26. Выберите слово с III типом слога:

A) yard B) cruel C) keen D) knight E) day

27. Выберите слово с IV типом слога:

A) pupil B) observe C) place D) rare E) visit

28. Выберите слово с III типом слога:

A) pupil B) observe C) place D) more E) visit

29. Выберите слово с II типом слога:

A) table B) book C) luck D) mare E) sky

30. Выберите слово с I типом слога:

A) joke B) part C) clock D) pour E) pocket

ПРАКТИЧЕСКИЙ РАЗДЕЛ 2

Unit 1

VOWELS CONTRASTED

All English vowels are traditionally defined along the following parameters: 1) tongue position (vertical and horizontal); 2) lip position; 3) length and tenseness.

[ɛ] – [ɪ]

eel	–	ill	'evening	–	'inning	'decency	–	'dignity
keep	–	kip	'weaker	–	'vicar	'frequently	–	'frigidly
field	–	filled	'measles	–	'missiles	'leniency	–	'literacy
meal	–	mill	'freezing	–	'drizzling	al'legiance	–	le'gitimate
seek	–	sick	'litre	–	'litter	'meagerness	–	'misery
feast	–	fist	'scheming	–	'skimming	'meaningless	–	'miracle
wheat	–	wit	'vehement	–	'women	'regionally	–	o'originally
scene	–	sin	'teaspoon	–	'tissue	'seemingly	–	'similarly
people	–	pickle	'wheeling	–	'willing	'feasible	–	'physical

2. Use the utterances on the right to respond to the utterances on the left.

- | | |
|--|--|
| 1. He'll be taking part in a scientific conference in Leeds. | – Really? He will meet many interesting people there, I believe. |
| 2. I haven't seen Nicholas for ages. | – I hear he'll be visiting his sister and nieces next week. |
| 3. Can I use this drawer for my things? | – Well, as a matter of fact, Kitty keeps clean linen in it. |
| 4. Everybody enjoyed the party, I hope. | – Yes, even Jean and her little sister will be pleased. |
| 5. It's easier for me to speak English than to read. | – And I find it easier to read than to speak. |
| 6. I think, he was offended by her words. | – But she didn't mean to hurt his feelings. |

3. Read these proverbs and sayings.

- | | |
|--------------------------------------|------------------------------|
| A friend in need is a friend indeed. | Great ship asks deep water. |
| Honey is sweet, but the bee stings. | Beauty is skin-deep. |
| Eat at pleasure, drink with measure. | Easy come, easy go. |
| Still waters run deep. | Never speak ill of the dead. |

1. Pronounce the following pairs of words. 🎧

[ɑ] – [ʌ]

bard – bud	'basket – 'bucket	'arguments – 'ugliness
calm – come	'barter – 'butter	'barleycorn – 'butterfly
fast – fussed	'cartridge – 'courage	'carpenter – 'customer
lark – luck	'classes – 'cluster	'cardinal – 'cultural
stark – stuck	'jargon – 'jumble	'Margaret – 'mulberry
darn – done	'fasten – 'fussy	'chancellor – 'trumpeter

2. Use the utterances on the right to respond to the utterances on the left. 🎧

- | | |
|---|---|
| 1. Can we park our car here? | – I'm afraid not. Cars can't be parked here after dark. |
| 2. How has Father taken the news? | – Well, father's pretty hard on Charles. |
| 3. Is there a bus to Glasgow? | – Yes, the bus to Glasgow runs every other Monday. |
| 4. It was a hard job, wasn't it? | – Yes, indeed. It was rather hard to start. |
| 5. Will her husband want to know exactly what the hotel's like? | – I think he will. Her husband is rather fussy about such things. |
| 6. What if I miss the train? | – Well, you may come by the last bus at half past nine. |
| 7. Why don't you say anything? | – I can't give an answer to any of these remarks. |

3. Read these proverbs and sayings. 🎧

Well begun is half done.

He laughs best who laughs last.

A hard nut to crack.

What is done cannot be undone.

The tongue is not steel, yet it cuts.

Bargain is bargain.

Lucky at cards, unlucky in love.

1. Pronounce the following pairs of words. 🔄

[ɔ:] – [ʊ]		
cause – because	'daughter – 'Dottie	'organism – 'origin
sworn – swan	'flora – 'florist	'ornament – 'omnibus
hawk – hock	'naughty – 'novice	'orchestra – 'optimism
Fawkes – fox	'caution – 'coughing	'Normandy – 'Nottingham
George – John	'awful – 'often	'auditor – 'oddity
sport – spot	'Pauline – 'Polly	'forgery – 'robbery
lawn – long	'fortress – 'spotless	'talkative – 'tolerant
short – shot	'launder – 'lodger	'borderline – 'bodyguard

2. Use the utterances on the right to respond to the utterances on the left. 🔄

- | | |
|---|--|
| 1. We've missed the train, I'm afraid. | – It's not your fault, I assure you. |
| 2. They've been chattering for an hour. | – I know Nora adores small talk. |
| 3. I'll ring up later. | – O.K. Call me at a quarter to four. |
| 4. This coffee is too hot for me. | – And I like my coffee hot and strong. |
| 5. Why not take a long walk? | – On long walks I get short of breath. |
| 6. Begin from where he stopped. | – Oh, sorry. But I wasn't following. |
| 7. His flat is forty-three, I think. | – I thought it was forty-four. |
| 8. I wonder what Whitehall is like. | – Whitehall is not at all a hall. |

3. Read these proverbs and sayings. 🔄

Honesty is the best policy.
 Better unborn than untaught.
 A little pot is soon hot.
 Never put off till tomorrow what you can do today.
 You can bring your horse to the water but you cannot make him drink.
 Cut your clothes according to your cloth.
 What is lost is lost.

1. Pronounce the following pairs of words. 🎧

[ju:], [u:] – [ʊ]

food	—	foot	'booster	—	'bosom	'cucumber	—	'cookery
stoop	—	stood	'bootee	—	'booklet	'fruitfulness	—	'fulsomeness
suit	—	soot	'pupil	—	'pulpit	'jubilee	—	'bulletin
tomb	—	took	'rudeness	—	'goodness	'lucrative	—	'lookalike
wooded	—	wood	'wounded	—	'wooden	'stupidly	—	'crookedly

2. Go through the utterances in the right column and then use them as reactions to the stimulus-utterances on the left. 🎧

- | | |
|---|--|
| 1. I can't get rid of these mistakes. | – Revise the rules of the future tenses. |
| 2. Tell Judy to do the rooms. | – Judy is too busy. I'll tell Ruth to do it. |
| 3. Do you like your tea sweet? | – I do. I usually put two spoons of sugar in my tea. |
| 4. Do you think he will manage without you? | – At least he can cook the food for the two of them. |
| 5. Do you like this cardigan? | – Yes, it looks really beautiful. |
| 6. Weren't you surprised? | – No, I knew what we would do. |
| 7. I've sent them a few cards but haven't got any answer yet. | – They've probably moved to a new house, on Park Avenue. |
| 8. Susan hasn't heard anything from them so far. | – No news is good news. Don't you know? |

3. Read these proverbs and sayings. 🎧

Exception proves the rule.
 Too good to be true.
 That's where the shoe pinches.
 The proof of the pudding is in the eating.
 New brooms sweep clean.
 Look not a gift horse in the mouth.
 Fool cannot do anything right.

1. Pronounce the following pairs of words. 🎧

[e] – [æ]

fend	– fanned	'any	– 'Anny	'editor	– 'additive
hem	– ham	'better	– 'batter	'element	– 'aliment
less	– lass	'exit	– 'axis	'embassy	– 'ambulance
pled	– plait	'semi	– 'Sammy	'emperor	– 'amphora
tend	– tanned	'lending	– 'landing	'entity	– 'antidote
wreck	– rack	'feminine	– 'famishing	'epithet	– 'apathy

2. Use the utterances on the right to respond to the utterances on the left. 🎧

- | | |
|---|---|
| 1. His English has greatly improved. | – He's been practising the language for several hours every day lately. |
| 2. What happened? | – A car crash, I think. In fact, I saw an ambulance on my way back. |
| 3. I called up several times but you never seemed to be in. | – I went out with Janet on Wednesday night and on Saturday. |
| 4. Patric Ellis has won all the prizes. | – It's absolutely fantastic. I'd never expected he would be the champion. |
| 5. I hear Jack Taylor has had another accident in his car. | – Oh, has he? Only yesterday I was telling Mrs. Taylor how madly he drives. |
| 6. I could arrange to come later. | – That settles the question then. |
| 7. I think we all deserve a break after the exams. | – But Pat hasn't taken her exam yet. |

3. Read these proverbs and sayings. 🎧

So many men – so many minds.
 All's well that ends well.
 To let the cat out of the bag.
 Bad news travels fast.
 Second thoughts are best.
 Health is above wealth.
 Best defense is a good offence.
 Marriages are made in Heaven.

1. Pronounce the following pairs of words. 🎧

[eɪ] – [æ]

AIDS – ads	'patient – 'pattern	'pathos – 'fathom
plate – plait	'fatal – 'fashion	'placet – 'placid
bake – back	'hazel – 'hazard	'shameless – 'shambles

'nature – 'natural	'label – e'laborate
'nation – 'national	'baker – 'bachelor
'patient – 'passionate	'facial – 'fascinate

[e] – [eɪ]

read – raid	'checker – 'chamber
chess – chase	'denim – 'Danish
lead – laid	'spectral – 'spacious
said – sage	'pester – 'pastry
well – whale	'ethnic – 'atheist

2. Use the utterances on the right to respond to the utterances on the left. 🎧

- | | |
|--|---|
| 1. How long will the business take? | – They say it may take about eight days. |
| 2. I want to drop in at a shop on my way home. | – Friday is early closing day, so you'd better make haste not to be late. |
| 3. I wouldn't mind a cup of tea with a cake while I'm waiting. | – I've been baking today, but I haven't made any cake. |
| 4. You look pale. Are you feeling well? | – Not too well, I'm afraid. I have a terrible headache today. |
| 5. What would you like for breakfast? | – Pancakes with maple syrup. |
| 6. Are you still sharing your flat? | – I am. My flatmate is Jane Baxter. |
| 7. What kind of belt are you looking for? | – Sort of plaited leather belt would be best. |
| 8. What's the weather forecast for today? | – We can expect some rain in Wales and in the rest of the West. |

3. Read these proverbs and sayings. 🎧

1. Better late than never.
2. The devil is not so black as it is painted.
3. It never rains but it pours.
4. It is never too late to learn.

1. Pronounce the following pairs of words. 🗣️

[ɜ:] - [əʊ]

fern	—	phone	'turtle	—	'token	'earnings	—	'opening
irk	—	oak	'circle	—	'sober	'Germany	—	'Josephine
work	—	woke	'colonel	—	'colon	'early	—	'overly
girl	—	goal	'further	—	'photo	'fertilize	—	'photograph
dirt	—	dote	'murmur	—	'molar	'urgency	—	'overture
curled	—	cold	'purchase	—	'pochard	'certainty	—	'socialise

[ɜ:] - [ɔ:] - [ɒ]

word	—	ward	'ferment	—	'foreman
hearse	—	hoarse	'person	—	'porcelain
surge	—	sward	'wordy	—	'warder
curd	—	cod	'circuit	—	'socket
Serbs	—	sobs	'girdle	—	'gobble
worse	—	wasp	'purple	—	'poplar

[ɜ:] - [e]

whirl	—	well	dirt	—	debt	'curly	—	'Kelly	'mercy	—	'messy
burst	—	best	turns	—	tense	'learned	—	'Leonard	'worthy	—	'weather

[əʊ] - [ɔ:]

don't	—	daunt	broach	—	broad	'photo	—	'forty
know	—	gnaw	foes	—	forth	'Oakey	—	'orchid
loan	—	lawn	folk	—	fork	'odour	—	'order
sew	—	saw	oats	—	ought	'quota	—	'quarter
toll	—	tall	yolk	—	York	'token	—	'talkie
toe	—	tore	prone	—	prawn	'trophy	—	'trauma
woe	—	wore	loathe	—	wrath	'woeful	—	'walkman

[əʊ] - [ɒ]

'solar	—	'solid	'roller	—	'robber	'foliate	—	'follower
'closure	—	'closet	'hostess	—	'hostel	'holystone	—	'Hollywood
'coping	—	'copying	'modal	—	'model	'momentary	—	'monarchy
'coaster	—	'costly	'noble	—	'novel	'donative	—	'domino
'folder	—	'folly	'profile	—	'profit	'opium	—	'opera
'focus	—	'foggy	'probate	—	'problem	'potency	—	'positive
'oval	—	'often	'poster	—	'posture	'protocol	—	'prodigal
'solo	—	'solemn	'Polish	—	'polish	'polarise	—	'politics

2. Use the utterances on the right to respond to the utterances on the left. 🗣️

1. What were Rose and the children doing all this time? — They were looking at the clothes in the shop-windows.

2. Have you heard the joke about Joe? – Why, this joke has gone all over college.
3. Has anyone told Tony yet? – Actually, he was the first to learn the news.
4. Earnest speaks French and Italian, doesn't he? – He does, and he's determined to learn German next.
5. Has she met any of them before? – Well, I don't suppose she knows Berth, but she's sure to know Joe.
6. Did they spend last summer in Rome? – They were in Germany, as far as I know.
7. What are your plans for tomorrow? – It's my wife's birthday tomorrow and we are going out to celebrate.

3. Read these proverbs and sayings. 🎧

It's the early bird that catches the worm.

As the workman, so the work.

A bird in the hand is worth two in the bush.

When in Rome, do as the Romans do.

To kill two birds with one stone.

A bird may be known by its song.

1. Pronounce the following pairs of words. 🎧

[ɔɪ] – [ɔ:]

boy – bore

coil – call

'buoyant – 'border

coy – core

coin – corn

'choices – 'Chaucer

joy – jaw

hoist – haunt

'joiner – 'Georgia

Roy – raw

soil – sword

'moisture – 'mortgage

toy – tore

toil – tall

'noisy – 'nausea

soy – sore

boil – ball

'poison – 'Porson

[ɔɪ] – [ʊ]

joint – John

'oily – 'olive

'boisterous – 'Boston

point – pot

'oyster – 'ostrich

'poignant – 'ponder

spoilt – spot

'soiled – 'solid

'voiceless – 'volume

2. Use the utterances on the right to respond to the utterances on the left. 🎧

1. Are you looking forward to the journey?

– I hope I'll enjoy it more than my last tour of Scotland.

2. Did all the boys join them?

– Bob and Joy refused point-blank.

3. Wasn't John disappointed?

– Well, yes, but it couldn't be avoided.

4. Joyce came back yesterday.

– What sort of holiday did she have?

5. What a great actress!

– Yes, I enjoy her lovely voice.

6. Are you sure it's not too much trouble?

– No, it won't take a minute to drop you off.

7. What shall we order for dinner?

– I leave the choice to you, John.

3. Read these proverbs and sayings. 🎧

Joy and sorrow are as near as today and tomorrow.

A watched pot never boils.

Too many cooks spoil the broth.

Oil and water do not mix.

1. Pronounce the following pairs of words. 🎧

[ʊ] [u:] – [ʊə] [juə], [u:] – [uə]

bush – boor	loo – lure	'crucial – 'cruelty	view – 'viewer
shook – sure	queue – cure	'cubical – 'curious	do – 'doer
took – tour	stewed – 'steward	'Pooley – 'poorly	due – 'duel
soot – sewer	'Pugh – 'pure	'ruling – 'rural	true – 'truant

2. Use the utterances on the right to respond to the utterances on the left. 🎧

- | | |
|--|--|
| 1. Where did you go on holiday last year? | – We went on a tour of Europe with a group of students from the Urals University. |
| 2. Did they really perform as poorly as that? | – I'm not at all sure it was so poor. Rumour has it there was some conflict with the jury. |
| 3. Did they give you the recipe of that famous soup? | – Only a few of them knew how it was cooked. |
| 4. Didn't he act foolishly? | – He'll soon regret his foolishness, I'm sure. |

3. Read these proverbs and sayings. 🎧

What can't be cured must be endured.
 To stew in one's own juice.
 I wouldn't like to be in your shoes.
 Curiosity killed the cat.

1. Pronounce the following pairs of words. 🎧

[i:] – [ɪə]

bead	–	beard	'cleaner	–	'clearance
D	–	dear	'dealer	–	'deary
ease	–	ears	'feeling	–	'fearful
feed	–	feared	'needy	–	'nearly
gee	–	gear	'teasel	–	'tearful
read	–	reared	'wheeler	–	'weary

[ɪ] – [ɪə]

'chilly	–	'cheerful
'fistful	–	'fearless
'sticky	–	'steerage
'lyric	–	'leery
'middle	–	'merely
'witty	–	'weirdo

2. Use the utterances on the right to respond to the utterances on the left. 🎧

- | | |
|--|---|
| 1. Do you believe he's really inexperienced? | – I fear he's far from being sincere. |
| 2. What's Prof. Spear's opinion? | – He made it clear that his criticism would be severe. |
| 3. What are your plans for this year? | – The theatre begins the season with Shakespeare's "King Lear". |
| 4. Aren't you scared? | – Well, you see, it's not nearly as fearful as it appears. |
| 5. Why don't you want to be a farmer? | – Because I want to be a civil engineer. |
| 6. Why not go to the cinema tonight? | – That's quite a good idea, if the tickets aren't too dear. |

3. Read these proverbs and sayings. 🎧

Who fears to suffer, suffers from fear.
 The belly has no ears.
 Be swift to hear, slow to speak.
 Cheapest is the dearest.

1. Pronounce the following pairs of words. 🎧

[ɪə] – [eə]

beer – bear	'cheerless – 'shareware	'fearing – 'fairy
ear – air	'Keary – 'Cary	'gearing – 'carefree
fear – fair	'deary – 'dairy	'merely – 'barely
here – hair	'earring – 'airy	'peerage – 'parent
steer – stare	'query – A'quarius	'realty – 'rarity
tear – tear	in'terior – On'tario	'weary – 'wearing

2. Use the utterances on the right to respond to the utterances on the left. 🎧

- | | |
|--|--|
| 1. How long does the flight take? | – Actually, I've rarely travelled there by air. |
| 2. What if I dye my hair pink? | – For heaven's sake, don't. I can't bear unnatural hair. |
| 3. Do you think it's Ann's fault? | – I dare say she didn't act carefully. |
| 4. What do you think of their decisions? | – In any case I'm glad they've spared Mary. |
| 5. The boys are completely innocent. | – So it would appear from the press release. |
| 6. She hasn't been very lucky this year. | – No, she's had more than her fair share of bad luck this year. |
| 7. What about going to the British museum? | – That would be an excellent idea. I haven't been there for nearly a year. |

3. Read the following proverbs and sayings. 🎧

Where there's a will, there's a way.

Appearances are deceitful.

Ever spare, ever bare.

Long on hair, short on brains.

1. Pronounce the following pairs of words. 🗣️

[aɪ] – [aʊ]

climb – cloud	aisle – owl	'shiner – 'shower	'piling – 'powerless
kite – scout	dried – drought	'diner – 'downer	'lighten – 'Loudon
rite – rout	plight – ploughed	'finder – 'founder	'mighty – 'mouthy
tight – stout	spice – spouse	'binder – 'bounder	'psychic – 'southward

[əʊ] – [aʊ]

row – row	foal – foul	'bonus – 'boundless	'brochure – 'brownie
bow – bow	dote – doubt	'donor – 'Downing	'Roden – 'rowdy
sow – sow	coach – couch	'grown-up – 'groundnut	'broker – 'browser
oats – ounce	load – loud	'lonely – 'lousy	'photo – 'fountain
rose – rouse	vote – vowel	'moulder – 'Mowgli	'sewer – 'sour

2. Use the utterances on the right to respond to the utterances on the left. 🗣️

- | | |
|---|---|
| 1. Isn't it too far! | – Of course, it's outside the town, but there's the underground just down the road. |
| 2. Are you sure he'll remember about the details? | – I know Joe, he won't leave out anything. |
| 3. How will they take the news, do you think? | – There's no doubt they already know all about it. |
| 4. Don't you smoke too much? | – Why, I haven't smoked for at least about an hour. |
| 5. What prompted his decision, I wonder? | – He gave us no account of his motives. |
| 6. What if the Browns come when you are out? | – Show them about the house and then take them to the flower-garden. |
| 7. Did they take notice of his words? | – I dare say his proposal didn't arouse any interest. |

3. Read these proverbs and sayings. 🗣️

There's no smoke without fire.
 Out of sight, out of mind.
 It's no use crying over spilt milk.
 Ask no questions and you'll be told no lies.
 Every cloud has a silver lining.
 So said, so done.
 No garden without its weeds.
 Sound mind in a sound body.

Unit II POSITIONAL VARIATION OF VOWEL LENGTH

1. Compare the length of vowels in monosyllabic words*.

Vowels in word final position or before a voiced fricative (maximal length)	Vowels before a sonorant or a voiced plosive (reduced length)	Vowels before a voiceless consonant (minimal length)
[si:], [siz]	[si:l], [si:d]	[sɪs], [sɪt]
[taɪ], [taɪz]	[taɪl], [taɪd]	[daɪs], [taɪt]
[hɪz], [kwɪz]	[hɪm], [hɪd]	[mɪs], [sɪt]

2. Practise positional variation of vowel length.

a) long vowels and diphthongs in monosyllabic words:

be – beam – beat	bar – balm – Bart	cause – cord – course
E – eel – eat	fur – firm – first	choose – chewed – juice
he – heel – heat	shore – shawl – short	graze – grade – grate
too – tool – tooth	tore – tall – taught	purr – purr – purred – purse
a'grees – a'greed – in'crease	re'fers – re'ferred – re'verse	
de'lays – de'layed – de'bate	re'plies – re'plied – pre'cise	

b) short vowels in monosyllabic words:

his – hymn – hit	his – hid – hiss	buzz – bud – bus
Liz – limb – lit	is – kid – kiss	does – dull – duck
fizz – fill – fit	whiz – mid – miss	has – had – hat
quizz – quill – quit	says – sell – set	was – wall – what

3. Practise the length of stressed vowels in monosyllabic (a) and polysyllabic (b) words**.

a		b	
do – 'doer	fight – 'fighter	found – 'foundling	
eye – 'icy	hand – 'handbag	laze – 'lazybones	
joy – 'joyful	home – 'homeless	laugh – 'laughable	
P – 'Peter	pain – 'painful	lead – 'leadership	
rue – 'rueful	room – 'roommate	man – 'Manchester	
tour – 'tourist	speech – 'speechless	talk – 'talkative	

* In polysyllabic words in which the stressed syllable is final, vowel length variation displays the same tendencies.

** A vowel in a closed stressed syllable followed by unstressed ones in a polysyllabic word is always shorter in duration than a vowel in a similar environment in a monosyllable. The length of a vowel in a non-final open stressed syllable is comparable to that of a vowel before a sonorant in a monosyllabic word or before a voiced plosive or a voiceless fricative.

4. Compare the length of stressed vowels pronounced with different kinetic tones*. ☺

$\checkmark_m$	$\checkmark_m$	$\checkmark_m$
$\checkmark_{yes}$ - $\checkmark_{yes}$ - $\checkmark_{yes}$	$\checkmark_{go}$ - $\checkmark_{go}$ - $\checkmark_{go}$	
$\checkmark_{no}$ - $\checkmark_{no}$ - $\checkmark_{no}$	$\checkmark_{stop}$ - $\checkmark_{stop}$ - $\checkmark_{stop}$	
$\checkmark_{well}$ - $\checkmark_{well}$ - $\checkmark_{well}$	$\checkmark_{right}$ - $\checkmark_{right}$ - $\checkmark_{right}$	
$\checkmark_{quite}$ - $\checkmark_{quite}$ - $\checkmark_{quite}$	$\checkmark_{mind}$ - $\checkmark_{mind}$ - $\checkmark_{mind}$	
$\checkmark_{fine}$ - $\checkmark_{fine}$ - $\checkmark_{fine}$	$\checkmark_{care}$ - $\checkmark_{care}$ - $\checkmark_{care}$	
$\checkmark_{sure}$ - $\checkmark_{sure}$ - $\checkmark_{sure}$	$\checkmark_{quick}$ - $\checkmark_{quick}$ - $\checkmark_{quick}$	
$\checkmark_{oh}$ - $\checkmark_{oh}$ - $\checkmark_{oh}$	$\checkmark_{none}$ - $\checkmark_{none}$ - $\checkmark_{none}$	
$\checkmark_{good}$ - $\checkmark_{good}$ - $\checkmark_{good}$	$\checkmark_{watch}$ - $\checkmark_{watch}$ - $\checkmark_{watch}$	
$\checkmark_{here}$ - $\checkmark_{here}$ - $\checkmark_{here}$	$\checkmark_{now}$ - $\checkmark_{now}$ - $\checkmark_{now}$	
$\checkmark_{there}$ - $\checkmark_{there}$ - $\checkmark_{there}$	$\checkmark_{great}$ - $\checkmark_{great}$ - $\checkmark_{great}$	

5. Compare the length of long and short vowels that appear before different types of consonants and/or different types of tones. (Note that the contrast between long and short vowels in such cases is almost neutralized). ☺

$\checkmark_m$	$\checkmark_m$	$\checkmark_m$
$\checkmark_{heat}$ - $\checkmark_{his}$	$\checkmark_{mark}$ - $\checkmark_{mug}$	$\checkmark_{farce}$ - $\checkmark_{buzz}$
$\checkmark_{keep}$ - $\checkmark_{kid}$	$\checkmark_{heart}$ - $\checkmark_{hug}$	$\checkmark_{taught}$ - $\checkmark_{tod}$
$\checkmark_{week}$ - $\checkmark_{wig}$	$\checkmark_{cart}$ - $\checkmark_{cud}$	$\checkmark_{walk}$ - $\checkmark_{was}$
$\checkmark_{reap}$ - $\checkmark_{rid}$	$\checkmark_{dark}$ - $\checkmark_{does}$	$\checkmark_{North}$ - $\checkmark_{nod}$
$\checkmark_{lease}$ - $\checkmark_{Liz}$	$\checkmark_{coot}$ - $\checkmark_{could}$	$\checkmark_{port}$ - $\checkmark_{pod}$
$\checkmark_{seat}$ - $\checkmark_{Sid}$	$\checkmark_{shoot}$ - $\checkmark_{should}$	$\checkmark_{court}$ - $(be)\checkmark_{cause}$
$\checkmark_{deep}$ - $\checkmark_{did}$	$\checkmark_{hoof}$ - $\checkmark_{hood}$	$\checkmark_{sort}$ - $\checkmark_{sod}$

6. Read the text. Observe the appropriate positional length of vowels. ☺

'Ladies and \gentlemen, | 'on your \left { you will >see | 'Lumley \Castle. 'This be \long { to 'Lord and \Lady Lumley, { who 'live \here | - with their \family. 'All the >land | on the 'left of the \road { be \long { to the \Lumleys. They have a 'famous collection | of 'wild \animals { in \cluding \lions, | so 'please | do 'not 'leave the \coach { until we are 'safely in \side the \car \park. We are ^lucky; | \Lord ^Lumley | is al \lowing us | to 'leave the \grounds { to 'go in \side { this 'beautiful 'stately \home. 'Most \people { can 'only 'look at the \castle { from 'out \side. The 'time \now { is 'quarter to e \leven. \Please re \turn to the \coach { by a \quarter 'past \twelve. \Don't be 'late, { or we'll 'miss \lunch.

Unit III WEAK AND FULL QUALITY VOWELS IN AN UNSTRESSED POSITION IN A WORD

1. Practise the following words containing weak vowels in an unstressed position. 🎧

about	– [ə'baʊt]	'madam	– ['mædəm]
arrive	– [ə'raɪv]	'silence	– ['saɪləns]
ma'chine	– [mə'ʃi:n]	'camel	– ['kæmə]
com'mit	– [kə'mɪt]	'permanent	– ['pɜ:mənənt]
police	– [pə'li:s]	'breakfast	– ['brekfəst]
particular	– [pə'tɪkjʊlə]	'forward	– ['fɔ:wəd]
va'riety	– [və'reɪətɪ]	'movement	– ['mu:vmənt]
per'form	– [pə'fɔ:m]	'recognise	– ['rekəɡnaɪz]
to'night	– [tə'naɪt]	'freedom	– ['fri:dəm]

2. Note that the sound for one and the same letter in stressed and unstressed syllables is different. 🎧

ba'nana	– [bə'nɑ:nə]	con'form	– [kən'fɔ:m]
'comfort	– ['kʌmfət]	ca'nal	– [kə'næl]
'common	– ['kɒmən]	'monogram	– ['mɒnəɡræm]
pre'vented	– [pri'ventɪd]	pro'pose	– [prə'pəʊz]

3. In the following pairs of related words note how the pronunciation of a morpheme changes depending on stress. 🎧

'add	– ['æd]	ad'dition	– [ə'dɪʃən]
'terror	– ['terə]	ter'rific	– [tə'rɪfɪk]
'family	– ['fæmɪli]	fam'iliar	– [fə'mɪliə]
'relative	– ['relatɪv]	re'late	– [rɪ'leɪt]
tu'torial	– [tju:'tɔ:riəl]	'tutorship	– ['tju:təʃɪp]
'telegraph	– ['telɪɡrɑ:f]	te'legrapher	– [tɪ'leɡrəfə]
'telephone	– ['telɪfəʊn]	te'lephonist	– [tɪ'lefənɪst]
mo'notony	– [mə'nɒtəni]	'monotone	– ['mɒnətəʊn]

4. Practise the following words containing full quality vowels in unstressed syllables. 🎧

a) poststressed syllables

[ɪ]	[ɑ:]	[ɔ:]	[u:]	[ɜ:]
'phoneme	'contrast	'corridor	'tribune	'network
'sunbeam	'safeguard	'transport	'statue	'adverb
'masterpiece	'dairy-farm	'football	'attribute	'sunburnt
'concrete	'broadcast	'record	'gratitude	'bookworm

[ɪ] 'profit 'fifties 'ticket 'rhythmic	[ʌ] 'someone 'toothbrush 'product 'teacup	[ʊ] 'diphthong 'cannot 'apricot 'somewhat	[ʊ] 'bathroom 'childhood 'barefoot 'littlewoods	[æ] 'extract 'caravan 'drawback 'program(me)
[e] 'congress 'prospect 'sunset 'protest	[e] 'suspect 'contest 'comment 'progress	[eɪ] 'detail 'surname 'staircase 'schoolmate	[ɔɪ] 'schoolboy 'cowboy 'convoy 'standpoint	[əʊ] 'radio 'also 'tempo 'household
[aɪ] 'reptile 'sunshine 'sometimes 'appetite	[aʊ] 'pronoun 'roundhouse 'compound 'background	[ɪə] 'period 'serious 'curious 'furious	[eə] 'somewhere 'nowhere 'footwear 'thoroughfare	[ʊə] 'January 'usually 'February 'contour
b) prestressed syllables				
[eə] where'in where'under wher'ever where'to	[æ] am'bassador can'teen ma'scara fan'tastic	[e] Sep'tember sex'tet(t)e temp'tation sen'sation	[ʊ] cos'metics oc'tet(t)e Oc'tober lon'gevity	[ɔ:] au'spicious au'gust au'stere tor'ment
[ɜ:] ur'bane Ber'lin cur'tail Vir'gilian	[ɑ:] par'take par'tition bar'baric har'monious	[ju:] u'nique tu'tion su'perb su'preme	[i:] re'set re'cycle re'group re'create	[ʌ] un'necessary un'failing un'likely un'limited
[ɪ] e'leven e'lection e'lusive in'ferior el'liptic	[aɪ] i'dea di'mension mi'nority vi'bration bi'ology	[əʊ] po'etic o'asis Do'natus co'operate pro'hibit	[eɪ] re'gime Bei'jing main'tain a'phonic cha'otic	

5. Compare the unstressed vowels in unstressed syllables in the following pairs of words.

ma'chine	[məʃi:n]	can'teen	[kæn'ti:n]
'terror	['terə]	'corridor	['kɒrɪdɔ:]
'breakfast	['brekfəst]	'contrast	['kɒntrɑ:st]
'movement	['mu:vmənt]	'comment	['kɒment]
mi'lady	[mɪ'leɪdɪ]	mi'nute	[maɪ'nju:t]
'madam	['mædəm]	'programme	['prəʊgræm]
'forward	['fɔ:wəd]	'safeguard	['seɪfgɑ:d]
'comfort	['kʌmfət]	'transport	['trænsɜ:t]

A. Fricative Consonants and Affricates

1. Pronounce the following pairs of words. 🎧

[s] – [ʃ] – [ʒ]

sore	–	sure	'pressing	–	'pressure
'faces	–	'facial	'missing	–	'mission
'pieces	–	'species	re'versal	–	re'version
'Brussels	–	'Prussian	e'vasive	–	e'vasion

[z] – [ʒ]

'treason	–	'treasurer	'closing	–	'closure
'cosy	–	'casual	'pleasant	–	'pleasure
'visit	–	'visual	'Caesar*	–	'seizure
'using	–	'usual	'loser	–	il'lusion

[s] – [z]

use (n)	–	use (v)	in'sult	–	re'sult
loose	–	lose	'ceases	–	'seizes
pace	–	pays	'thesis	–	'theses
base	–	baize	a'nalysis	–	a'nalyses

con'sume	–	re'sume	be'side	–	re'side
as'sert	–	des'sert	dis'pute	–	'dismal
as'sign	–	de'sign	'precedent	–	'president
in'sist	–	re'sist	'desolate	–	'resolute
as'sault	–	re'solved	'dissonance	–	'resonance
re'set	–	re'sent	as'semble	–	re'semble

[ʃ] – [ʒ]

e'motion	–	e'rosion	in'vention	–	in'veasion
ex'cursion	–	ex'clusion	'ancient	–	'Asian

[ʃ] – [tʃ]

chic – chick machine – achieve brochure – brooches
 chef – chief chiffon – cheekbone nation – nature
 Chicago – Chicano chignon – cheerio fiction – picture

[tʃ] – [dʒ]

'witches – 'sandwiches

'breeches – 'bridges

badge – beige

[dʒ] – [ʒ]

'general – 'gendarme

'message – 'massage

'carriage – 'garage

[tʃ] – [tr]

cheat – treat

chew – true

chase – trace

chance – trance

choose – truce

champ – tramp

'chasing – 'tracing

'checking – 'trekking

'chimney – 'trimming

'Cheshire – 'treasure

'chastity – 'trustworthy

[dʒ] – [dr]

'Jimmy – 'dreamy

Jane – drain

John – drawn

judge – drudge

'jumper – 'drummer

'Justin – 'draughty

'Geoffrey – 'Dracula

'jogging – 'dropping

'jaguar – 'dragonet

'jewellery – 'Drury

2. Practise the following sentences. 🎧

1. Why should she be sure?
2. She's an accomplished musician.
3. Stop shouting and pushing, Charley.

4. Washing up doesn't seem like a hardship.
5. This isn't the best way to say it.
6. The area of the British Isles is about a seventieth of Russia.
7. I saw him again on a tragic occasion.
8. Small things give pleasure and don't cost much.
9. What was the cause of the accident?
10. Paul changed jobs because he couldn't stand the pressure.
11. They say some of the companies have suffered sharp losses.
12. Is there any news from the stock exchange?
13. Which is which?
14. He doesn't know chalk from cheese.
15. There was a large group of college students there.
16. Just imagine Charlie in such a situation.
17. Can Jane manage to arrange tea and sandwiches?
18. Make a margin on the left-hand side of the page.
19. It's rather strange, yet true.
20. Try to put it right.

3. Act out the conversational contexts. 🎭

- | | |
|--|---|
| 1. Can I still get tickets for tonight's show? | – The front row of the dress-circle is probably free. |
| 2. Can I speak to Susan, please? | – Sorry, but she's out. I think she's gone shopping in the town centre. |
| 3. I'm running a temperature, and I feel sick. | – You seem to have picked up some sort of infection. |
| 4. What are your first impressions of Prague? | – I haven't seen much yet, but I've been quite overwhelmed by it all. |
| 5. Thanks very much for the party. | – It was a pleasure to see you. |
| 6. Do you think they'll take measures to facilitate the situation? | – I'm sure they are thinking of some crucial steps. |
| 7. Could you perhaps spare me some change? | – I'll have a look. What do you want it for? |
| 8. May I have a word with Jane? | – I'll just see if she is in. |
| 9. What's the postage on these letters to Japan? | – I'll have to check. Do you need anything else? |
| 10. How much is the greeting telegram to Germany, please? | – I'll just check the price. |

4. Read these proverbs and sayings. 🎧

Actions speak louder than words.	Friendship in trouble – friendship sure.
Physicians mend us or end us.	Better short of pence than short of sense.
Misfortunes never come alone.	Don't cross the bridge till you get to it.
Neither fish nor flesh.	A drowning man will catch at a straw.
Misfortunes tell us what fortune is.	Little knowledge is a dangerous thing.
That's where the shoe pinches!	Too much water drowned the miller.

5. Use the proverb you like best in your own situation.

■ B. Nasal Sonorants

1. Pronounce the following pairs of words. 🎧

[n] – [ŋ] – [ŋg] – [ŋk]					
ran	–	rang	ban	–	bank
run	–	rung	chance	–	chunk
son	–	sung	friend	–	Frank
wins	–	wings	gentle	–	jungle
tins	–	things	lint	–	linked
tons	–	tongues	lion	–	lying
'cleaner	–	'clinging	'singer	–	'single
'banner	–	'banging	'flinging	–	'finger
'dinner	–	'dinging	'inner	–	'English
			'Robin	–	'robbing
			'foreign	–	'boring
			'instant	–	'inkpot
			'mountain	–	'mounting
			'fountain	–	'founding
			'lighten	–	'lightening
			'anthem	–	'anxious
			'transport	–	'tranquil
			'auntie	–	'uncle

2. Practise the following sentences. 🎧

1. It's no concern of mine.
2. You are fancying and imagining things.
3. I know Nanna by name only.
4. Begin from the very beginning.
5. Bobby fell and banged his knee.
6. They were banging on the door with their fists.
7. The phone didn't stop ringing all day.

3. Act out the conversational contexts. 🎧

- | | |
|---|--|
| 1. Hallo. This is James speaking.
Is Alice in, please? | – Please, hang on a moment. |
| 2. What's the trouble with Tony? | – I think he must have eaten something bad. |
| 3. We haven't seen you for ages. | – I've been travelling round Europe. |
| 4. How nice to see you again.
Where have you been? | – I've been visiting relatives in Poland. |
| 5. Are you going to do anything
special? | – I dare say I'll just take things easy. |
| 6. Which of the films is on do you
think? | – I think, it's "King Lear". |
| 7. There's a variety show coming
on next. | – We mustn't miss that. |
| 8. Let's go ice-skating. | – No, I'm really not in the mood for it
this evening. |
| 9. It's nice to see the sun again. | – Yes, after it has been raining for
nearly a month. |

4. Read these proverbs and sayings. 🎧

- | | |
|--|---------------------------------------|
| In need men know their friends. | A good beginning makes a good ending. |
| Nothing ventured, nothing gained. | One man, no man. |
| Better die standing, than live kneeling. | Seeing is believing. |

Unit V

CONSONANTS IN CONTACT.

MODIFICATIONS IN CONSONANT CLUSTERS

■ A. Clusters with plosives: plosive + plosive, plosive + nasal sonorant, plosive + lateral sonorant

1. Pronounce the following words and word combinations, observing loss of plosion in the first consonant of the cluster*. 🎧

'clip board	'sweet-talk	'cock crow	'slip case	'set back
'soap box	'side track	'book keeper	'top coat	'feed back
'step parent	at 'dawn	'back ground	'stop gap	'night pub
'deep breath	at 'dusk	'league club	'keep going	'good-bye
'sharp pain	at 'dinner	'big grief	'keep quiet	'good bargain
'herb bread	at 'times	'talk calmly	'pop culture	'great passion
'step back	about 'twelve	'look gorgeous	'sharp contrast	'sad picture

'stepdad	script	'outcome	'cheque book	asked
'tiptoe	grasped	'night club	'black ball	backed
'sceptic	crept	'night gown	'kick boxing	knocked
'lap top	stopped	'head quarters	'Big Ben	packed
'step down	peeped	'quite common	'black box	mocked
'top ten	slipped	at Christmas	'big business	locked
'keep down	dubbed	'great courage	'take pictures	cracked
a 'sharp tongue	rubbed	'bad quality	'lack patience	lagged

2. Pronounce the following words, observing nasal plosion.

'kitten	'whiten	'witness	'goodness	'statement
certain	'brighten	'fitness	'madness	a 'partment
'garden	'lighten	'fastness	'weakness	re'sentment
'sudden	'heighten	'coldness	'darkness	ex'citement
'pardon	'broaden	'sadness	'likeness	a'djustment
	'stigma	'opening	'fattening	
	'blackmail	'lightning	'widening	
	'boatman	'sickening	'frightening	
	ad'mission	'garden'ing	'thickening	
	ad'mirer	'shortening	'threatening	
'stag night	'good night	'best man	'pop music	
'trade name	'good name	'first mate	'big name	
'stock market	'first night	'white magic	'big noise	
'slot machine	'white noise	'gold medal	'big money	
'road manager	'good nature	'good morning	'black market	

3. Pronounce the following words, observing lateral plosion.

clothes	handle	'spotless	'badly
glimpse	jungle	'hopeless	'likely
plain	battle	'topless	'friendly
claim	cycle	'groundless	'hardly
blame	ramble	'endless	'rightly
plunge	sample	'reckless	'weakly

at 'large	'pot luck	It'll be 'fun.
at 'length	'good looks	It'll be 'late.
at 'last	'hot line	'Good luck.
at 'least	'top layer	'Speak louder.
'hard life	'traffic lights	'Little by 'little.

Note that in colloquial speech a glottal stop (ʔ) is pronounced in place of a plosive consonant (most typically alveolar) preceding another plosive or a sonorant (n, m, l).

Compare, e.g.:

apartment	[ə'pɑ:tmənt]	[ə'pɑ:ʔmənt]
knockdown	['nɒkdaʊn]	['nɒʔdaʊn]
nocturn(e)	['nɒktʃ:n]	['nɒʔtʃ:n]
not today	['nɒt tə'deɪ]	['nɒʔ tə'deɪ]
not now	['nɒt 'naʊ]	['nɒʔ 'naʊ]
not me	['nɒt 'mi:]	['nɒʔ 'mi:]
not clear	['nɒt 'kliə]	['nɒʔ 'kliə]
that kind	[ðæt 'kaɪnd]	[ðæʔ 'kaɪnd]
that much	[ðæt 'mʌtʃ]	[ðæʔ 'mʌtʃ]
quite late	['kwai't leɪt]	['kwaiʔ 'leɪt]
little by little	['lɪtl baɪ 'lɪtl]	['lɪʔl baɪ 'lɪʔl]
a quick look	[ə 'kwɪk 'lʊk]	[ə 'kwɪʔ 'lʊk]
good-bye	['gʊd 'baɪ]	['gʊʔ 'baɪ]
Great Britain	['greɪt 'brɪtn]	['greɪʔ 'brɪtn]

4. Act out the following conversational contexts. 🎤

- | | |
|--|--|
| 1. She didn't reply. | – Please, write to her again, then. |
| 2. I won't be able to phone you. | – Drop me a line then. |
| 3. I had to wait three hours. | – What a shame! Bad luck! |
| 4. It was most kind of you. | – I was glad to be able to help. Don't mention it. |
| 5. It's all very puzzling. | – I couldn't agree more. |
| 6. She won't be back till ten. | – Then I'll ring up later. |
| 7. You look smart in this coat. | – Does it really suit me? |
| 8. How much were you paying for the room? | – Eight pounds a week. |
| 9. Do you feel like going to the cinema? | – I'd love to. Thank you. |
| 10. Couldn't you take a day off? | – Well, it might be possible. |
| 11. I'm dreadfully sorry, but I've broken a plate. | – Oh, that doesn't matter. |
| 12. There's a talk-show at eight o'clock. | – We mustn't miss that. |
| 13. What do you think of this film? | – It's not bad. |
| 14. Let's have dinner out tonight. | – That's a good idea. Why not go for a walk first? |
| 15. What dress d'you think I'd better put on? | – Oh, I don't know. |
| 16. Seen my hat anywhere? | – What colour is it? |

■ B. Voiceless stops after “s”

1. Compare the degree of aspiration of voiceless stops in these words. 🎤

'peaceful – 'masterpiece – speed	case – 'staircase – skates
pot – 'teapot – spot	coat – to'bacco – scold

peak – 'mountain-peak – speak

pill – 'sleeping-pill – spill

tight – 'appetite – style

tale – 'detail – stale

tact – 'contact – stamp

'tutor – 'institute – 'student

cup – 'teacup – scull

kid – 'ticket – skid

'tulip – 'statue – 'stupid

test – 'protest – step

tip – 'city – stick

'tinned – 'Latin – 'stingy

2. Compare consonant clusters with 's' in these pairs of phrases. 🎧

1. This ski is broken.

This key won't get into the lock.

2. This spot is heavenly.

This pot is in the sink.

3. There are some grease spots on the shirt.

The jam is in the glass pot.

4. She's spilt coffee all down my shirt.

He takes pills to control his blood pressure.

5. He's stopped the car outside the post office.

She usually gets top marks.

6. This bread is stale.

Tell me his tale.

7. Ron's eyes sparkled with excitement.

This park is famous for its trees.

8. These steaks are underdone.

She always takes him seriously.

9. There's space for a table and two chairs

Can they keep up this pace?

10. His skin is smooth and dark.

They are his kin.

3. Act out the following conversational contexts. 🎧1. Hallo. Kitty here. Can I speak
to Peter, please?

– Sorry, but he's out.

2. Hallo. Patrick Cowel speaking.
Could I talk to Stella, please?– I'm afraid she's not here. Can you
please call back later?3. They haven't got enough time
to finish the job.

– That's no reason for not starting it.

4. You will stay a bit longer,
won't you?

– I'm sorry I can't.

5. What do you think of this place?

– Oh, it's a delightful spot.

■ C. Dental variants of alveolar consonants before the interdental [θ], [ð]

1. Pronounce the following words and phrases. 🎧

the 'seventh	'filthy	as the 'others
the 'ninth	'healthy	as the 'following
the 'tenth	'wealthy	as though 'worried
the 'eighth	'stealthy	as that 'fellow
the 'hundredth	al'though	as the 'workman
in the '40s	on the 'whole	at the 'top
in the 'morning	on the 'contrary	at the 'bottom
in the 'evening	on the 'surface	at the 'front
in the 'end	on the 'left	at the 'back

'Tell the 'truth.

'Write the 'word.

'Close the 'door.

'Open the 'brackets.

'Read the 'rule.

'Shut the 'window.

'Fill the 'gaps.

'Quite the 'opposite.

He was 'thirty yesterday.

She 'likes this 'author im'mensely.

It was 'Thursday, { 'not 'Saturday.

He 'wants this ther'mometer 'instantly.

It was 'thundering and 'storming.

He sup'ports these theo'logical 'theories.

2. Act out the following conversational contexts. 🎧

1. Can I book two seats for tomorrow night? – Would you like something in the second row?
2. I've just been promoted. – That's the best news I've heard for a long time.
3. Is there anything worth watching on another channel? – I think there's a documentary on Channel 3.
4. Excuse me, but I'm trying to find the men's. – Take the second turn on the right and go straight on.
5. Excuse me, can you tell me where South Street is, please? – Take the third turn on the left and then ask again.
6. Could the manager see me tomorrow before nine-thirty? – I'm sorry he won't be in till ten-thirty.
7. Why don't they work in the evenings? – Some of them do, I believe.
8. What time is it, please? – I suppose it's about twelve.
9. What's the matter with your brother? – I think he's been overworking.

■ D. Consonant clusters with the sonorant [r]: tr, dr, pr, fr, gr, br, θr, kr

1. Pronounce the following words and word combinations. 🎧

frown	trout	'frivol	'cricket	'privacy	'tricky	'thrifty
crowd	thrill	'freezing	'creature	'principle	'treason	'threaten
proud	trail	'fragrant	'crazy	'primitive	'traitor	'threshold
'briefcase	'greenish	'drowsy	pro'fession	Cro'atia		
'bridegroom	'grievous	'drastic	pro'motion	frust'ration		
'bribery	'grievous	'dreamless	pro'posal	tri'athlon		
'brevity	'gracious	'dreadful	prog'nosis	tri'angular		

2. Compare the following consonant junctions. 🎧

'best'reason	–	com'mit'treason	'light'rain	–	an'early'train
'late'riser	–	'Robert'tries it	'old'rugs	–	il'legal'drugs
'heat'rash	–	it's'trash	'acid'rain	–	'down the'drain
			'birth'rate	–	ne'glect'threats
			'sweep'roofs	–	'give'proofs
			'deep'wrinkles	–	'cheap'printers

The 'London-York'route – Those 'people were 'easy to re'cruit.
He 'witnessed 'panic'rising. – There was a 'fear of a 'new 'crisis.

3. Act out the following conversational contexts. 🎧

- Is it still possible to get tickets for tonight? – No, I'm afraid they're sold out.
- It was all your fault. – But it wasn't. And I can prove it.
- I'm sorry to trouble you, but could I borrow your spade? – It's no trouble. I'm not using it at the moment.
- Could you fill this prescription for me, please? – I'll do it for you straight away.
- You're quite a stranger. Where have you been travelling? – I've been a few weeks with my friend in Brussels.

- What do you think of life in France? – I still feel pretty homesick. Everything's so strange.
- What are your impressions of Greece? – It's quite different from what I expected.
- Are you sure driving is not too much trouble? – No, it won't take but a minute to drop you off.

■ E. Labialized consonants before the bilabial sonorant [w]: tw, kw, sw, dw, gw

1. Pronounce the following words and phrases. 🎧

quarrel	swan	twinkle	dwarf
quarter	swallow	twilight	dwelt
quiver	swamp	twelve	dwindle
quiet	sweat	twenty	Gwendolyn
quilt	switch	twig	Gwyneth
quite	swindle	twaddle	linguist
queer	suite	twitter	language

'Stop 'worrying	'Tony's 'wife
'Not 'once	'Swiss 'watch
'Good 'will	'Miss 'Wilson
'That 'works	'This 'weather
'Meet 'Wendy	'Please 'wait
'Last 'Wednesday	'This 'willow

2. Act out these conversational contexts. 🎧

1. Was there any difference between them? – Quite apparent, as far as I could see.
2. Quick. The kettle's boiling over. – All right, just one minute.
3. Nice and bright this morning. – Yes, quite different from the forecast.
4. It's good to see the sun again. – A big improvement on what we've had recently.
5. Hasn't he been there often? – Once or twice at the most.
6. We are sold out, I'm afraid. – Then I must try somewhere else, I suppose.
7. They are twins, aren't they? – Yes, but they're not a bit alike.
8. Could you tell me where they live? – Number twenty-four.
9. I met Wilson at Tailor's birthday party. – That was last Wednesday, wasn't it?

Unit VI CONSONANTS IN CONTACT. ABSENCE OF ASSIMILATION

A. Retaining the place of articulation of adjacent consonants [v-ð, v-w, f-w]

1. Pronounce the following word combinations and phrases. 🎧

'part of the 'time	in 'front of the 'office	
'half of the 'group	at the 'top of the 'class	
'some of them	'none of the 'students	
'neither of them	'one of the 'family	
'either of them	at the 'end of the 'street	
'both of them	at the 'bottom of the 'hill	
'most of them	'each of the 'people	
a 'piece of 'wood	'five 'whales	'give 'way
a 'glass of 'water	'twelve 'willows	be'have 'well
a 'bottle of 'wine	'half 'wasted	'save 'wildlife
'Have we 'got any /time 'left?	'Have we 'met be'fore?	

2. Act out the following conversational contexts. 🎧

- Have we got any hot water? – There must be some in one of those white jugs.
- Do you think they ought to ask Mrs. Wilson? – Certainly. I'm sure she'll give them a piece of wise advice.
- They won't have to wait long for the bus, will they? – No, I believe there's a bus every quarter of an hour.
- Why don't you go for a drive with us? – That would be very nice.
- Can we choose? – Yes, we may have what we like.
- We haven't seen much of you lately. – No, I've spent about five weeks in Vienna.

B. Retaining voiced consonants before voiceless and voiceless consonants before voiced ones*

1. Pronounce the following words, word combinations and phrases.** 🎧

'absent	'hardship	a 'big 'supper	a 'bad 'sin
'abstract	'roadside	a 'cold 'spring	a 'dead 'faint
ad'here	'kind-'hearted	a 'sad 'story	a 'love 'scene
'medicine	'old-'fashioned	a 'good 'friend	a 'side 'street

Has 'Helen 'called yet?
Did 'Susan 'help you?

Should 'Sandra be 'warned?
Could 'Philip have 'failed?

his 'study with 'pleasure
those 'children with 'patience
these 'students with 'horror

'college pro'fessor 'David's 'cousin
'Jenny's pro'posal 'George's 'photo
'Ronald's 'career 'yesterday's 'paper

I'll 'have some 'tea with you.
I 'love 'sunny 'days in Sep'tember.

He 'drives too 'fast.
There's 'sure to be a 'nother 'route.

dis'belief 'Chris 'Browning
dis'dain 'Max 'Johnson
dis'gust 'Denis 'Dickson
dis'guise 'Nick's 'bride
mis'giving 'Kate's 'diary
mis'guided 'Pat's 'garden

'not this 'time
'half the 'price
'just the 'case
'less than a 'minute
'worse than 'ever
'both the 'children

Unit VII LINKING OF WORDS IN CONNECTED SPEECH

A. Linking "r"

Pronounce the following word combinations and phrases. 🗣️

'father-in-law	a 'lecture on 'history	'dead or a 'live
'mother-in-law	a 'picture of a 'city	'sooner or 'later
'daughter and 'son	a 'teacher of 'French	'ask for a 'favour
'brother and 'sister	a 'tour of 'Scotland	'German or 'English
'father and 'mother	the 'Tower of 'London	'partner and 'colleague
after 'all	a 'matter of 'time	the 'winner of the 'race
for e'xample	a 'number of 'things	the 'leader of the 'team
for 'instance	a 'letter of com'plaint	the 'speaker of the 'Parliament
more im'portant	a 'pair of 'jeans	the 'author of the 'novel

A 'liar ought to 'have a 'good 'memory. (Quantilian)

A 'dvice is like 'snow; | the 'softer it 'falls, | the 'longer it 'dwells. (Samuel Coleridge)

B. Consonant + Vowel word junctures (CV)

Pronounce the following words, word combinations and phrases. 🗣️

an 'end	his 'aunt	'not 'always	the 'first of 'January
an 'hour	his 'uncle	'late 'autumn	the 'fourth of 'April
an 'item	he's 'older	'Good 'evening.	the 'fifth of 'March
an 'actress	she's 'ill	'Get 'out.	the 'eighth of 'August
the 'fifth of De'cember		It's 'all 'right.	
the 'seventh of No'vember		It's 'almost 'open.	
the 'ninth of Sep'tember		It's 'always 'late.	

C. Two adjacent vowels in a word and at a word boundary (VV)

1. Pronounce the following words, word combinations and phrases. 🗣️

the 'artist	to 'earn	the 'twentieth	the 'easiest	'trying
the 'actress	to 'own	the 'thirtieth	the 'earliest	'going
the 'Indian	to 'envy	the 'fortieth	the 'heaviest	en'joying
the 'earth	to 'argue	the 'fiftieth	the 'happiest	'staying
the 'only	to 'occupy	the 'sixtieth	'yellowish	'mowing
the e'leventh	to in'vent	the 'eightieth	'bluish	'chewing
'too 'ugly	'very 'often	'every 'other 'day	a 'new 'opera	
'too 'awful	'very 'interesting	'only 'eight 'hours	'very 'easy	
'too 'arrogant	'pretty 'awful	'two 'empty 'boxes	'only 'eight	

2. Read the texts observing the rules of connecting vowels and consonants within the words and at word junctions. Ⓢ

■ ■ ■

A Lawyer who was defending a man said to the court: "Your Honour, I submit that my client, Mr. Pincher, did not break into the house at all. He found the kitchen window open and merely inserted his right arm and removed a few insignificant things. Now, Mr. Pincher's arm is not himself, and I fail to see how you can punish the whole individual for an offence committed by only one of his limbs!"

The judge considered this argument for a minute, and then he replied:

"This argument is very well put. Following it logically, I sentence the defendant's arm to six year's imprisonment. Pincher can accompany it or not, as he chooses."

Pincher smiled, and with his lawyer's assistance unscrewed his artificial arm, and leaving it in the dock, briskly walked out.

■ ■ ■

George Bernard Shaw's gift of ready wit is well illustrated by the 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 a crowded house. When the curtain fell at the end of the fourth 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?"

■ D. Elision of consonants in consonant clusters.

Absence of elision

1. Pronounce the following words with three consonant clusters first in the full form and then in the form reduced by elision, dropping the sounds [t], [d] in the position between two consonants. 🎧

	<u>the full form</u> (formal speech)	<u>the form reduced by elision</u> (rapid colloquial speech)
firstly	['fɜːstli]	['fɜːsli]
mostly	['məʊstli]	['məʊsli]
strictly	['striktli]	['strikli]
handgrip	['hændɡrɪp]	['hæŋɡrɪp]
handmade	['handmeɪd]	['hænmeɪd]
landmark	['lændmɑːk]	['lænmɑːk]
mindful	['maɪndfʊl]	['maɪnfʊl]
sandbag	['sændbæg]	['sænbəɡ]
sandstone	['sændstəʊn]	['sænstəʊn]
sandstorm	['sændstɔːm]	['sænstɔːm]
bandmaster	['bændmɑːstə]	['bænməstə]
bandbox	['bændbɒks]	['bænbɒks]
handshake	['hændʃeɪk]	['hænʃeɪk]

2. Practise these pairs of words first without dropping the consonant at the word juncture, as in formal speech, and then with elision as in colloquial speech.

and here	don't know
and now	won't do
last Monday	best wishes
first novel	grand tour
cold night	wasn't sure
last chance	wouldn't mind
just pouring	couldn't go
next move	doesn't change
just wait	needn't come
world cup	the last straw

3. Practise the following word combinations. Notice that there is no elision when two identical consonants* are in contact at a word boundary. 🎧

[b][p] – [p][b]	[f][v] – [v][f]
top brass	life vest
group practice	life form
lip balm	chief values
soap powder	drive fast
web browser	save face

deep breath
keep pace
cheap pearls
job partners
top priority

[g][k] – [k][g]

dark glasses
block capitals
black gold
black comedy
take care
stock cube
lock keeper
rock climbing
weak character
quick glance
lack confidence
make comments

[dʒ][tʃ] – [tʃ][dʒ]

cottage cheese
each child
stage gestures
clench jaws
French chocolate
catch germs
large choice
orange juice
arrange championships
huge changes
switch jobs
much chance
teach juniors
beach chair
change judgements

[z][s] – [s][z]

Swiss steak
Swiss summit
famous scientist
choose safety
miss support
glass ceiling
vice squad

grave verdict
(bullet) proof vest
life values
staff vacancy
rough voices

[d][t] – [t][d]

red tape
bad debt
good day
hot dish
hard drugs
hard times
gold dust
boat train
night duty
heart disease
set targets
do not disturb

[ʒ][ʃ] – [ʃ][ʒ]

fresh sheet
foolish show
blush shamefully
beige shirt
harsh shadow
British chauvinism
Irish sheep
English ships
Polish shoes
does* she
has* she
was* she
is* she
was* short
was* sure

[ð][θ] – [θ][ð]

breath therapy
health themes
Queen Elisabeth the Second
beneath the bridge
smooth the way
with the spoon
with the friends

nervous system
cheese sandwich
loose schedule
express certainty
the witnesses' stories
as sweet as sugar

[m] – [m]

some more
from memory
slim margin
cream mask
become mild
dim moonlight
the same mistake
Prime Meridian
Prime Minister
home movie
time machine

[n] – [n]

Ben Nevis
maiden name
domain name
human nature
mean number
one night
strain nerves
gain nothing
phone number
seen nowhere
television news

[l] – [l]

full length
full lock
full lips
small letters
double life
criminal law
goal line
pale light
total lack
fertile land
laurel leaves

4. Read the following sentences with two identical consonants at a word junction. 🔊

1. Do you get much chance to travel in your job?
2. He turned the business into a success story.
3. He took a deep breath and began to sing.
4. Complete the form in block capitals.
5. The computer will show you several search choices.
6. It's best to work in rough first, and then write it out neatly.
7. Her hands were rough from hard work.

5. Compare these pairs of utterances or fragments of utterances showing the difference between doubled and single consonants at word junctures. 🔊

Let's see.

this sonnet

this summer

this song

James Smith

its soft skin

a false smile

as swift as the wind

as softly as possible

Mother's scared.

Who's seen it?

His letters said...

The bus stopped.

Let Sim see.

the sonnet

the summer

the song

Jane's myth

it softens skin

six miles

a swift wind

as often as possible

mother's care

Who's in it?

His letter said...

The bus turned.

■ E. Difficulties* of letter-sound correlation in English: 6

a) due to the presence of 'silent' consonant letters

-b, -c

bomb	[bɒm]
climb	[klaɪm]
comb	[kəʊm]
crumb	[krʌm]
debt	[det]
doubt	[daʊt]
dumb	[dʌm]
indict	[ɪn'daɪt]
indictment	[ɪn'daɪtmənt]
lamb	[læm]
limb	[lɪm]
numb	[nʌm]
plumb	[plʌm]
plumber	['plʌmə]
subtle	[sʌtl]
thumb	[θʌm]
tomb	[tu:m]

-g

benign	[bɪ'nain]
foreign	['fɔrɪn]
gnat	[næt]
gnaw	[nɔ:]
gneiss	[naɪs]
gnome	[nəʊm]
gnostic	['nɒstɪk]
gnu	[nu:]
phlegm	[flem]
reign	[rein]
slough	[slau]

-h

exhaust	[ɪg'zɔ:st]
exhibit	[ɪg'zɪbɪt]
exhilarate	[ɪg'zɪləreɪt]
exhort	[ɪg'zɔ:t]
honest	['ɒnɪst]
honour	['ɒnə]

honourable	['ɒnərəbl]
prohibition	[ˌprəʊɪ'bɪʃən]
rhyme	[raɪm]
rhythm	[rɪðm]
spaghetti	[spə'geti]
vehement	['vi:əmənt]
vehicle	['vi:ɪkl]
whale	[weɪl]
wheeze	[wi:z]
whelp	[welp]
whim	[wɪm]
whine	[waɪn]
whip	[wɪp]
whirl	[wɜ:l]
whisper	['wɪspə]
whist	[wɪst]
whistle	[wɪsl]

-gh

borough	['bʌrə]
dough	[dəʊ]
drought	[draʊt]
ghastly	['gɑ:stli]
gherkin	['gɜ:kɪn]
ghost	[gəʊst]
naughty	['nɔ:tɪ]
neigh	[nei]
neighbour	['neɪbə]
nought	[nɔ:t]
ought	[ɔ:t]
plough	[plau]
sight	[saɪt]
slaughter	['slɔ:tə]
sleigh	[sleɪ]
sough	[sau]
thorough	['θʌrə]
through	[θru:]
weight	[weɪt]

-k

knack	[næk]
knave	[neɪv]

knead	[ni:d]
knee	[ni:]
kneel	[ni:l]
knob	[nɒb]
knockout	['nɒkaʊt]
knot	[nɒt]

-l

almond	['ɑ:mənd]
almoner	['ɑ:mənə]
almonry	['ɑ:mənri]
balm	[bɑ:m]
calf	[kɑ:f]
half	[hɑ:f]
palm	[pɑ:m]
palmist	['pɑ:mɪst]
salmon	['sæmən]

-n

autumn	['ɔ:təm]
column	['kɒləm]
hymn	[hɪm]
solemn	['sɒləm]

-p

coup	[ku:]
corps	[kɔ:]
cupboard	['kʌbəd]
psalm	[sɑ:m]
psalter	['sɔ:ltə]
psychiatrist	[saɪ'kaɪətrɪst]
psychic	['saɪkɪk]
psychoanalyst	[ˌsaɪkəʊ'ænəlist]
psychologist	[saɪ'kɒlədʒɪst]
psychotherapy	[ˌsaɪkəʊ'θerəpi]
sapphire	['sæfaɪə]
receipt	[rɪ'si:t]

-w

awe	[ɔ:]
awful	['ɔ:fʊl]
awkward	['ɔ:kwəd]
awl	[ɔ:l]

knowledge	[ˈnɒlɪdʒ]
shawl	[ʃɔ:l]
whoop	[hu:p]
withdrawal	[wɪðˈdrɔ:əl]
wrath	[rɔ:θ]
wren	[ren]
wretched	[ˈretʃɪd]
wrinkle	[rɪŋkl]
wrist	[rɪst]
wry	[raɪ]

due to special rules of pronouncing a letter combination in words of foreign origin

ph – [f]

catastrophe	[kəˈtæstrəfi]
cenotaph	[ˈsenətɑ:f]
epitaph	[ˈepɪtɑ:f]
oscillograph	[ɒˈsɪləgrɑ:f]
phalanx	[ˈfælæŋks]
Pharaoh	[ˈfeərəʊ]
pharynx	[ˈfærɪŋks]
phonograph	[ˈfəʊnəgrɑ:f]
phonology	[fəˈnɒlədʒɪ]
photograph	[ˈfəʊtəgrɑ:f]
phrase	[freɪz]
philosophy	[fɪˈlɒsəfi]
physics	[ˈfɪzɪks]
prophecy	[ˈprɒfəsi]
spectrograph	[ˈspektrəʊgrɑ:f]
spheric	[ˈsferɪk]
sphinx	[sfɪŋks]
telegraph	[ˈtelɪgrɑ:f]
triumph	[ˈtraɪəmf]
trophy	[ˈtrəʊfi]

gh – [f]

cough	[kɒf]
rough	[rʌf]
slough	[slʌf]
tough	[tʌf]
trough	[trɒf]

th – [t]

Anthony	['æntəni]
Goethe	['gɜ:tə]
Thailand	['taɪlənd]
thaler	['tɑ:lə]
Thames	[temz]
Thomas	['tɒməs]
Thomson	['tɒmsən]
thyme	[taɪm]

sch – [sk]

schema	['ski:mə]
schematic	[skɪ'mætɪk]
scherzo	['skeɪtsəʊ]
schizophrenia	[ʃkɪtsəʊ'fri:nɪə]
scholar	['skɒlə]
scholarship	['skɒləʃɪp]
schooner	['sku:nə]

gu – [g]

guarantee	[gæ'rən'ti:]
guard	[gɑ:d]
guest	[gest]
guide	[gaɪd]
guild	[gɪld]
guilt	[gɪlt]
guinea	['gi:nɪ]
Guinness	['gi:nɪs, gi'nes]
guitar	[gr'tɑ:]

qu – [kw]

equal	['i:kwəl]
equation	[r'kweɪʒən]
quantity	['kwɒntəti]
quarter	['kwɔ:tə]
query	['kwɪəri]
quill	[kwɪl]
quilt	[kwɪlt]
quire	['kwaɪə]
quiver	['kwɪvə]
quizzical	['kwɪzɪkəl]
quotation	[kwəʊ'teɪʃən]

quote	['kwəʊt]
tranquil	['træŋkwɪl]

ch – [k]

chaos	['keɪs]
chemist	['kemɪst]
Cheops	['ki:ɒps]
chimera	[kaɪ'mɪərə]
chloride	['klɔ:raɪd]
cholera	['kɒləərə]
cholesterol	[kə'lestərɒl]
chord	[kɔ:d]
Christmas	['krɪsməs]
chrysanthemum	[krɪ'sænθəməm]
echo	['ekəʊ]
malachite	['mæləkait]
monarchy	['mɒnəkɪ]
orchid	['ɔ:kɪd]
stomach	['stʌmək]

ch – [ʃ]

attaché	[ə'tæʃeɪ]
champagne	[ʃæm'peɪn]
chandelier	[ʃændə'liə]
chaperon	[ʃæpərəʊn]
charade	[ʃə'ra:d]
Charlotte	[ʃɑ:lət]
chauffeur	[ʃəʊfə]
chef	[ʃef]
chemise	[ʃə'mi:z]
chenille	[ʃə'ni:l]
chic	[ʃɪk]
chiffon	[ʃɪfɒn]
chignon	[ʃi:ŋʒɔ:ŋ]
cliché	['kli:ʃeɪ]

gue – [g]

intrigue	[ɪn'tri:g]
league	[li:g]
morgue	[mɔ:g]
plague	[pleɪg]
vague	[veɪg]

que – [k]

cheque	[tʃek]
clique	[kli:k]
mosque	[mɒsk]
physique	[fɪ'zi:k]
picturesque	[ˌpɪktʃə'resk]
pique	[pi:k]
plaque	[plɑ:k]
toque	[təʊk]
torque	[tɔ:k]
unique	[ju:'ni:k]

c) due to the similarity of spelling or the same spelling of different words

abjection	[æb'dʒekʃən]	–	objection	[əb'dʒekʃən]
absolute	[ˈæbsəlu:t]	–	obsolete	[ˈɒbsəli:t]
accede	[æk'si:d]	–	exceed	[ɪk'si:d]
accept	[ək'sept]	–	except	[ɪk'sept]
affect	[ə'fekt]	–	effect	[ɪ'fekt]
aggression	[ə'ɡreʃən]	–	egression	[i:'greʃən]
aliment	[ˈælimənt]	–	element	[ˈelimənt]
allude	[ə'lu:d]	–	elude	[ɪ'lu:d]
amend	[ə'mend]	–	emend	[ɪ'mend]
annunciation	[ˌənʌnsɪ'eɪʃən]	–	enunciation	[ɪnʌnsɪ'eɪʃən]
anterior	[æn'tɪərɪə]	–	interior	[ɪn'tɪərɪə]
apologue	[ˈæpələʊg]	–	epilogue	[ˈepɪləʊg]
apposite	[ˈæpəzɪt]	–	opposite	[ˈɒpəzɪt]
bazaar	[bə'zɑ:]	–	bizarre	[bɪ'zɑ:]
competent	[ˈkɒmpɪtənt]	–	competitive	[kəm'petɪtɪv]
conscious	[ˈkɒnʃəs]	–	conscience	[ˈkɒnʃəns]
corps	[kɔ:]	–	corpse	[kɔ:ps]
endue	[ɪn'dju:]	–	endure	[ɪn'djʊə]
enervation	[ɛnɜ:'veɪʃən]	–	innovation	[ɪnə'veɪʃən]
excerpt	[ˈeksɜ:pt]	–	except	[ɪk'sept]
lassitude	[ˈlæsɪtju:d]	–	latitude	[ˈlætɪtju:d]
minute	[ˈmɪnɪt]	–	minute	[maɪ'nju:t]
occident	[ˈɒksɪdənt]	–	accident	[ˈæksɪdənt]
permeable	[ˈpɜ:mɪəbl]	–	preamble	[ˈpri:'æmbəl]
prayer	[ˈpreə]	–	prayer	[ˈpreɪə]
predecease	[ˌpri:drɪ'si:s]	–	predecessor	[ˌpri:drɪ'sesə]
proceed	[prə'si:d]	–	precede	[ˌpri:'si:d]
purslane	[ˈpɜ:slɪn]	–	porcelain	[ˈpɔ:səlɪn]

d) due to the reduplication of a consonant letter in a word

Note that double consonant letters are always pronounced as *one sound* when they belong to one *root morpheme* whereas they correspond to a cluster of *two identical sounds* at a juncture of two root-morphemes. In most of the *morphemic junctures* a doubled letter is pronounced as *one sound*. *Two consonants*, however, are typically retained in words with the negative prefix *un-* and the suffixes *-ness*, *-less*.

1. Doubled letter – one sound

mm – [m]

dilemma	[dɪ'lemə]
dummy	['dʌmɪ]
immediate	[ɪ'mi:diət]
immense	[ɪ'mens]
immoral	[ɪ'mɒrəl]
mammoth	['mæməθ]
mummy	['mʌmɪ]
noncommittal	[nɒnkə'mɪtl]
symmetric	[sɪ'metrɪk]
yummy	['jʌmɪ]

nn – [n]

bunny	['bʌnɪ]
cannot	['kænɒt]
dinner	['dɪnə]
innavigable	[ɪ'nævɪgəbl]
innocent	['ɪnəsənt]
penny	['penɪ]
perennial	[pə'reniəl]
pinnacle	['pɪnəkəl]
runner	['rʌnə]
sunny	['sʌnɪ]

ll – [l]

allege	[ə'ledʒ]
allegiance	[ə'li:dʒəns]
alleviate	[ə'li:vɪət]
ally	['ælaɪ]
ballet	['bæleɪ]
bully	['bʊli]
collaborate	[kə'læbəreɪt]
illegal	['ɪli:gəl]
miscellaneous	[mɪsə'leɪniəs]

usually	['ju:ʒʊəli]
vacillate	['væsɪleɪt]
valley	['væli]
villain	['vɪlən]

ss – [s]

assertive	[ə'sɜ:tɪv]
assessment	[ə'sesmənt]
chassis	['ʃæsi] pl. ['ʃæsi:z]
colossal	[kə'lɒsəl]
incessant	[ɪn'sesənt]
massive	['mæsɪv]
missis	['mɪsɪz]

pp – [p]

appalling	[ə'pɔ:lɪŋ]
apparent	[ə'pærənt]
appetite	['æpɪtaɪt]
disappear	[dɪsə'piə]
happiness	['hæpɪnəs]
pepper	['pepə]
shopping	['ʃɒpɪŋ]
supper	['sʌpə]

tt – [t]

admittance	[əd'mɪtəns]
attorney	[ə'tɜ:nɪ]
batter	['bætə]
letter	['letə]
regrettable	[rɪ'ɡretəbl]
remittance	[rɪ'mɪtəns]
setting	['setɪŋ]

cc – [k]

accompany	[ə'kʌmpəni]
accomplish	[ə'kʌmplɪʃ]
accordance	[ə'kɔ:dəns]
account	[ə'kaʊnt]
occasion	[ə'keɪʒən]
occlusive	[ə'klu:sɪv]
occultism	['ɒkəltɪzəm]
occurrence	[ə'kʌrəns]
occupy	['ɒkjʊpaɪ]

rr – [r]

aberrant	[ˈæbəɾənt]
erratic	[ɪˈrætɪk]
erroneous	[ɪˈrəʊniəs]
error	[ˈerə]
irrational	[ɪˈræʃənəl]
irregular	[ɪˈregjʊlə]
irrelevant	[ɪˈreləvənt]
referral	[rɪˈfɜːrəl]
unerring	[ʌnˈɜːrɪŋ]

2. Doubled letter – two sounds**mm – [mm]**

film-maker	[ˈfɪlmˌmeɪkə]
homemade	[ˌhəʊmˈmeɪd]
homemaker	[ˌhəʊmˈmeɪkə]
roommate	[ˈruːmˌmeɪt]

nn – [n]

cleanness	[ˈkliːnnəs]
penknife	[ˈpenˌnaɪf]
unnamed	[ʌnˈneɪmd]
unnatural	[ʌnˈnætʃərəl]
unnoticeable	[ʌnˈnəʊtɪsəbl]
unnumbered	[ʌnˈnʌmbəd]

ll – [l]

candlelight	[ˈkændlˌlaɪt]
candle-lit	[ˈkændlˌlɪt]
soulless	[ˈsəʊlləs]
still life	[ˌstɪlˈlaɪf]
tableland	[ˈteɪblˌlənd]
table-leg	[ˈteɪblˌleg]

ss – [s]

close-season	[ˈkləʊsˌsiːzn]
close-set	[ˌkləʊsˈset]
cross-section	[ˈkrɒsˌsekʃən]
cross-stitch	[ˈkrɒsˌstɪtʃ]
dissatisfy	[dɪsˈsætɪsfai]
dress-circle	[ˈdresˌsɜːkl]
grass-snake	[ˈgrɑːsˌneɪk]

goose-step	[ˈguːsˌstep]
misspell	[mɪsˈspel]
misspend	[mɪsˈspend]

pp – [pp]

lamp-post	[ˈlæmpˌpəʊst]
soup-plate	[ˈsuːpˌpleɪt]
stepparent	[ˈstepˌpeərənt]

tt – [tt]

cart-track	[ˈkɑːtˌtræk]
nighttime	[ˈnaɪtˌtaɪm]
part-time	[ˈpɑːtˌtaɪm]
short-tempered	[ˈʃɔːtˌtempəd]
short-term	[ˈʃɔːtˌtɜːm]
sweet-talk	[ˈswiːtˌtɔːk]

dd – [dd]

god-daughter	[ˈɡɒdˌdɔːtə]
gold-digger	[ˈɡəʊldˌdɪɡə]
gold-dust	[ˈɡəʊldˌdʌst]
midday	[ˈmɪdˌdeɪ]
sword-dance	[ˈsɔːdˌdɑːns]

kk, kc – [k]

blackcap	[ˈblækˌkæp]
black-cock	[ˈblækˌkɒk]
black-currant	[ˌblækˈkʌrənt]
bookcase	[ˈbʊkˌkeɪs]
bookkeeper	[ˈbʊkˌkiːpə]
cock-crow	[ˈkɒkˌkrəʊ]

INTONATION AND ITS FUNCTIONS

Ear-Training

I. Practise the following utterances. Note that the difference in the communicative type of the utterances in each pair is expressed by intonation.

- | | |
|---|---|
| 1. You 'know the ,road.
You 'know the 'road? | 2. It is 'simple to ,sign a ,new ,contract.
It is 'simple to 'sign a 'new 'contract? |
| 3. The 'train is 'more ex'pensive than the 'coach.
The 'train is 'more ex'pensive than the 'coach? | |
| 4. She is 'easy to 'deal with.
She is 'easy to 'deal with? | 5. He 'says he 'likes it.
He 'says he 'likes it? |

II. Note that the difference in the modal-attitudinal meaning of the utterances in each pair depends on intonation.

- | | |
|--|---|
| 1. I won't have it any ,more, 'thanks.
I 'won't have it any 'more, 'thanks. | 2. 'Please 'let me 'have them.
'Please ,let me ,have them. |
| 3. I've al'ready 'got some.
I've al'ready ,got some. | 4. ,Sorry, 'sir.
'Sorry, 'sir. |

III. Note the difference in the information point of the utterances in each pair.

- | |
|---|
| 1. The 'hospital 'needs 'three 'thousand 'dollars for 'new e'quipment.
The 'hospital 'needs 'three 'thousand 'dollars for ,new e'quipment. |
| 2. There's 'hardly any 'reason for his resignation.
There's 'hardly any 'reason for his resig'nation. |
| 3. The 'train to 'York was 'cancelled ,yesterday.
The 'train to 'York was ,cancelled ,yesterday. |

4. Some 'speakers \bored us.
Some \speakers ,bored us.
5. 'Don't 'tell the 'teacher I was \late.
'Don't 'tell the \teacher I was ,late.
6. They 'hired 'new 'emplo'yees on ,Friday.
They 'hired 'new emplo'yees on \Friday.

IV. Note that the difference in the syntactic and semantic meaning of the following utterances depends on intonation division.

1. Mary said | her sister was very good at cooking.
Mary | said her sister | is very good at cooking.
2. Mr. Johnson said | his student was very intelligent.
Mr. Johnson | said his student | was very intelligent.
3. My grandmother said | Isabel used to like dancing.
My grandmother | said Isabel | used to like dancing.
4. The students| who lived out of town | protested.
The students who lived out of town | protested.
5. My brother | who is a doctor | came to visit us.
My brother who is a doctor | came to visit us.
6. She washed | and brushed her hair.
She washed and brushed her hair.
7. One of the children | said the teacher | looks after the books.
One of the children said | the teacher looked after the books.
8. Shall we say Monday or Tuesday?
Shall we say Monday | or Tuesday?

Auditory Self-Check

Listen to the following text. Put down two vertical bars at the end of an utterance and one vertical bar at the end of a part of an utterance. Identify the prosodic features which helped you to perceive the boundaries between utterances and their parts.

...It was a pity Celia couldn't understand because he did want her to they'd been together for a long time and he loved her they'd practically gone through school together and he would miss her a lot still he had to go and with his cases booked through it was settled not that he hadn't made up his mind but still it was a pity about the gang coming tonight he wanted to be alone to think to try to remember what home was like after all seven years was a long time and he'd only received a dozen letters or so in all that time...

(from "The Path of Thunder" by P. Abrahams)

Additional Practice in Reading and Memory Work

Conversation

■ A. Good English ☺

- 'Your English is very good. You've been to England, I suppose.
- 'No, I haven't. I learned English in Moscow only.
- 'Did you really? 'You must be gifted for languages.
- 'It's very kind of you to say so, but I don't think myself I am.
- In fact, so far I haven't come across many foreigners, speaking better English than you do.
- Well, I have, but thank you all the same.
- 'What surprises me is that you have such a correct pronunciation.
- Well, with modern equipment today it's not very difficult.
- 'Oh yes, that's all very well, but even so learning a language is a hard job.
- I couldn't agree more. Quite a number of people lose heart and give it up.

■ B. ☺

- G: But, Wayne, I keep telling you, there's a rule...
- W: I know there's a rule for everything but I don't know the rule for this sentence "I have my hair cut for 50 pence".
- G: The structure "to have something done" is often called "causative have".
- W: Causative have?!
- G: ...but I prefer to call this structure the "service passive". Think about all the services that we have done for us – that we pay for. Wayne, for instance – why do you go to the barber?
- W: To have my hair cut of course.
- G: And what do you have done... at a garage for instance?
- W: I... I have my car repaired.
- G: And at a dry cleaner's?
- W: I have my suit cleaned. Great, well it's just about the end of the programme. I'd just like to say...
- G: Wait a minute, Wayne. Wait a minute. I haven't finished. More exercises.
- W: More?
- G: I want you at home to change these sentences from an active construction into a service passive – to have something done. Now, here's an example. A boy delivers my newspaper... Wayne, change that sentence using a service passive.
- W: I... I have my newspaper delivered.
- G: Excellent, Wayne, and in the past tense – how would you say that sentence?
- W: I had my newspaper delivered.
- G: Correct. I had my newspaper delivered. A man delivers my milk. Change that sentence using a service passive.
- W: I have my milk delivered. I think you should rename this structure 'the rich man's passive'.

Prose

■ A. ❷

1. Sunflowers

When Polly left school, she had no idea what she wanted to do. A friend of hers, who was a year older, and whose name was Josephine, was at art college, and she persuaded Polly to join her there.

Polly's father worked in a factory, and her mother worked in a shop. They were saving their money to buy their own house, and they had hoped that Polly would start earning too as soon as she left school, so when she told them that she wanted to go to art college, she expected them to have objections. But in fact they had none.

"You'll have to find some kind of a job to pay for your college," Polly's mother warned her. "Your father and I will be very happy to keep you at home, but we have no money for your college course, and none for paints and all the other things you'll need."

"Thank you very much," Polly answered. "I'm really very grateful to you both. And there's no problem about getting a job; the head of the art college has offered me one in their library."

After a few months, Polly's parents felt really proud that their daughter was going to college, especially when she brought home some of the things she had painted, for which she had received high praise from her teachers.

Polly sometimes went to museums to see paintings by famous artists, and one day she said to her parents, "Why don't you come to a museum with me one day? Then I can tell you all about the paintings and you can see the kinds of things I'm trying to do myself."

Polly's mother was free on Thursday afternoons and on Saturdays, but her father sometimes had to work on those days. They waited until one Saturday when he didn't have to work, and then they all went off to the museum that Polly had chosen.

She showed her parents some famous paintings, and then they came to one that they recognized.

"This," Polly said, pointing to it, "is Van Gogh's 'Sunflowers'."

"What cheek!" her father answered. "He's copied the picture we've had in our hall for the last ten years!"

(from a book of stories)

2. ②

'Jim 'lived with his 'parents | 'until he was 'twenty-one 'years 'old, | and 'then he 'got a 'job in the 'office | of a 'big 'factory { in a'noth'er 'town, | so he 'left home. He found a 'comfortable little 'flat { which had 'two 'rooms, | a 'small 'kitchen { and a 'bathroom, | and he 'lived there | on his 'own.

At 'first | 'he 'cleaned it him'self, | but he did 'not 'want { to 'have to go 'on 'doing this, | so he de'termined | to 'find 'someone 'else { to 'do it in'stead of him. He 'asked a 'lot of his 'fellow 'workers | at the 'factory { what they 'did about this, | and at 'last | one of the >men said, { "Oh, Mrs. 'Roper 'comes and 'cleans my flat 'regularly. She 'washes the 'dishes, { 'irons my 'shirts { and 'keeps the 'place 'neat and 'tidy and 'so on. I'll intro'duce her to you, { if you 'like. She's a 'charming old 'lady. She 'does her 'best, | but she 'hasn't 'got much 'energy."

"Well, { you'd 'better 'ask her | to 'come and 'see me, please," Jim 'answered. So the 'next >evening { Mrs. 'Roper 'came to 'see him, | and she 'agreed with 'pleasure { to 'come to his 'flat { 'every 'morning for an 'hour.

'After she had been 'working for /Jim | for 'two 'weeks, | he 'looked at the 'mirror { in his 'bedroom | and 'thought, "'That >mirror | 'looks 'very 'dusty. Mrs. 'Roper's for'gotten to ^clean it. I can 'write on it with my 'finger." He 'wrote a 'message in the 'dust: "I'm 'coughing { whe'never I 'breathe | because 'everything | in 'this 'room { is "very 'dusty."

He 'came 'home { at '7 o'clock | that 'evening, | and 'when he had 'eaten his 'supper, | he 'went into his 'bedroom { and 'looked at the 'mirror. "That 'silly 'woman { 'still 'hasn't ^cleaned it!" he 'said to himself. "'All it 'needs is a 'cloth!"

But 'then | he 'bent 'down { and 'saw a 'bottle { in 'front of the 'mirror. "I 'didn't put that 'bottle 'there," he 'thought. "Mrs. 'Roper must have 'left it." He 'picked the 'bottle 'up | and 'looked at it 'carefully.

"She's 'written some 'words on it," he 'said to himself. He 'read the 'words. They >were: { "Cough 'medicine."

(from a book of stories)

■ B.

Ross Regan's bedroom is his life. Not only has he got his own sound system, television and computer, he's also getting his own shower so that he doesn't have to queue for the bathroom. At the age of sixteen Ross gets an allowance of 30 pounds a month from his parents and as part of this arrangement he has to tidy his room. "I wish I didn't have to do this but I can't. If I had a bigger allowance, I'd pay to have my room cleaned once a month," says Ross. If Ross does other household jobs, such as cutting the grass in the garden and cleaning his parents' car, he gets extra money from his parents.

According to a study which compared young people's attitudes in Britain with those in nine other countries, Ross is typical of many British teenagers

today. The results of the study show that they are often more materialistic than those in many other countries. Many British teenagers consider electrical goods in their bedrooms to be a necessity rather than a luxury. Ross, for instance, has a computer on which he plays computer games. "If I didn't have my television and my games, I'd die of boredom," says Ross.

Lucy, another sixteen-year-old student at the same school as Ross, can spend 80 pounds on a pair of designer jeans or 30 pounds to have her hair cut. "I wouldn't go to a party unless I have something new to wear. I only wear designer clothes," says Lucy.

The study shows that materialism has had an unfavourable influence on the attitudes of British teenagers. It's more important for them to wear the right clothes and to have the latest things than to show a kind nature and to do good deeds. The study showed that boys, for example, often feared that they would be laughed at by other boys if they admitted to doing good deeds, such as work with charities.

Some schools are recognizing that materialism sometimes leads to bad behaviour, and are trying to find ways of rewarding students for responsible behaviour. Whether this will be successful remains to be seen.

(from a magazine article)

Poetry

To Autumn ☺

by John Keats
(1795–1821)

'Season of 'mists { and 'mellow 'fruitfulness!
'Close ^'bosom-|friend | of the maturing \sun;
'Con'spiring ,with him | 'how to 'load and 'bless
'With >fruit { the >vines that 'round the 'thatch-eaves \run;
'Where are the 'songs of 'Spring? 'Ay, { 'where 'are they?
'Think \not of ,them, { -thou 'hast 'thy 'music \too, -
'While 'barred 'clouds >bloom | the 'soft-dying >day,
'And 'touch the 'stubble->plains { with 'rosy >hue;
'>Then | in a 'wailful \choir { the 'small 'gnats \mourn
'Among the 'river \sallows, | borne a ,loft
'Or \sinking | as the 'light ,wind { >lives or \dies;

And 'full-grown \lambs { 'loud \bleat from |hilly \bourn;
'Hedge-,crickets \sing; | and >now { with \treble ,soft
'The ^'redbreast | \whistles | from a 'garden-\croft;
'And 'gathering >swallows { \twitter { in the \skies.

I. Words always weak in an unstressed position

word	strong form	weak forms**	examples
the	ði:	ði (before a vowel) ðə (before a consonant)	'Exercise can sup'press the 'appetite. It's the 'last 'train to 'Brooklyn.
a	æ	ə	It's 'doing him a 'lot of 'good.
an	æn	ən	I 'saw him 'half an 'hour ago.
as	æz	əz	He's 'started a 'new 'job as a 'manager.
and	ænd	ənd, ən, n	Sometimes I ,do { and 'sometimes I 'don't.
but	bət	bət	But I 'can't 'find it.
than	ðæn	ðən	We ,need 'more than 'that, I'm afraid.
that (not demonstrative)	ðæt	ðət	'Not that she 'noticed ,anything.
he	hi:	hi-, hi	He ,sells 'millions of 'records every year.
she	ʃi:	ʃi-, ʃi	She did 'not 'seem to 'hear me.
you	ju:	ju-, ju	I'm 'going to 'take you to 'lunch.
me	mi:	mi-, mi	He 'looked at me re'proachfully.
her	hɜ:	hɜ-, hə	The 'blood 'left her 'cheeks ,suddenly.
us	əs	əs, s	They 'took us 'home in their 'car.
them	ðem	ðəm	I've 'just 'sent them a 'note.
there (indefinite pronoun)	ðeə(r)	ðə(r)	a) Have we any candles? – I 'think there's one in the 'box. b) Is there a computer in the office? – I ,think there 'is one.

Words which can be both weak and strong in an unstressed position

a) weak form (in initial and mid position)

b) strong form (in final position in an utterance/intonation-group)

word	strong form	weak forms	examples
am	æm	əm, m	a) I am 'ready to 'start. b) Is 'anyone 'ready? – 'I am .
are	ɑ:(r)	ɑ', ə(r)	a) Are you 'thinking of 'driving to 'work to'day? b) 'Who is to 'blame for it? – 'They are .
was	wɒz	wəz	a) 'One was e'nough, he said. b) Who was sup'posed to be 'coming? – My 'daughter was .
were	wɜ:(r)	wə(r)	a) He 'wished he were 'younger. b) Who was among the speakers at the conference? – Mr 'Williams and Mr 'Jordan were .
would	wʊd	wəd, d	a) He would ask the 'most 'stupid 'questions. b) Would 'you have noticed it? – I'm 'sure I would .
be	bi:	bi', bi	a) She 'never 'thought she'd be a 'movie star. b) 'Nobody 'seems to be 'pleased. – 'Who 'would be ?
shall	ʃæl	ʃəl, ʃl, l	a) Whatever shall I 'do? b) Who will pay for the pizza? – 'I shall .
should	ʃʊd	ʃəd, ʃd, d	a) I 'don't 'see why you should 'feel so 'strongly about it. b) Who should have warned you? – I think Mr 'Robertson should .
have	hæv	həv, əv, v	a) They say they have 'met those 'people be'fore. b) Have 'any of them 'seen the 'thief? – 'Bill and 'Dan have .
has	hæz	həz, əz, z	a) He has 'never been to a 'car 'rally. b) Has 'anyone called? – Ms 'Johnson has .
had	həd	həd, əd, d	a) He said he had 'quite for'gotten about it. b) 'Have you 'paid the 'gas bill? – I thought 'you had .
do	du:	du: (before a vowel) də (before a consonant) d (before j)	a) I like 'chocolate. – 'So do 'I. a) You do 'not have to 'go there.
does	dəz	dəz	a) 'How do you 'like it? b) She 'meets 'lots 'more 'people than 'I do . a) 'What does it 'mean? b) 'Who 'knows their ad'dress? – 'Everybody does .
must	mʌst	mʌst, məs	a) I must 'answer to'day. b) If 'they 'can't do it, { 'we must .
can	kæn	kən	a) Can I 'have another 'biscuit? b) Can any of you drive? – 'I can .

could	kʊd	kəd	a) Could you 'mend this for me, 'please? b) Could 'anyone 'help me here? Perhaps 'I could .
some (partitive)	səm	səm	a) 'Would you 'like some 'more 'salad?
at	æt	ət	b) I 'think I'll 'have some .
from	fɹəm	fɹəm	a) He 'looked 'up at the 'stars. b) I 'wonder what he is 'laughing at .
for	fɔ:(r)	fə(r)	a) 'How 'far is it from here? b) 'Where does he 'come from ?
of	ɒv	əv	a) They 'sent for the 'doctor. b) The 'doctor has 'just been 'sent for .
to	tʊ:	tʊ (before a vowel) tə (before a consonant)	a) It'll 'take you a 'quarter of an 'hour. b) 'What's it 'made of ? a) He 'waved to 'all of us a'round him. No one objected to his pro'posal. b) He was the 'only one she could 'talk to .

III. Words always strong in an unstressed position

part of speech	word	strong form	examples
prepositions	on off in	ɒn ɒf ɪn	'No 'room on ,top, { 'in'side 'only. 'Switch 'off the 'light, please. We 'went 'home in 'silence.
indefinite pronouns	some (in the meaning of 'certain') one most*	səm wʌn məʊst	He's 'gone on some 'trip, I believe. The 'train was 'crowded, so we de'cided to 'catch a 'later one . One 'bought to ob'serve the ac'cepted 'rules of po'liteness. 'That was a most il'luminating 'lecture, Professor 'Jordan.
demonstrative pronouns	this that these those each	ðɪs ðæt ði:z ðəʊz i:tʃ	This 'dress 'suits you 'best, I 'think. 'Later that ,day { the 'news was 'broadcast on T'V. I 'think I'll 'buy these 'black 'leather ,shoes. 'Where did you 'find those 'cups? I've been looking for some cups just like that. They were 'holding each 'other's 'hands.
interrogative & exclama- tory pronouns	how (in how long, how much, etc).	haʊ	How 'long have you been 'doing this 'job, Bob? How 'lovely the 'weather is to,day! How 'many of you are 'going on this 'trip? What 'nasty 'weather we are 'having to,day!

conjunctions	when	wen	I went there when I was 'sixteen.
	what	wɒt	Can you tell me what 'days you're /free?
	where	weə(r)	That's just what I was 'thinking about.
	why	wai	I asked him where he was 'staying.
	how	haʊ	We all 'wondered why he had 'changed his 'mind.
adverbs	though	ðəʊ	He 'asked why I had 'given it 'up.
	so	səʊ	It was a'mazing how he 'managed it by him'self.
			'Odd though it may seem, I 'actually en'joy 'housework.
			Though he was 'only 'twelve, he 'ran 'faster 'than tall the 'kids in the 'school.
			There was 'no 'food in the 'house, so we 'rang 'up for a 'pizza.
main verbs	then	ðen	'Well then , I 'let's 'do it a'gain.
	there	ðeə(r)	Let's 'go there some 'other time.
	so	səʊ	'Why should 'life be so 'complicated?
	have	hæv	We 'seldom have * 'time.
	has	hæz	He has 'too 'much 'energy.
	had	həd	I've had a 'lot of 'practice.
	do	du:	'I do the 'cooking and 'Brian does the 'cleaning.
	does	dəz	He 'always does his 'best.
	is	ɪz	She is to ap'pear in the 'court 'next month.
	are	ɑ:(r)	They are 'now in the 'sitting-room.

Ear-Training

1. Compare the degree of prominence of different words in each utterance. Think of the reason why some of the words are non-prominent. Point out the changes in the pronunciation of non-prominent words.

1. But it ap'peared to be a 'matter of 'pride.
2. If you 'need anything I 'don't 'hesitate to 'call my 'service.
3. But 'are you 'sure I 'shan't be in the 'way?
4. 'When you are 'tired of 'London, I 'go down to the 'sea for a 'week or a 'fortnight.
5. Your 'morning 'coffee can 'give you as 'much 'energy as a 'thirty-minute 'nap.
6. He 'could be in the 'manager's 'office.
7. You 'don't need to 'look up his 'phone 'number.
8. Could you 'send the 'samples to my 'office, 'please?
9. Is the re'sult of the 'action vi'sible?
10. I had my 'party 'catered 'for by a pro'fessional.

III. Compare the degree of prominence of personal and possessive pronouns in these situations.

1. a) – I 'want this 'parcel to be sent to,morrow.
– I'll 'do it.
- b) – 'Who will 'send this 'parcel to,morrow?
– 'I'll do it.
2. a) – 'What is it you are 'holding in your 'hand?
– It's my 'key.
- b) – Oh, 'here is my key. I've been 'looking for it 'everywhere.
– 'No, it's 'my key. 'Yours is in the 'door.

IV. Explain the difference in the stressing of the words *one*, *street*, *most* in these contexts.

1. a) Of 'these sug,gestions { only 'one or 'two are ac,ceptable.
- b) The 'last question { was a 'difficult one to answer, |,wasn't it?
2. a) It was the 'most im'portant dis'covery.
- b) The 'trading re,sults { show a most en'couraging 'trend.
3. a) They 'walked 'slowly down the 'street.
- b) I 'bought it in a 'shop in the 'High Street.

V. State what rules of English utterance-stress are illustrated in each case.

1. You must 'have your 'chest 'X-rayed.
2. It's im'perative that I 'talk to her.
3. 'Where do you 'live? – 'I live in 'Baker ,Street.
4. I'd 'like to 'buy a 'hat. 'Will you 'show me that 'yellow one?
5. 'What are you 'dreaming of?
6. 'Can you ex'plain to me what you ,mean?
7. There 'used to be 'four 'cinemas in the ,town.
8. 'What 'courses would you ,like to ,take? – 'Any 'course that you 'recom'mend will do.
9. The 'band have 'just had their 'single re,recorded.
10. They could 'hire a ,gardener, | but they pre'fer to do the 'work them'selves.

Auditory Self-Check

1.

- Cheers!
- Cheers, Sue! Well, what's the news then? How is everybody? I suppose old Arthur's still there. Still trying to keep everyone in order.
- Oh, yeah. He'll go on forever. Nothing changes for Arthur. Or if it does, he doesn't notice. You remember that friend of his, though, the guy who came from Liverpool... He always came on Fridays, and nobody quite knew why.
- Oh, that tall guy, yeah, had an old Bentley or something, didn't he?

2.

- Could you make up this prescription for me, please?
- I'll do it for you straight away.
- By the way, what do you suggest for sunburn?
- This ointment should clear up the trouble.

3. Proverbs and Sayings

A man's as old as he feels, and a woman's as old as she looks.

Who chatters to you, will chatter of you.

If a man deceives me once, shame on him; if he deceives me twice, shame on me.

Additional Practice in Reading and Memory Work

Conversation

■ A. 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 as'leep in the 'chair. He'd been 'writing reports 'all 'day >long { 'and he was 'too worn 'out | to 'go out a'gain, | 'so we 'gave the 'lesson a 'miss.

Betty 'You've 'missed quite a ^lot of 'lessons lately, | ^haven't you? Are you 'losing your en'thusiasm?

Joan >Yes, { 'I'm a'fraid 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 as'sure 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 en'joy it | 'im'mensely.

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

(from "Intermediate English Course" by D. Ware)

■ B.

Tom: What kind of school did you go to, Ann?

Ann: Well, I... went to a state primary school and then to a private secondary school.

Tom: So... which do you think is better?

Ann: Actually, I prefer private schools because of the smaller classes... and usually you have a wider choice of subjects.

Tom: Yeah, I suppose that's true.

Ann: And then there are usually better sports facilities. For example, the school I went to had a swimming-pool and a huge gym.

Tom: Yeah... well, the state school I went to had great sports facilities. Besides, private schools are really expensive.

Ann: Yeah, but I think they're worth it.

Tom: I don't know. I think you have to judge every school individually, whether it's state or private.

Prose

■ A. Paperwork

My 'earliest \memories \{ are of \paper. I can 'see my \grandmother \{ 'sitting at the 'table she \used for a \desk, | a \dining-table \{ 'made to 'seat \twelve, | with her \scrapbook be'fore her \{ and the \scissors \{ in her \hand. She 'called it 'her re'search. For \years \{ 'three \newspapers \{ 'came into that \house \{ "every \day | and 'each \week \{ 'half a \dozen \magaz'ines \{ and 'peri'odicals. She was a 'diligent \corres'pondent. Her \post \{ was \large | and she 'wrote at 'least 'one \letter \{ 'each \day. 'She was a \writer \{ without 'hope or de'sire \{ for 'publi'cation. My 'grand'father was a so'licitor | in our 'nearest \town, | 'four \miles \away, | and 'he 'brought \work \home, \{ \paperwork. | He 'always \carried \two \briefcases | and they \bulged with \documents.

Be'cause he was a \man \{ he had a \study | of his \own | and a \proper \desk. The 'house was 'quite \large enough \{ for my \grandmother \{ to \have had a \study \too | but 'she would not have \used that \word | in res'pect of her'self. She 'had her \table \{ 'put into 'what they 'called the \sewing room, | though 'no \sewing \{ was 'ever \done in it \{ in \my \time. She 'spent "most of 'each \day \in there, | 'covering \reams of \paper \{ with her \small \handwriting | or 'cutting \things \out of \papers \{ and 'pasting them | into a suc'cession of \scrapbooks. 'Some'times \{ she 'cut \things \out of \books | and one of the \small \miseries \{ of \living in that \house \{ was to 'open a \book in the \library \{ and find \part of a \chapter \missing | or the 'one \poem you \wanted \{ \gone from an an'thology.

(from "The Copper Peacock" by R. Rendell)

■ B. Fashions

No, \no. To\day we are \not the \victims of \fashion \{ like we \used to be \{ until com'paratively \recently. If you 'look 'back to the Vic'torian \times \{ the 'whole \nation was \influenced \{ by the \standards \set | by Queen Vic'toria. In the \Mid-Vic'torian \era \{ any \following of \fashion \{ with its \lace, \{ \folds and \frills was con'demned \not 'only as 'bad \taste \{ but \also as a \sin. I find it a'mazing \{ that \such \values and \attitudes \{ \penetrated the \whole so'ciety | when com'muni'cation \systems \{ were \still \relatively \primitive. Of \course the \major \influences on \this \century \{ have been the \two \world \wars. During the \Second \World \War \{ the \women \suddenly \found \{ that they 'had to \do \{ \men's \jobs. For ex'ample, \{ they \worked on \farms, \{ \drove \vehicles, \{ \worked in \factories | and for \these \jobs \{ \women \found \men's \clothes \more \practical | and so \women be'gan to \wear \trousers. || After the \shortages and \rationing of the \Second \World \War \{ the '50s and '60s \{ were a \time of pro'sperity | and \fashion \{ \flourished. The '50s \{ were followed by the '60s \fashion \{ for \long \hair for \men \{ intro'duced by the \Beatles. Then came a \hippy movement \{ of the '70s. These \phases \{ were com'paratively \short-lived. And \what about the \late '80s \{ and '90s? In \my o'pinion \{ we've \out'grown \{ the \need to \dedicate our'selves \{ to \non-\compromising \fashion. We can 'wear what we \like! \Long \skirts, \{ \short \skirts, \{ \long \hair, \{ \short \hair. Does \anybody \really \care any more? Or \is it \{ because I am \older \{ that \I don't care?

(from a magazine article)

Poetry

Sonnet 66

William Shakespeare
(1564–1616)

Tired with all these, | for restful death I >cry: |
As, { to behold de'sert { a >beggar 'born, |
And 'needy 'nothing { 'trimmed | in \jollity, ||
And 'purest >faith { 'un'happily 'for>sworn, {
And 'gilded 'honour { 'shamefully mis^placed, |
And 'maiden \virtue { //rudely >strumpeted, | –
And 'right per^fection { 'wrongfully dis>graced,
And 'strength { by 'limping \sway { dis^abled,

And \art { made \tongue-tied { by 'au\thority,
And 'folly | \doctor-like { con'trolling \skill,
And 'simple 'truth { mis^called sim>plicity,
And 'captive >good { at'tending 'captain \ill.
>Tired { with >all 'these, | from >these { ~would I be \gone,
'Save that, | to \die, | I 'leave my \love a\lone.

Ear-Training

I. Practise the following utterances. Note a more or less equal degree of prominence of stressed words in them. Reproduce the utterances observing the difference in the pitch-height of prenuclear fully stressed syllables.

1. They've 'promised to con'sider your pro'posal. 2. I should 'like to 'read it be'forehand. 3. Does this 'bus go 'straight to 'Hyde 'Park? 4. She 'tapped me 'lightly on the \shoulder. 5. Ado'lescence is a 'difficult \time. 6. 'What 'kind of 'man is your 'new \boss? 7. I 'want you to 'look your \best. 8. I 'don't even 'know her \e-mail address. 9. I'll 'need quite a 'lot of \money ,for it.

II. Pay attention to the difference in the degree of prominence of prenuclear stressed words in the following utterances. Reproduce the utterances pronouncing partially stressed syllables in the head on the same pitch with the preceding fully stressed syllables.

1. I've 'done some 'things I'm 'not \proud of. 2. He conducted a 'highly suc'cessful 'medical \interview. 3. Would you 'like to 'come ,with us? 4. 'Why not 'visit 'Kew \Gardens? 5. 'Take 'good \care of your'self. 6. 'Shall we 'say 'five o',clock? 7. 'Have you 'visited 'Westminster \Abbey? 8. You 'don't 'stand a \chance, I'm afraid. 9. 'What 'time do you 'generally \close here? 10. 'Most 'people \praised me ,for it.

III. In the following utterances compare the pitch-level of partially stressed syllables in the prehead and in the head.

1. I ,heard you were 'thinking of 'going a\broad this ,summer. 2. I ,felt like a 'very 'small \boy beside her. 3. She ,said she'd be 'very 'pleased to \join us. 4. We ,saw a 'grey-haired \old \man in the ,room. 5. They ,said he would 'never have \managed it by him'self. 6. I'm afraid it's 'no 'use \talking about it.

IV. Pay attention to the pitch-level of partially stressed syllables in the tail.

1. 'Will you be a'bout \then? – I'm \sure I ,will. 2. 'Are you very 'busy just 'now? 3. \There you ,are, then. 4. 'Jane has been i\magining \things. 5. 'That'll 'give you \plenty of ,time. 6. It's 'not alto'gether satis\factory, I should 'say. 7. Is a \quarter past 'twelve too 'early \for you?

Auditory Self-Check

1.

- I've got a sore throat and my chest hurts.
- How long have you been like this?
- Two or three days now.
- I should think you've got the flu, there's a lot of it about.
- What do you advise?
- Take this prescription to the chemist's and then go straight to bed.

2.

- Hello! I'm sorry I'm late. The traffic was awful.
- That's alright. How are you?
- Completely exhausted. How about you?
- Yes, I feel a bit tired myself. How did you find the exam? I thought it was difficult.
- Did you? I thought it was easy. The last question was obvious.
- I was surprised by the first question. It took me a long time to understand it.
- Never mind. We'll get the results soon. What shall we do tonight? There's a film on that's supposed to be hilarious. Would you like to see it?
- That's a great idea! I'm so hungry. What about you?
- I'm famished! Let's go!

3.

- Have you seen the Gainsborough exhibition?
- No, where's it on?
- At the Academy. I've been twice. It was wonderful. I had never seen most of the pictures. They were quite new to me.
- I'll try and get round to see it.
- By the time you get round to it, it'll have finished.

II. Choose the appropriate contexts for the given replies.

1. Where did you see him last week? – I 'saw him at the 'party 'last 'week.
Have you seen him recently? – I ,saw him at the 'party ,last ,week.
You say you saw him at the party. – I ,saw him at the 'party ,last ,week.
When was it?
 2. What can I do if there isn't anyone to send for the doctor? – 'Phone the 'doctor then.
The child is unwell and I just don't know what to do about it. – 'Phone the ,doctor then.
 3. What are your plans for tomorrow? – I'm 'going to 'town for the 'day.
So you won't be back home for supper? – I'm 'going to 'town for the ,day.
 4. Here is some money. Go and buy three tickets for a matinee show. – There 'isn't 'really quite e'nough for 'two.
Here's the money. Go and buy the tickets for both of us. – There 'isn't 'really 'quite e'nough for ,two.
I think there's enough money for both of us. – There 'isn't ,really quite e,nough for 'two.
 5. When will you be back from the office? – I shall be 'back by ,lunch-time.
You won't have lunch at home today, will you? – I shall be ,back by 'lunch-time.
 6. How long do you intend to stay there? – I'm ,going to 'stay there for a 'week or ,so.
- Are you leaving today or staying for another week? – I'm ,going to 'stay there for a ,week or ,so.

7. I hear she's got a second-hand Volvo Estate. – She's ,got a 'brand 'new 'Volvo E'state.
What kind of car has she got? – She's ,got a 'brand 'new ,Volvo E,state.

8. What did you think of what he said? – We 'all could 'tell he was 'lying.
Was it your personal opinion? – We 'all could ,tell he was ,lying.

Additional Practice in Reading and Memory Work

Conversation

A. A Sobering Thought

Janet: "I've just 'come a'cross an 'old \photograph album | of my \mother's { in 'this \drawer. 'Come and 'have a \look, Mike.

Mike: \Gosh! Is 'this a 'picture of \you as a \baby? ~You were 'quite \cute 'then. It's a 'shame you've 'grown \up.

Janet: \Don't be \nasty! \Look, { \here's a ,photo | of my sister \Paula { when she was \still in the \fourth ,form at \school. |That's an 'old 'boyfriend of hers be,side her.

Mike: She 'looks a 'bit \young for ,boyfriends, | – but I sup'pose she 'takes 'after \you – you \always >used { to have a 'different ,boyfriend | whenever I \saw you in ,those 'days.

Janet: "Look who is \talking! I remember 'looking >through { some of \your old \photos { a |while a,go | – and I ,found a 'whole collection of \pictures { of 'different \girlfriends of yours.

Mike: \Look! 'Here's an 'old 'photo of your \mother. 'Didn't she 'look like \you then?

Janet: \Yes, { \everyone \says | we are \very a\like.

Mike: ,What a ri'diculous \hat she is ,wearing!

Janet: It's \not ri,,diculous at \all. It was the \height of \fashion | – \then.

Mike: \Something has just oc\curred to me | – if 'your 'mother 'looked like \you { twenty \years a,go, | \you'll 'probably ,look just like \her { in 'twenty \years \time...

Janet: ,So?

Mike: 'So... er... \well... \Look, { a 'picture of 'young \David!

(from "Intermediate English Course" by D. Ware)

B.

- I should 'very much 'like you to 'meet my \wife.
- 'That'll be \very ,nice.
- 'Would ,Friday be 'possible for you? It's 'slightly 'better for ^us, { ,generally ,speaking. But it \doesn't \matter | if a\another day 'suits you \better.
- ,No. | 'Friday's 'better for \us | \too. 'Did you mean 'this one that's ,coming? I'm a'fraid 'Alec's 'got to be a\way | in \Brighton.
- \Well, | 'what about 'Friday \week ,then?
- \Yes, { \that'd be \very ,nice.

Prose

A. Peter Parker

'Peter >Parker { is an 'English 'language \teacher. He was \always 'good at /languages at /school, | 'so he de'cided to 'take his de'gree in 'French and 'German. 'When he 'finished his Uni|versity /studies, | he be'gan /teaching in the \secondary /school { in \England. 'Two 'years \later, | how|ever, { he 'met \someone | by /chance | who 'offered him a /job { 'teaching /English | to \foreign /students { 'during the 'long 'summer \holidays. His 'students were a\dults | and he en|joyed the /work im'mensely. 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 ad^vantages of the /job { is that it en^ables 'him { to 'find /work | |almost 'anywhere in the \world. 'First | he /went to /Africa for two 'years | and 'then he 'spent a 'year in A\rabia. 'After /this | he /went to 'Greece | where he has 'worked for the 'last 'three \years. He 'hasn't 'been to /South A'merica /yet | but he in'tends to 'go there \next. He has /taught >men and 'women { of >all 'ages | and of 'various 'natio'nalities. He has 'also 'learned | to 'get 'on with 'all 'kinds of \people { and to ad^just { to 'different 'ways of \life. 'So /far { he has 'not re'gretted his de'cision { to \follow this ca'reer.

(from "Intermediate English Course" by D. Ware)

B.

Now, I'd just like to tell you some of the things to look out for as you go round the school site. At present we're standing just at the front entrance to the school, facing north, and as you can see, the ground slopes up quite steeply behind the school. To our right we have the car park, OK? And to our left we have our sports field – this is just for training and informal games, we use the village football field for our under-eleven matches. At the far end of the car park is our recycling centre; this is for things like paper, glass and so on and everyone is very welcome to make use of it. Immediately behind the school, to the north, we have the play area – unfortunately, we had to remove the play equipment, the climbing frame and so on, because it didn't conform to safety regulations. But we do have the tree house in the middle of that area – that's very popular. Then at the top end of the play area, you'll find the entrance to the secret garden. The vegetable patch is in the bottom corner, and beyond it, hidden in the trees, we have a pond. The children love this because it attracts all sorts of wildlife: frogs, fish and lots of birds. In the middle of the garden, we have what we call the storyteller's chair, and this is where the children come with their teachers and sit on the grass to listen to stories. And finally, at the top end of the secret garden, to the left, is our wind turbine... And as you go

round the classrooms you'll find lots of work done by the children explaining all about how it works and how proud they are of it. Right, now before we...

(from "Focus on Academic Skills for IELTS" by M. Terry and J. Wilson)

■ C. Age and Language Learning

Most people think that the older you get, the harder it is to learn a new language. That is, they believe that children learn more easily and efficiently than adults. Thus, at some point in our lives, maybe around age 12 or 13, we lose the ability to learn languages well. Is this idea fact or myth?

Is it true that children learn a foreign language more efficiently than adults? On the contrary, research studies suggest that the opposite may be true. One report, on 2,000 Danish children studying Swedish, concluded that the teenagers learned more, in less time, than the younger children. Another report, on Americans learning Russian, showed a direct improvement of ability over the age range tested; that is, the ability to learn increased as the age increased from childhood to adulthood.

There are several possible explanations for these findings. For one thing, adults know more about the world and therefore are able to understand meanings more easily than children. Moreover, adults can use logical thinking to help themselves see patterns in the language. Finally, adults have more self-discipline than children.

All in all, it seems that the common idea that children are better language learners than adults may not be a fact, but a myth.

(from "Clear Speech" by J. B. Gilbert)

Poetry

An extract from "Hamlet" ☉

by William Shakespeare
(1564–1616)

To be, | or \not to be | – that is the \question; ||
Whether 'tis nobler in the \mind | to \suffer |
The \slings and ^arrows | of outrageous \fortune, |
Or to take ^arms { a'gainst a "sea of \troubles, |
And by op\posing { ^end them? || To \die, { to ^sleep | –
No \more; | and by a \sleep | to say we \end |
The \heartache { and the "thousand \natural \shocks {
That \flesh is \heir to || 'Tis a \consum\mation {
De\voutly | to be \wish'd. || To \die, | to \sleep; ||
To \sleep, | per\chance to \dream. || \Ay, { \there's the \rub; |
For \in that \sleep of \death | \what \dreams { may \come, {
When \we have >shuffled \off | this \mortal \coil, |
Must >give us | \pause.

ENGLISH RHYTHM

Ear-Training

1. Practise the following utterances. Note that the number of stresses in them corresponds to the number of rhythmic groups. Note also that the time period for each rhythmic group is 'programmed' by the duration of the first utterance in each set.

- | | |
|--|---|
| 1. A 'street.
A 'busy 'street.
A 'busy 'straight 'street.
A 'busy 'straight 'central 'street. | 2. A 'hat.
A 'straw 'hat.
A 'dirty 'straw 'hat.
A 'very 'dirty 'straw 'hat. |
| 3. A 'chair.
A 'wooden 'chair.
'Granny's 'wooden 'chair.
'Granny's 'favourite 'wooden 'chair. | 4. A 'telephone.
A 'public 'telephone.
'Two 'public 'telephones.
'Two 'new 'public 'telephones. |
| 5. A 'square.
'Red 'Square.
'Red 'Square in 'Moscow.
'Red 'Square in the 'centre of 'Moscow. | 6. 'Traffic.
'Street 'traffic.
Some 'heavy 'street 'traffic.
Some 'very 'heavy 'street 'traffic. |

11. State the number of rhythmic groups in these utterances. Indicate the boundaries between the rhythmic groups and define their structure. Pronounce the utterances observing approximately the same period of time for each rhythmic group.

- | | | |
|--|---|--|
| 1. 'Fares.
'Hear.
'There.

I 'can.
They must 'know.
It'll be un'fair. | 'Steady.
'Carefully.
'Share it with us.

It 'happens.
I 'think it is.
You should 'practise it. | 'Mary knows it.
'Read it now.
'Tell them about it. |
| 2. 'Next 'time.
'Why 'not?
'What's 'wrong?

It's 'hard to 'say.
That was 'quite all 'right. | 'Let me 'see.
'Try a'gain.
'Send it a'way.

It 'doesn't 'matter.
I think she did it 'beautifully. | 'Anything you 'like.
'Fit as a 'fiddle.
'Do it right 'now. |
| 3. 'Send 'Ann 'back.
'Please 'turn 'left.
'Take 'more 'time.

'Nothing at 'all 'serious.
'No one can 'manage it 'better
than me.
'Tell him to 'wait in the 'office. | 'Thank you 'very 'much.
'Work on a 'farm is so 'hard.
'Practically 'nothing to 'do.

I've 'never been so 'tired as 'today.
He said he'd 'rather spend a 'holiday
with the 'family.
It's 'not as 'simple as you i'magine. | |

Auditory Self-Check

1.

- Excuse me, can you tell me where South Street is, please?
- Take the second turn on the left and then ask again.
- Is it far?
- No, it's only about five minutes' walk.
- Many thanks.
- Not at all.

2.

- What did you say? ... Dinner late again! Well, I've had enough of that, I'm going to a restaurant.
- Wait, please, I won't be long!
- Is it almost ready then?
- No, it isn't, but I am coming with you.

Practice Activities

1. Answer the questions by gradually expanding reactions. The number of stressed syllables in the reactions should be increased proportionally to the volume of information.

Model:

- What's on the corner of the street?
- A 'telephone. A 'public 'telephone. Two 'public 'telephones. 'Two 'new 'public 'telephones.

1. What can you see from your balcony? - A street. A busy street. A busy straight street. A busy straight central street.
2. What was the man wearing? - A hat. A straw hat. A dirty straw hat. A very dirty straw hat.
3. What was built in your district last year? - A station. A railway station. A new railway station. A new central railway station.
4. What can you see in the corner of the room? - A chair. A wooden chair. Granny's wooden chair. Granny's favourite wooden chair.
5. What is there in the distance? - The University. The State University. Moscow State University. The famous Moscow State University.
6. Who was Byron? - A poet. An English poet. A well-known English poet. A very well-known English poet.
7. What would you like for breakfast? - An egg. A fried egg. Toast and a fried egg. Buttered toast and a fried egg.
8. What are you cooking, Mother? - Chicken. Fried chicken. Potatoes with fried chicken. Young potatoes with fried chicken.

II. Practise the following utterances. Comment on the rhythmic structure of each model.

a) □\□□□

I think it is.
We oughtn't to.
It used to be.
They knew they were.
I'd like you to.

b) '□□□□\□

Tell me what you know.
Follow my advice.
Think of what you say.
Try to do it now.
Clean it with a brush.

c) □'□□□□\□□□

I'm sure it'll be exciting.
He wanted you to know it.
He told me he would think of it.
I took it to the watchmaker's.
There isn't any risk in it.

d) '□□□□'□□□\□

None of the people have left.
Nearly fifty miles.
Almost twenty pounds.
Practically nothing new.
Nearly fifty per cent.

Additional Practice in Reading and Memory Work

Conversation

A. 🎧

Jane: 'Norton 'five 'nine /seven.

Susan: ^Jane. ^Susan here.

Jane: ^Hi, ^Susan. 'How are ^things?

Susan: ^Fine. 'Pretty ^busy, as ^usual. 'How about ^you?

Jane: 'O/K. 'Pretty ^good, ^really. 'Did you ^want to ^talk to ^Tony?

Susan: 'Is he ^there?

Jane: ^Well, ^no. ^Actually, ^ it's his ^day in ^London, to^day. It's ^nearly ^always on ^Tuesdays, ^ these ^days. He'll be ^back this ^evening, ^though.

- Susan: You 'don't 'know what 'time this /evening?
- Jane: >Well, { he's 'usually >in | about |six.
- Susan: 'O,K.
- Jane: 'Is there 'anything 'I can ^do? 'Get him to 'ring /back or 'anything?
- Susan: 'Would you ^mind? 'Only there's 'something I've 'got to 'sort 'out ,with him. I sup^pose I 'could ,leave it till I ^see him | on \Thursday | at the ^meeting. To ^night would be ^better, ,though.
- Jane: 'Will you be at 'home { or at the \office?
- Susan: >Erm... 'hang ^on a ,minute. 'I shall have to 'think about ,that. If 'he could 'possibly 'make it about ^seven... I'll ^certainly be 'home by ^then. Or per^haps it would be ^better if I ^called 'him?
- Jane: ,No, { 'don't /worry. He's ^sure to be 'here at ^seven. 'I'll ^tell him. 'Don't ,worry.
- Susan: 'Thanks, ,Jane. Are ^you going to be there on /Friday?
- Jane: Ooh, ^hope ,so, | if the 'babysitter | ^doesn't let us ,down.
- Susan: \See you ,then.
- Jane: \Sure.
- Susan: 'Bye ,now.
- Jane: ^Bye.

(from "Pronunciation for Advanced Learners of English" by D. Brazil)

■ B.

1.

- Maria: Hello, Judy, do you want to come for lunch with me?
- Judy: Oh, that would be great, but I just haven't got the time. I have this three o'clock sales meeting with the sales manager and I have to finish typing my report before I do anything else.
- Maria: You know that's the third time this week you've missed lunch.
- Judy: I know, but this is just too important. Listen, could you bring me back a sandwich?
- Maria: All right.
- Judy: I'll have to eat it at my desk while I make a few more phone calls to check on some sales figures before the meeting.
- Maria: Why can't your secretary help finish the report?
- Judy: Well, with this deadline, I just can't trust him to type it fast enough. I want to do it myself so I know it's right. Look, I can't talk any more, Maria. I have to get started. There are just too many important things to do before this meeting this afternoon.

2.

- What's it like outside? Still raining?
- No, not actually raining. There're heavy clouds about, but the wind's high.
- Shall I see you part of the way?
- Oh, don't bother. I don't like to trouble you.
- Not the least trouble... Let me see, tomorrow's Saturday. Are you booked for tomorrow afternoon?
- No, I haven't made any particular plans.

Prose

A.

John \Walter § was a 'London \coal ,merchant, | \then § an in\surance
 \under,writer, | be,fore ,starting § his 'own \printing ,company § in 'seventeen-,eighty-
 \three. 'Simply in 'order to pro'mote | his 'new \business, | he be'gan to /publish §
 a 'daily \paper, | the 'Daily 'Universal \Register, | which 'mainly con,tained § 'paid
 -ad\vertisements. His \printing ,business § was a 'disap'pointing \failure, | so 'Walter
 de,cided | to 'make the ,paper | 'more \profitable § by 'making it more \popular.
 'Re'named *The /Times* § on the 'first of 'January | 'seventeen-'eighty-,eight, | it
 reported \scandals § in'volving 'famous ,London \people, | and for \years § most of
 its \profits | 'came from /people | who ,paid \Walter § 'not to 'print | em,barrassing
 ,stories | a,bout them! As 'years 'went by, § 'Walter be,gan § to re'port | more
 \serious ,news, | and \started | a 'foreign 'news >service § which 'later 'helped *The*
'Times | be,come one of the >world's | most re'spected \papers.

(from "Enterprise 4 Coursebook Intermediate" by V. Evans, J. Dooley)

B.

Until about the seventeenth century, Irish was the normal everyday language of Ireland. At that time, though, the English who had colonized began to impose their own language and the Irish people gradually accepted this, mostly for economic reasons. All official business was conducted in English and the British economy dominated the country. This practical motivation to use English grew even stronger when people began to leave Ireland in vast numbers in the nineteenth century. Families thought that it would be difficult to move to an English-speaking country such as America, Australia or England if they knew nothing but Irish.

Nowadays it is estimated that little more than one per cent of the populationⁿ of the country use Irish as their daily first language.

All children in Ireland have to learn Irish. Until 1973 pupils had to gain a pass in Irish if they were to be awarded their school leaving certificate. This rule was very unpopular and was dropped. Pupils still have to take Irish for these examinations but it no longer seems to matter very much if they fail.

Most children in primary schools seem to enjoy their Irish lessons but in secondary schools the situation is often different. As examination pressure mounts, pupils often find Irish to be boring and irrelevant, as compared with French or German, which can at least be useful for getting a job.

The most surprising development of recent years has been the rapid rise in the number of state schools in towns that do all their main teaching in Irish. This is not a scheme imposed by the state but one that has grown up in response to the demands of parents. Some parents send their children to these schools for patriotic reasons, believing them to be a defence against the country being swamped with American and English culture. Many other parents choose these schools simply because they see them as being better than the English-language schools. They tend to be newer and to have smaller classes and better teachers. One criticism made of these schools is that they could be distracting pupils from learning 'more useful' modern languages. In fact, in modern languages, as in most subjects, these schools have results which are better than the national average.

Only time will tell if the new rise in Irish in the towns will compensate for its decline in the Irish-speaking areas of the rural west.

(from an English magazine)

Poetry

Sonnet 18 ☉

William Shakespeare
(1564–1616)

'Shall I com'pare thee § to a 'summer's >day?
'Thou 'art "more >lovely § and 'more >temperate;
'Rough >winds § do 'shake the 'darling 'buds of >May,
And 'summer's >lease § hath 'all 'too 'short a >date;
'Some,time § 'too 'hot the >eye | of 'heaven >shines,
And 'often is his >gold | complexion >dimm'd;
And 'every >fair | "from >fair | 'some'time >declines,
By >chance § or 'nature's 'changing >course § 'un'trimm'd;
But ,thy e'ternal >summer § 'shall 'not >fade
Nor 'lose pos'session of that 'fair >thou >owest;
'Nor shall 'Death >brag § thou 'wander'st in his >shade,
When in e'ternal >lines § to >time § thou >growest;
So 'long as 'men can >breathe § or >eyes can >see,
So 'long 'lives >this | and >this § 'gives >life to >thee.

Ear-Training

I. Practise the following double-stressed words. Pronounce them observing full or partial stress in the prenuclear position.

- | | | |
|-----------------|---------------|----------------|
| a) 'down'stairs | b) influ'enza | c) 'get 'up |
| 'light-'headed | epi'demic | 'stand 'up |
| 'after'noon | intro'duce | 'go 'up |
| 'bright-'eyed | under'stand | 'stay 'up |
| 'un'fair | ciga'rette | 'make 'up |
| 'six'teen | stimu'lation | 'look 'forward |
| 'in'side | terri'torial | 'turn 'over |

III. Practise these pairs of utterances. State the reason for the modifications in the stress-pattern of compound and derivative words in them.

He was an 'unknown 'poet.
 He was 'quite un'known.
 He was 'still an un'known 'poet.
 He was 'absolutely 'unknown.

She 'said she was 'seventeen.
 My 'younger 'sister's seventeen.
 It 'cost me 'seventeen 'pounds.
 'Room seventeen is 'occupied.

She's a 'good-looking 'girl.
 He 'saw a good-looking young
 'girl on the 'corner.
 She's 'rather good-'looking.
 They 'all 'say she's 'good-looking.

Her 'face was 'that of a 'middle-
 aged 'woman.
 He 'saw a 'middle-'aged 'woman's
 'face.
 She was 'evidently middle-'aged.
 She's 'not in her 'thirties, | she must
 be 'middle-aged.

IV. Practise the following utterances paying attention to the stressing of function words. Note that they are stressed either for rhythmic (a), or semantic purposes (b).

a) 1. But 'no such 'roses 'see I 'in her 'cheeks. 2. And yet, | 'by 'heaven, |
 'I 'think my 'love as 'rare | as 'any 'she | be'lied with 'false com'pare.
 3. And 'as to his 'stooping { it was 'natural | when 'dancing with a 'small
 'person like my'self. 4. 'We 'just 'do { as we 'please. 5. I 'think you would
 'find | 'rich men 'and 'poor { 'just as 'much in 'farming | 'as in any 'other
 'occupation. 6. But if 'you are in a 'hurry, | 'why not 'take a 'taxi? 7. 'I 'hate
 'doing 'nothing. 8. Now 'just be 'quiet, | and 'stop pre'venting me | 'from 'doing
 'my 'housework. 9. 'In 'winter { 'I get 'up at 'night | 'and 'dress by 'yellow
 'candle-'light. 10. And 'I should 'like 'so much to 'play { to 'have to 'go to /
 'bed { by 'day.

b) 1. 'My 'mistress | when 'she 'walks, | 'treads on the 'ground. 2. 'Harry, | 'being
 'ill { 'is a 'reason. 3. 'I ex'pect 'you did the 'same { when you were 'young.
 4. 'Well, you 'might, | but if 'I were 'you, | I should 'leave 'that { for some
 'other 'day. 5. And he 'said 'you were the 'prettiest 'girl 'present. 6. 'Well, {

I'm a'fraid I 'have ,lost it. 7. I've 'put it on 'my 'table. 8. You 'left it in the 'taxi | and I 'picked it 'up.

V. Note the difference in the accentual-rhythmic structure of the following utterances. Think of the reason why some of the notional words are not stressed or only partially stressed.

1. He is a 'very 'handsome ,man.
He is 'still very 'handsome.
2. She 'looks very at'tractive.
She 'still looks 'very at'tractive.
The 'woman still 'looks very at'tractive.
3. I 'think you are 'rather un'fair.
I 'don't think you are un'fair.
4. I a'gree with what you 'say.
I 'quite agree with what you \say.
5. 'What's the 'use of 'staying in 'bed?
It's 'no 'use ,talking, 'Nora.
6. 'Why do you 'keep 'looking at the 'clock?
You ,know I'm ,grateful to you { for ,looking ,after me.
7. I ,think you are 'being 'very 'silly.
,That's the very ,reason I'm 'getting 'back into "bed.
8. 'But you 'mustn't 'try to 'keep me in 'bed | like a "naughty 'boy.
,Well, { you be,gan it { by be"having like a ,naughty boy.

Auditory Self-Check

1.

- VI: Hello, White Water Sports Centre.
Janet: Hello, I wanted to enquire about a job at the centre.
VI: Right, I'll just put you through to the manager.
Steve: Hello, Steve Thompson speaking.
Janet: Hello, my name's Janet Willis. I'm looking for a part-time job and I saw an ad saying that you have some vacancies. I was wondering what sort of people you were looking for.
Steve: Well, at present we're looking for a part-time pool attendant, I don't know if you're interested in that?
Janet: Oh, yes, definitely.
Steve: OK, well, have you done this sort of job before?
Janet: Oh, yes, I've spent the last three summers working for Children's Summer Camps, so I did a lot of pool supervision, and I'm actually a sports student – water sports is my special area.
Steve: OK, well, no need to ask if you can swim then ...

Additional Practice in Reading and Memory Work

Conversation

■ A. ☎

- B: Hel^lo, { Teletron Interⁿational, { 'how may I /help you?
- A: Hel^lo, { 'my 'name's 'Christine \Ford, | I'm >phoning | about a 'letter { I received from you to^day { >saying ...
- B: 'Can you 'give me your 'customer 'reference 'number, 'please?
- A: 'Yes { ... just a ,second { it's 'V-2- { '0-6-P ...
- B: 'O>kay, { 'I'll |put you \through.
- C: 'Hel^lo, { 'Customer ^Services?
- A: 'Hel^lo, { my 'name's 'Christine \Ford, | I'm 'phoning about a 'letter I received from you { to^day { re'garding ...
- C: Can I 'take your 'customer 'reference number, ,please?
- A: 'V,2 { '06-P.
- C: 'V>2 { '06-P. 'Just a ,moment { while I |get your 'file 'up on >screen | ... \yes, | 'what can I \do ,for you?
- A: It's about a 'letter { I 'got from you this ^morning { 'saying that I 'haven't 'paid my 'bill, | and ^actually { I 'sent you a ,cheque { over 'three \weeks ago, I ...
- C: \Right, | you >actually | 'need to 'speak | to the 'Invoice and \Finance Department, | I'll 'just tran,sfer you ...

2. You are through to Teletron International Invoice and Finance Department. I'm afraid all our operators are busy at the moment but we'll deal with your inquiry as soon as we can. Thank you for waiting.

D: Hello, Mark speaking, how can I help?

A: Yes, I'm phoning about a letter I got from you this morning – the reference number's V2 06 P – you say in the letter that I haven't paid my bill, when in fact I sent you a cheque three weeks ago ...

D: Okay ... I think you actually need to speak to our Customer Services Department ...

A: I've just spoken to them and they told me I needed to speak to you – I'm getting a bit fed up with being put through from one department to another. Do you think someone could just deal with it, please!

D: Okay, yes, I quite understand. Perhaps if I can just take your name and number, then I can look into it and call you back in ten minutes?

A: Thank you – it's Christine Ford, and the number is 570 0770.

D: And the reference number is?

A: V2 016 P.

D: Okay, I'll call you back in ten minutes, Mrs Ford.

A: Okay.

(from "Cutting Edge" by S. Cunningham and P. Moor)

B. Conversation at a Filling Station

A: Fill her up, will you?

B: Which grade, sir?

A: Ninety-five will do.

B: That was thirty litres, sir. Can you pay in the office?

A: Certainly.

B: You'll need some oil – the level's pretty low.

A: I'll have a half-litre then. One of those tins over there. (In the office) I'd like to have a look round the town. Where's the nearest car park from here, please?

C: Just around the corner. There'll be plenty of room on Sunday.

A: Never mind. How much do I owe you?

C: Twenty pounds exactly. Thank you. Good day to you.

A: Good day.

Prose

A.

1. Why Twenty-One? ☞

I am 'led to \wonder | 'why in \England & and in 'many \other countries of the \West & the 'twenty-first \birthday & 'forms the "fron'tier between 'legal >infancy | and responsi'bility. 'Why should the 'number twenty-/one & pos'sess a sig,nificance | so | \mystical? 'Is it be,cause | twenty-/one & is a 'multiple of that oc'cult 'number /seven? 'Is it be'cause it repre'sents | a 'gene'ration & |plus 'one \year? En-quiries | of 'eminent 'legal au'thorities & have been met 'only with em'barrassed \ignorance.

It seems 'mad enough & that from the 'age of eigh'teen \onwards & 'boys can 'swing for the 'murder of a po,liceman & but are "still not en'titled to 'vote & or to be 'sued in the 'courts for \debt.

'In \France, & before the 'Revo'lution, & the "Kings attained their ma'jority, I fancy, & at the age of fif'teen | – Louis X'Y, & if I remember \rightly, & 'celebrated his "fifteenth >birthday & by 'ending the /regency & of the 'duc de Bour,bon & 'under which he had in'creas'ingly \chafed; | and the ^luckless Kings of the \Arab \world & – where the as'sassin's \bomb & or \bullet & lifts 'babies to the throne 'more 'often than >not & – 'also, I be,lieve, & re'gard fif'teen & as the 'natural \age & when 'regal \powers & are as'sumed.

'During the recent | 'General E,lection, | the 'Labour \Party suggested that the \qualifying age for \voters & should be \lowered & be'low twenty-/one & to eigh'teen. There 'is in \theory | at \least a 'strong \case | for in'telligence \tests & before a ^citizen is en'titled to ^cast a \vote. There 'might \also | be 'something to be \said & for \raising | the \minimum | \voting \age & to twenty-^five & or ,even ^thirty. But 'if you ac'cept the as,sumption & that 'anyone of 'twenty-/one & is 'fit to de,cide & 'how the 'country shall be \governed, | then, ^why \not 'eigh'teen? If by ^that \age & a ^young \creature | has 'not \got his \twits a,bout him, | ^he ^never \will.

(from a magazine article)

2. You, wife – me, pop star ☺

I have 'lately been \contemplating { the 'up and 'down /life { of a 'just \pop' man. I do \not \mean \Elvis, { \Tom or \Englebert, | who \don't sing \opera, { just \pop. I \mean /me { and 'all the 'other /victims { of 'Just \pop the /kettle 'on...' | 'Just \pop up/stairs...' | 'Just \pop 'down to the /bread \shop...' | and 'all the \other | 'just \pop' /tricks.

'Just \pop' { is \closely re\lated { to >the { 'While you're on your\feet...' /trap >and { 'Be'fore you 'sit \down...' | and should \always be \viewed { with ex'treme \caution. 'Wives, | >mothers { – in\deed the \whole | of the 'female\species { – 'are 'great\users of it.

I've \been 'just \popping' { ^ever \since I was a^lad, | and my 'marriage has been \popping a/long { for \years, | with \me the \pop star. /Here a \pop, { /there a \pop, | ^everywhere a\pop-pop.

The 'very 'words | "just 'pop..." | are de'signed, of 'course, | to di'minish any 'task | in the 'eyes, | or 'rather 'ears, | of 'all 'right-thinking 'people, | 'than 'making >protest | im'possible, | 'or at the 'least 'churlish. 'This is the 'first 'law | of 'just 'pop...'

The 'second 'law | is that the 'tone of 'voice | ac'companying the re'quest | is 'also 'pitched | a 'semi-'octave 'lower, | a 'low 'murmur in 'fact, | and de'ivered in a >throw-'away, | 'deprecating 'manner | to 'fool the 'pop'pee' | into 'further comp'lacency | about the 'task be'fore him. In 'this 'way | he can 'finish 'up 'doing | 'no 'end | of 'dreary 'jobs. ('Errands and 'tasks | that 'started 'out | with a 'smile | and a >casual | "Just 'pop..." | have in'volved me | in 'miles of 'walking, | 'hours of 'toil | and 'untold ex'pense, | of which I, | the na'ive 'pop'pee', | had 'no 'hint.)

Only the 'other 'day | I was 'jolted | to hear the 'words | slipping 'easily | off the 'lips | of 'one 'small 'daughter. "If you're 'going 'out, | 'daddy, | 'would you 'just 'pop into the 'library | and 'get me a 'couple of 'books | on 'Paris? "We're doing a 'project." The 'library | was a 'mile 'out of my 'way | and 'books on 'Paris | in the 'geo'graphical 'section | were like 'needles | "in a 'haystack.

(from a magazine article)

■ B.

1. 11 Year-Old Aviator Flies Across the Atlantic

Le Bourget, France – Eleven-year old aviator Christopher Lee Marshall landed yesterday at Paris Le Bourget airport, becoming the youngest pilot to cross the Atlantic.

Christopher started his flight July 7 in San Diego. He was accompanied on his trip by retired U.S. Navy pilot Randy Cunningham, 46, who limited Marshall's flying time to eight-hour stretches.

The transatlantic venture included stops in St. Louis, New York, Montreal, Greenland, Iceland and Scotland. Christopher arrived Wednesday night in Glasgow after a 1,350 kilometre flight from Reykjavik, Iceland in his single-engine Mooney 252 aircraft.

Christopher's mother said her son began flying with his father when he was four years old and began training with an instructor when he was seven.

(from a newspaper article)

Poetry

She is Not Fair ☺

Hartley Coleridge

(1796-1849)

"She is not \fair to \outward \view,
 As \many \maidens \be;
 Her \loveliness † I \never \knew
 Until † she \smiled on 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.

■ ■ ■

She is \not \fair † to \outward \view, †
 As \many \maidens \be; †
 Her \loveliness I \never \knew †
 Until she \smiled on \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. †

■ ■ ■

"She is \not \fair † to \outward \view,
 As \many \maidens \be;
 Her \loveliness I \never \knew
 Until she >smiled on \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 re\ply;
 "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.

Ear-Training

- I. Identify the type of the pitch-change in the following utterances. Note that the realization of the pitch-change in a tune with a 'tail' is different from that in a tune without a 'tail'.

No. Right. Sometimes. Really? Of course. You're welcome. Thank you.
Fair enough. When is he flying? I'm sure he wouldn't. For a week already.

- II. Practise the following pairs of utterances.

- a) note that the rising tones in each pair differ both in the initial and ending pitch points. Identify the type of the rise in each utterance:

- | | | | |
|--------|----------------|--------------------|---------------------|
| 1. No. | 2. Sometimes. | 3. Must I 'change? | 4. Will 'Friday do? |
| Where? | Market Street. | Right. | Fair enough. |

- b) note that either the beginning or the ending of the pitch-levels of the rising tones coincide whereas the interval is different. Identify the type of the rise in each utterance:

- | | |
|----------------------------|---------------------|
| 1. 'How did he 'find 'out? | 2. Can I 'help you? |
| 'What is his 'name? | And to 'follow? |
| 3. Of course. | 4. If you like. |
| You are welcome. | I'm going to. |

- III. Practise the same rising tunes in conversational contexts. State which of the tunes a) are used interrogatively; b) convey the speaker's casual attitude and c) express a warm and friendly reaction.

1. – Have you heard about Max? – No.
– Where are you staying? – Where?

2. – Do you ever go to the club? – Sometimes.
– The photocopying room is in Market Street. – Market Street.
3. – The train gets there at 11.30. – Must I 'change?
– I'll find out if she is at home. – Right.
4. – I'd like to see you one of these days. – Will 'Friday do?
– It costs 4 pounds. – Fair enough.
5. – I haven't done half of the work yet. – Can I 'help you?
– That was Arthur Thompson. – 'What was his 'name?
6. – How did he find out? – 'How did he 'find 'out?
– I'd like a steak, please. – And to 'follow?
7. – Is that really yours? – Of course.
– Thank you for your help. – You're welcome.
8. – Is there anything I can do? – 'Don't worry.
– Why don't you put warmer clothes on? – I'm going to.

IV. Identify the type of the pitch-change. Note that its realization does not depend on the structure of the tune.

Yes. Hours. Im'mensely. 'Certainly. By \all means. Then phone me about it. I'm a shop-assistant. I'd be glad to. I'd love to.

V. Practise the following pairs of utterances. Observe the difference in the beginning points and in the interval of the falling pitch-change. Identify the type of the falling tone.

1. \Certainly. 2. By \all means. 3. I'd \love to. 4. Fine.

Yes. At about nine. You needn't. No.

5. \History, I should say.

There's a va'riety show on.

VI. Practise the same falling tunes in conversational contexts. State in which of the tunes a) the speaker's participation and involvement in the situation is the greatest; b) the speaker's replies sound cool and disinterested; c) which of the utterances are most suitable for neutral occasions.

1. – I want to ask you a favour, if I may. – \Certainly.

– Can you come tomorrow? – Yes.

2. – May I use your phone? – By \all means.

– When do we get there? – At about nine.

3. – Would you like to join us? – I'd \love to.

– Could he possibly make it about seven? – I 'don't know.

4. – Shall I wrap it for you? – \Thanks.

– Are you being attended to? – No.

5. – When is he usually in? – About \six.

– Which platform is it? – Platform two.

Auditory Self-Check

– Hello, Brian! I hear you've been promoted. That's nice news!

– How did you get to hear that?

– Mike told me.

– I don't get it.

– Never mind. Now listen. Your price sounds nice, but I'd like to bring the delivery date forward.

– Now we're getting somewhere. When to?

– Three weeks' time would be nice for us.

– Fine. Bye-bye. Have a nice day.

Practice Activities

I. Practise the following conversational contexts. Express an airy, light, brisk attitude in the replies.

Model: He says he can't come. – Can 'Helen come?

1. I think your best way from here is to walk across Regent's Park. – Is it much of a walk?
2. I like your new raincoat. – Does it suit me?
3. That radio's terribly loud. – Is it disturbing you?
4. The train starts at a quarter past six. – Are you sure?
5. Look! Isn't it a nice little café over there? – Shall we go in?
6. I'm afraid I'll be kept busy for another half an hour. – Shall I wait for you?
7. I spent two weeks at a tourist-camp last summer. – Did you enjoy it?
8. We are thinking of going for a picnic this weekend. – May I join you?
9. He's been writing a new book for the last six months. – Has he finished it yet?

II. Act out the following conversational situations using various kinds of interrogative repetitions in the responses.

Model: – I've just come back from Paris.
– From 'Paris? I didn't know you went there.

1. Pass me the text-book. – The English text-book you mean?
2. I'll have these papers typed by Monday. – By Monday? You promised to do it by Saturday.
3. Has Helen left any message for me? – Helen? I think she hasn't been here tonight.
4. Put the tickets into your handbag. – Where shall I put them?
5. He is a dentist. – What is he?
6. The journey was simply thrilling. – Thrilling? What's thrilling about it?
7. I ran into Kate on my way to school yesterday. – Kate? I thought she was still away.
8. We went to see a football match last Saturday. – A football match? I thought you didn't care for football.

III. Practise the conversational contexts given below. Express a warm, friendly attitude in the replies.

Model: – Let's make it round about nine o'clock. – Fine.

1. Will you take me shopping? – With pleasure.
2. Would you care to come to our house-warming party? – I'd love to.
3. Can you give me a lift? – I think I can.
4. Do you think we'll manage to catch the 8 o'clock train? – I hope so.
5. How was your exam? – Piece of cake.
6. Going by taxi saves us a lot of time, doesn't it? – I believe it does.
7. Let's drop in at a café on our way home. – Fine.

8. We went to see a football match last Saturday. – A football match? I thought you didn't care for football.

III. Practise the conversational contexts given below. Express a warm, friendly attitude in the replies.

Model: – Let's make it round about nine o'clock. – Fine.

1. Will you take me shopping? – With pleasure.
2. Would you care to come to our house-warming party? – I'd love to.
3. Can you give me a lift? – I think I can.
4. Do you think we'll manage to catch the 8 o'clock train? – I hope so.
5. How was your exam? – Piece of cake.
6. Going by taxi saves us a lot of time, doesn't it? – I believe it does.
7. Let's drop in at a cafe on our way home. – Fine.

IV. Practise the following conversational contexts. Express a casual attitude in your responses.

Model: – Why not get Mary to help you?
– I'll try.

1. Have you paid the bill? – Not yet.
2. D'you think we could talk about it now? – If you like to.
3. Will the weather change for the better, do you think? – I doubt it.
4. Can we book tickets by telephone? – I expect so.
5. Do you think we can call on Helen tonight? – If you want to.
6. Please, tell me how long is the delay. – About an hour.
7. I don't think he'd turn up. – He might.
8. Where were you exactly? – In Madrid.
9. Will you switch on the TV set? – In a moment.

V. Act out the following conversational contexts. Give complete and definite replies to the stimulus utterances:

a) show interest, enthusiasm, personal involvement in the situation:

Model: – I'll ask her what her politics are.
– I wouldn't. It's a touchy subject.

1. Would you post this letter for me, please? – Certainly.
2. He told me he'd already booked the tickets. – I'm sure he had.
3. Could you help me with my luggage? – Gladly.
4. Is there a bus from here to the railway station? – There's sure to be.
5. Did you enjoy your stay in the mountains? – Immensely.
6. May I borrow your tape-recorder? – By all means.
7. Are you sure we'll get to the station in time? – Of course, you will.
8. How do you like your coffee, black or white? – Black, please.
9. Could you mend this, Dad, and get me a drink of juice? – Hang on! I've got only one pair of hands.

express a calm, serious and weighty attitude:

Model: – What's your favourite subject?
– English, I should say.

1. What does your brother do? – He's an engineer.
2. I was wondering if you could give me Peter's phone number. – I'll find it for you.
3. Where are your seats? – In the stalls.
4. What do you like about Helen? – Her voice, first of all.
5. What time do we get to the airport? – At about nine.
6. Who is the letter from? – My sister.
7. Who has brought this message? – John has.
8. Where does he come from? – From California, I think.

c) express a cool, phlegmatic attitude:

Model: – Must I finish this work now?
– You needn't.

1. What's wrong with him? – He's tired.
2. Will you come to the University tomorrow? – I shall have to.
3. Do you think he knows all about it? – He doesn't.
4. I can't find the book anywhere. – It's on the sofa.
5. Why don't you take an umbrella? – I'm going to.
6. You must have waited for a long time. – So I did.
7. He might have left you a message. – But he didn't.
8. What's on TV tonight? – A musical, I think.

Additional Practice in Reading and Memory Work

Conversation

■ A. ②

- Sami: 'Dr 'Barrett?
Tutor: 'Sami, 'come in. 'Is { 'Irene /with you?
Irene: 'Yes.
Tutor: 'Good. Sit down. \Right, { we're 'looking | at 'how 'far | you've got | with your re'search project { since we last met. { You { decided to 'do a 'survey { about com'puter facilities | at the uni'versity, | didn't you?
Irene: \That's right. We de'cided to in'vestigate the 'uni>versity's | 'open 'access centres, ~and { in par'ticular { the com'puter facilities. \Lots of the 'students are having trouble getting 'access to a computer { when they 'need one, | so { ~we >thought { it would be a 'useful 'area | to re'search.
Tutor: 'Good. Fine. It's 'not a 'topic | 'anyone has 'looked at be'fore, | as far as I know, { ~so it's a 'good 'choice. 'So | 'what 'background reading did you do?

Samir: >Well, { we >looked in the >catalogues in the 'library | but we
 couldn't find much that was useful | – it's >such a >specialised
 subject, | hardly | anything seems to have been published about it...
 Irene: >And { as well as that, { the technology is 'all >changing so >quickly.
 Samir: But the 'open 'access 'centre { has an 'online 'question'naire { on
 computer use | that it >asks { 'all the 'students to 'do { at the 'end of
 their 'first ^year, | and the 'supervisor | 'gave us 'access | to that
 data, | >so { we 'used it | as a ^starting point | for our re^search. It
 wasn't exactly | what we needed, | but it 'gave us an idea of
 what we 'wanted to 'find 'out { in our ^survey. Then we de'signed
 our 'own 'question'naire.

Tutor: And how did you use it?

Irene: We ap'proached students { indi,vidually | and 'went through our
 'question'naire with them | on a >one-to-one basis.

Tutor: So >you | actually asked them | the 'questions?

Irene: That's right. We 'made 'notes of the ^answers { as we went
 a long, | >and { >actually { we 'found we 'got a >bit of 'extra infor-
 mation | that 'way as well | – 'about the >underlying 'attitudes | of
 the 'people | we were 'interviewing | – by ob'serving the 'body
 language | – and things like that.

(from "Focus on Academic Skills for IELTS" by M. Terry and J. Wilson)

■ B.

A: How do you copy bits of text off a document?

B: Right, well first you have to ... ehm ... select the bit of the text you
 want, you know, just click and drag with the mouse

A: Oh, so it's just click and drag?

B: Yeah, and the bit of text comes up in a different colour, yeah?

A: Uh huh... a different colour...

B: Now, click 'Edit' and choose 'Copy'...

A: Edit... Copy... OK...

B: OK, and finally, open your document and click 'Paste'.

A: Open document... Paste... Oh, I see.

(from "English Pronunciation in Use" by M. Hancock)

■ C.

Penny: Excuse me, sir. I'm doing a survey for British Air. Do you have time
 to answer a few questions?

Gordon: Oh, well, I suppose so. The plane's not leaving yet.

Penny: Are you going on holiday?

Gordon: Yes, to the Bavarian Alps. I'm flying to Munich.

Penny: Have you been there before?

Gordon: Yes, I've often stayed there. I always go to the same little village, in fact.

Penny: What attracts you most about the place you're going to?

Gordon: Well, it's very quiet. I like walking in the mountains, and the scenery there is very beautiful. And I get on very well with the people – well, you could say they're almost friends by now. I'm interested in the local customs, you see.

Penny: Do you speak the language?

Gordon: Yes, my German's not that bad after all this time. That's another advantage of this kind of holiday. It gives me the chance to practise. The local people don't speak much English.

Penny: Well, thank you very much. Oh, could I have your name, please?

Gordon: Yes, OK. It's Gordon Starrett, with two r's and two t's.

(from "Synthesis Advanced" by W. S. Fowler)

Prose

■ A. Deside\rata ☞

Go \placidy § amid the \noise and \haste, | and remember what \peace § there may be in \silence. As \far as \possible § without sur\render § be on \good \terms § with all \persons. \Speak your \truth \quietly § and \clearly | and \listen to \others, | even the \dull and \ignorant: | they \too have their \story.

Avoid \loud | and ag\gressive \persons, | they are ve\xations to the \spirit. If you com\pare yourself with \others § you may become \vain and \bitter; | for \always § there will be \greater and \lesser \persons than your\self. Enjoy your a\chievements § as \well as your \plans. Keep \interested § in your \own ca\reer § how\ever \humble; | it is a \real pos\session § in the \changing \fortunes of \time. \Exercise \caution § in your \business affairs; | for the \world is \full of \trickery. But \let this not \blind you to what \virtue there \is. \Many \persons § >strive § for \high i\deals and \everywhere § \life is \full of \heroism. Be \your\self. E\pecially, § \do \not \feign af\fection. \Neither be \cynical § about \love, | for \in the \face of \all a\ridity § and \disen\chantment, § it is pe\rennial § as the \grass. \Take \kindly § the \coun\sel of the \years, | \gracefully sur\rendering § the \things of \youth. \Nurture § \strength of \spirit § to \shield you | in \sudden mis\fortune. But \do \not di\stress yourself § with i\maginings. \Many \fears § are \born of fa\tigue | and \loneliness. Beyond a \wholesome >discipline, § \be \gentle with your\self. \You are a \child of the \universe § \no \less § than the \trees and the \stars. \You have a \right § to \be here. And \whether or \not § it is \clear to \you, § \no \doubt § the \universe § is un\folding | as it \should. \Therefore \be at \peace with \God, § what\ever you con\ceive Him to \be; | and what\ever your \labours § and \aspirations, § in the \noisy con\fusions of >life § \keep \peace § with your \soul. With \all its >sham § and >drudgery | and \broken \dreams, § it is \still a \beautiful \world. \Be \careful. \Strive to be \happy.

■ B. ☞

And when the party entered the assembly room it consisted only of five all together – Mr Bingley, his two sisters, the husband of the eldest, and another young man.

Mr Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked a gentleman; but his friend Mr Darcy, soon drew the attention of the room by his fine, tall person, handsome features, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity: for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend. He was the proudest, most disagreeable man in the world, and everybody hoped that would never come there again. Amongst the most violent against him was Elizabeth Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr Darcy had been standing close enough for her to overhear a conversation between him and Mr Bingley, who came from the dance for a few minutes to press his friend to join it.

(from "Pride and Prejudice" by J. Austen)

Poetry

Mutability ☞

Percy Bysshe Shelley
(1792–1822)

The \flower that \smiles to\day
To\morrow \dies:
All \that we \wish to \stay
\Tempt \& \and \then \flies.
'What \is this \world's \delight?
'Lightning that \mocks the \night,
\Brief \& \even as \bright,
\Virtue, | \how \frail it is!
'Friendship | \how \rare!
\Love, | \how it \sells \poor \bliss
For \proud de\spair!
But >we, \& \though \soon they \fall,
Sur\live their joy, | and \all
Which \ours we \call,

Ear-Training

(part I)

- I. Practise the following utterances. Identify the type of the pitch-change. Note that its realization is different in monosyllabic and polysyllabic utterances. Notice also that the end of the rise is lower than the starting point of the fall.**

˘No. ˘Right. ˘Fine. ˘Practically. ˘Ann did. ˘George, you ˘mean. I ˘think so. Well, be ˘careful with it. You are ˘lucky. By ˘Tuesday. They ˘hope it will. It's the ˘best one. It's ˘easy.

- II. Identify the kinetic tone in the following utterances. Note the similarity of the pitch-level of the tail in rising and falling-rising tunes.**

˘Haven't they? ˘We were in ˘time. ˘Will they be? ˘Wait for them. Can I ˘start? I'd ˘love to. ˘This ˘time? ˘Always? Will you ˘tell me? They are ˘sixty.

- III. Practise the falling-rising tunes observing the difference in the beginning points of the High and Low Fall-Rise.**

˘Hardly. ˘Sometimes. Fan˘tastic. With ˘pleasure. I ˘doubt it. By ˘Monday. I'd ˘love to. ˘Thirty at most. ˘Alice, you ˘mean. You are ˘lucky.

- IV. From the following group of falling-rising tunes pick out those in which the fall and the rise are split and carried by two different words (Fall-Rise Divided). Pronounce these utterances observing the low pitch of the syllables between the fall and the rise.**

˘So ˘sorry. It was ˘marvellous. He ˘didn't. Her com˘plexion is ˘lovely. Be ˘quick, then. On ˘this line, ˘please. You are ˘bound to enjoy it. It ˘doesn't matter. ˘Well, be ˘careful with it. ˘That's not a ˘bad i˘dea.

- V. Practise these groups of utterances and compare the speaker's attitude conveyed in the responses. State which of the utterances sound a) implicatory; b) straightforward; c) interrogative.**

1. Where is your sister now? – At the ˘college.
Let's meet again and talk it over. – At the ˘college?
She studies at school. – At ˘college.
2. She's coming back on Saturday. – On ˘Friday.
She's coming back at the end of the week. – On ˘Friday?
When is she planning to be back? – On ˘Friday.
3. Who is our speaker for this evening? – Doctor ˘Agnes ˘Thompson.
Tonight's speaker is Agnes Thompson. – Doctor ˘Agnes ˘Thompson?
I seem to have heard about tonight's speaker, doctor Alice Thompson. – Doctor ˘Agnes ˘Thompson.

Ear-Training

(part II)

I. Practise the following groups of utterances pronounced with the rising-falling nuclear tone.

a) three-syllable Rise-Fall

Identify the stressed syllable. Observe the pitch contrast between the stressed and the first of the unstressed syllables.

^Show me one. ^I can go. ^Easily. ^That's the one. ^Certainly. ^Give me one.
^He can come. ^This will do.

b) two-syllable Rise-Fall

Identify the stressed syllable. Note that it is pitched on the same low level as in the three-syllable variant. Take care to drop the voice on the unstressed syllable from a high pitch to the bottom of the voice-range.

^Can you? ^Neither. ^Ask him. ^Always. ^That one. ^Nicely. ^Never.
^Goodness. ^Tell me.

c) one-syllable Rise-Fall

Pronounce the utterances producing the rise and the fall within one syllable.

^No. ^Three. ^Smooth. ^Lot. ^Dark. ^Try. ^Ten. ^Rub.

II. Observe the peculiarities of nuclear prominence in the three variations of the rising-falling tunes.

- | | |
|-----------------------------|---------------------------|
| 1. They ^all want one. | 2. What ^else could I do? |
| They ^all want _one. | What ^else could _I do? |
| They ^all _want one. | What ^else _could I do? |
| 3. I'm ^sure you are right. | 4. ^How should I _know? |
| I'm ^sure you _are right. | ^How should _I know? |
| I'm ^sure _you are right. | ^How _should I know? |

III. Compare the conversational contexts with the falling and the rising-falling tunes in the replies. Note that the utterances with the rising-falling nuclear tone sound more expressive.

- I'm going to give everything up. – It's a ^silly thing _to do.
Susan was very proud of her daughter. – It was ^natural for her to feel so.
- We quarrelled again the other day. – I'm sur^prised at you.
Do you know that he's passed the exam? – I am sur^prised at him.
- Do you know how to handle this equipment? – ^Perfectly.
They'll give you a lift to the airport. – ^Perfect.

IV. Identify and reproduce the tunes with a complex nuclear pitch glide.

It's ^huge. It's ^huge. It's ^huge. It's ^huge. I ^can't do it. ^I can't do it. ^I can't do it. ^More. ^More. ^More. ^More. I'm ^sure I can. I'm ^sure I can. I'm ^sure I can.

V. Practise the rising-falling and falling-rising tunes from the previous exercises in conversational contexts. Note the difference in the connotations imparted by these nuclear tones.

- Is it a big house? – It's ^huge.
It's not a big house. – It's ^huge.
- It seems nobody can talk to him. – ^I can do it.
Will you or Jerry drive the car? – ^I can't do it.
- It weighs about fifty kilos. – ^More.
She's put on about 10 pounds. – ^More.
- Can you finish it alone? – I'm ^sure I can.
I'm afraid you can't help it. – I'm ^sure I can.

Auditory Self-Check

1.

- How long will you stay at this school, Maria?
- Till the end of the month.
- And what will you do then?

- I'll go to Spain. I hope that by the end of the month my English will have improved enough for me to pass my exams.
- And if you pass them, what will you do?
- I don't know. I'll have to see how good my grades are. If they are good enough, I'll go to the same university as my sister.
- Well, good luck.

2.

In 1770 a Bill was introduced into Parliament denouncing women who seduce men into marriage by the use of scents, paints, cosmetic washes, artificial teeth, false hair, iron stays, hoops, high-heeled shoes and bolstered hips. If a woman were convicted of thus snaring a husband the marriage could be declared null and void.

The Bill never did become law, fortunately for the institution of matrimony – for there never can have been a wife who did not resort to one or other of the 'crimes' listed!

Practice Activities

I. Practise these conversational contexts. Justify the type of implication in the replies.

1. His name is John. – [✓]Harry.
2. Was the grammar test difficult? – [✓]Rather.
3. Will the weather be fine this week? – I [✓]think so.
4. He's been studying English for two years already. – [✓]German, you mean.
5. Can you finish it today? – [✓]Hardly.
6. Don't you think she's pretty? – [✓]I [✓]don't.
7. I'm afraid I've spilt coffee all over the table-cloth. – [✓]Never mind about that.
8. But it didn't take you long, did it? – It [✓]did.

II. Choose the appropriate responses for the utterances below.

- Model:**
- a) – You haven't worked much lately. (I [✓]have. [✓]I [✓]have.)
– I [✓]have.
 - b) – Nobody attended the conference yesterday. (I [✓]have. [✓]I [✓]have.)
– [✓]I [✓]have.

1. I didn't say you were wrong. (You [✓]did. [✓]You [✓]did.)
2. I rang you twice last night. (You [✓]didn't. [✓]You [✓]didn't.)
3. So you think she's lazy, don't you? (I [✓]don't. [✓]I [✓]don't.)
4. Everybody thinks she's lucky. (I [✓]don't. [✓]I [✓]don't.)
5. You can't drive a car, can you? ([✓]I [✓]can. I [✓]can.)
6. I'm afraid none of you can drive a car. ([✓]I [✓]can. I [✓]can.)

III. Choose the appropriate responses for the utterances below.

1. Where's the British Museum? (In ^ʌLondon. In ^ʌLondon.)
2. He lives in Manchester. (In ^ʌLondon. In ^ʌLondon.)
3. Which of the two shall I give you? (The ^ʌfirst one. The ^ʌfirst one.)
4. So you like the second one better. (The ^ʌfirst one. The ^ʌfirst one.)
5. How do you find this text? (It's ^ʌeasy. It's ^ʌeasy.)
6. I wonder how you are going to do it. (It's ^ʌeasy. It's ^ʌeasy.)
7. When is he leaving? (To^ʌday. To^ʌday.)
8. He is leaving tomorrow. (To^ʌday. To^ʌday.)
9. I think she's rather plain. (She's ^ʌpretty. She's ^ʌpretty.)
10. What does John's sister look like? (She's ^ʌpretty. She's ^ʌpretty.)

IV. Inact the following conversational contexts. Add an intensifying note to the replies expressing a quizzical attitude in them.

Model: How do you like this strawberry cake? – It's de^ʌlicious.

1. Is it a big house? – Huge.
2. Shall we be in time? – We'll be ahead of time.
3. When did they come home? Twelve? – Later.
4. Can you manage it alone? – I'm sure I can.
5. I wouldn't put up with it. – Wouldn't you?
6. It's pretty chilly waiting here. – Bitterly cold.
7. Do you know the way? – Perfectly.

V. Choose the appropriate replies for the given contexts.

1. They are leaving in an hour. (In an ^ʌhour. In an ^ʌhour.)
2. They are leaving in a few minutes. (In an ^ʌhour. In an ^ʌhour.)
3. He can speak three foreign languages. (^ʌThree. ^ʌThree.)
4. He can speak two foreign languages. (^ʌThree. ^ʌThree.)
5. This spoon is made of gold. (^ʌGold. ^ʌGold.)
6. It's a silver chain. (^ʌGold. ^ʌGold.)

VI. Act out the following conversational situations choosing suitable nuclear tones for

a) a straightforward answer:

1. Will you introduce me to your friend Paul? – Willingly.
2. Won't you have another coffee? – I'd love to.
3. How long has she been in hospital? – For a week already.
4. Could you have this prescription made up for me, please? – I'd be glad to.
5. Susan looks wonderful in her new coat. – She certainly does.
6. He is constantly sneezing and coughing. – It must be flu.

b) an interrogative response:

1. I must be going now. – Must you really?
2. The train starts from platform three. – Which platform did you say?

3. I've brought a lot of photographs from the South. – Can I have a look at them?
4. It's no use talking to him. – Is it really no use talking to him?
5. I've left my glasses in the bedroom. – Shall I fetch them?
6. We waited at the airport for almost three hours. – How long did you wait?
7. I saw a musical on television last night. – Did you enjoy it?

c) an implicatory answer:

1. Do you think this medicine will do him good? – I hope so.
2. Shall I order a steak for you, Heather? – I'm a vegetarian.
3. None of us are keen on camping. – I am.
4. Mike didn't apologize to the girl. – He did.
5. Why didn't you ask someone to tell you the way? – I did ask a few people.
6. Will the conference be held next week? – I expect so.

d) an emotionally coloured reaction response:

1. I'll make it soon, I promise. – Yes, but how soon?
2. You should apologize to Ann immediately. – Why should I?
3. Harry left without saying good-bye. – Did he?
4. She has bought a mink coat. – Mink.
5. I wouldn't speak to her any more. – Wouldn't you?
6. Can she cancel the appointment? – I'm sure she can.
7. I was very cross with him. – Anyone would be.

Additional Practice in Reading and Memory Work

Conversation

■ **A.**

1. Ⓢ

- Oh, ^there you are, Peter. At ^last.
- ^Sorry to be so ^late, ^Frank. I expect you ^thought I was ^never going to turn up.
- Well, I'd be ^gun to ^have my ^doubts, | I ^must admit. And it's ^pretty ^chilly waiting ^here; | an^other ^five ^minutes | and I'd have ^needed ^treatment ^frostbite. How^ever! | ^What's been ^keeping you ^this ^time?
- Oh, it's ^been ^one of those ^days when ^everything seems to go ^wrong.
- I thought ^all your ^days were like ^that!
- No, ^honestly. Take this ^morning, for instance: | a ^alarm clock ^fails to ^off; | ^miss my ^train; | ^late for the ^office; | ^boss ^early for ^once; | ^a ^comment on per^sistent ^unpunctu^ality; | un^pleasantness ^all ^round.
- Yes, but ^that was this ^morning. And in ^any case, | I ^don't sup^pose you were an ^hour late ^then. | ^were you?
- ^All ^right. ^Don't rub it ^in. And don't e^xaggerate ^either.

(from "Intonation of Colloquial English" by J. D. O'Connor and J. F. Arno)

2. Career Prospects

- Susan: How have your two sons been doing at school lately, Andy?
- Andy: Terrible! James never starts working, and Malcolm never stops working.
- Susan: You are joking, of course. I hear that Malcolm is likely to win all the prizes in the exams this year.
- Andy: Yes, so his teachers say. But he deserves to do well. He's always been so conscientious and hard-working, and he's been slaving at his books every evening for months on end recently. He wants to go to Oxford University next year.
- Susan: Maybe he'll become a university lecturer himself eventually.
- Andy: Maybe, but I think he studies too hard. I sometimes wish he'd go out and enjoy himself for a change.
- Susan: Yes, what about the younger one?
- Andy: Well, James' teachers say that he has ability, but he's too inconsistent and that he rarely does his best. In other words, he is not bad when he makes an effort, but he's too idle. He couldn't care less about the exams. He does his homework in ten minutes every evening and then rushes out to play tennis.
- Susan: He's crazy about tennis, isn't he? Perhaps he can make his fortune at it.
- Andy: So I believe. But my wife always worries about the children's future. She wants James to give up tennis and study law, but I don't believe in forcing boys to take up careers they're not cut out for. I wonder how James'll develop in a couple of years' time.

(from "Intermediate English Course" by D. Ware)

3.

- Mick: Hey, Gerald, how did you get on? Did you like the exam?
- Gerald: No, I didn't. I thought it was terrible.
- Mick: Oh, come on! It wasn't that bad. Which questions did you do?
- Gerald: I did the first one - you know, the one about the uses of computers in the modern world.
- Mick: Yes, I did that one too.
- Gerald: And I did number 4 - about the cost of medicine. But I got into a terrible mess.
- Mick: You didn't do the one about the price of oil, did you?
- Gerald: What, you mean question 3?
- Mick: Yes.
- Gerald: Yes, I did question 3. That's just the problem.
- Mick: Why?
- Gerald: Well, I didn't finish it. I think I failed.

- Mick: 'No, you /didn't. I'm 'sure you /didn't. You can 'come to the 'party tonight, { /can't you?
- Gerald: I 'don't think so. I'm 'not 'feeling very 'cheerful.
(Judy comes through the door)
- Judy: 'He>llo, 'Mick, { 'how did you 'get 'on?
- Mick: 'Not 'too ,badly. 'What about 'you?
- Judy: _Well I ,did question '2 { about 'car production. 'That was 'difficult. But I enjoyed 'questions '3 and '4 | - the 'ones about 'oil and 'medicine.
- Mick: 'Why didn't you 'answer the one about 'jobs | and pro'duction { - you 'studied ,that.
- Judy: 'What, { ,number '5?
- Mick: 'Yes.
- Judy: You 'didn't do 'that one, { ,did you?
- Mick: 'Yes, { 'actually, { I 'did.
- Judy: You're 'crazy. It was im'possible. Anyway, I'm 'going ,now. 'See you!
- Mick: 'Hey, { you're 'going to be at the 'party, { 'aren't you?
- Judy: 'Yes, { of 'course. 'Bye.
- Gerald: 'Who was 'that?
- Mick: 'That was 'Judy. Don't you 'know her?
- Gerald: I 'think I've 'seen her before. But I 'didn't 'know her 'name.
- Mick: 'Anyway, { 'what about the 'party? Do you ,think you'll 'come?
- Gerald: 'Yes { ... 'yes, I ,think I 'will ,now!

(from "Meridian" by J. Harmer)

Prose

■ A. Wrong Pronunciation

A 'Frenchman, { who had 'learned 'English at 'school, { but had ,half for, gotten it, | was 'staying in 'London { on ,business. It was 'in the 'month of No'vember, | and the 'weather was most un,pleasant, | disa,greeable, | ,damp { and ,foggy.

The Pa'risian, { not being ac'customed to the ,English ,climate, | had 'caught a se'vere 'cold, | and was 'coughing 'day and ,night. At 'last { 'he de'cided on 'getting a 'remedy for his ,cough, | - but 'as he 'didn't re'member this ,English word, { 'he 'looked it 'up in his 'French-English 'dictionary. 'There { 'he 'found that the 'English ,for it | was ,cough. 'Un,fortunately { his 'dictionary did 'not ,tell him | how to pro'ounce it. Re'membering, how,ever, | the pronun'ciation of the 'word 'plough', | 'he 'naturally con,cluded { that 'cough | must be pro,nounced '[kəʊ].

'So he 'entered the 'chemist's /shop { and >said: "Will you, ,please, { 'give me 'something for my ,cow?" The 'chemist, { 'thinking he had misunder'stood him { >said po'litely: "I 'beg your ,pardon, 'sir?"

"The Frenchman | re'peated his request { for some 'remedy | for his 'cow.
 "For your 'cow, sir?" { replied the /chemist. "Are you a 'farmer then?" "A
 'farmer?" answered the Frenchman { 'rather in\dignantly. "What in the 'world
 'makes you 'think so? "Oh, \no, | 'I came from 'Paris, | from 'beautiful «Paris," {
 he added \proudly.

The \chemist 'now { \almost be\gan to 'think { that he was \dealing with a
 'madman. In 'great be,wilderment { he >asked again: "But your 'cow, sir? 'Where
 'is your 'cow?" "«Here!", cried the Frenchman, | \coughing very \loud { and
 \pointing to his \chest. "«Here it is! I have a \very \big 'cow | in my 'chest!"

'Luckily, the 'chemist 'understood him | and 'gave him the ,remedy | he 'wanted.

■ B.

1. Crucial Mistake

Language experts pinpointed the kidnapper's crucial mistake as his failure to disguise his voice while making ransom demands by phone.

They said the rhythms, tone and dialect made it possible someone would recognise him. Professor John Wells, Professor of Phonetics at London University, said: "He didn't seem to be making any effort to disguise his voice. That was a major mistake – allowing himself to be recorded. He reacted to questions in a way that indicated he was using his real voice."

Prof. Wells said the voice had a number of 'very distinctive' characteristics.

He added: "I think the great value of Crimewatch playing the recording was that people who had come into contact with him might have recognised the voice."

Analysing the voice, he said: "He is clearly a working-class Northerner. I don't think he comes from a big city."

2. Giveaway

Prof. Wells, author of *Accents of English*, said giveaway words were his pronunciation of 'money' and 'telephone', whose open-ended vowels revealed he was from a small town or rural area.

His pronunciation of 'one' which most Northerners would rhyme with 'John' was also unusual, he added.

Forensic linguistic consultant Jack Windsor-Lewis, who listened repeatedly to the 170 words on the tape-recording, highlighted the man's pronunciation.

He said: "It is an accumulation of many little things including the way he pronounces *i*".

But he claimed the most striking feature was the man's way of speaking words ending in 'ing'.

And he added: "He has a curious way of cutting it short although that could be the tension of the moment."

Mr. Windsor-Lewis, formerly a lecturer in phonetics and linguistics at Leeds University, has been asked by detectives to make a more detailed study of the

tape. He has suggested they should have it cleaned electronically to make even more recognisable.

He added: "He is a clear speaker, probably more intelligent than his c/p profile suggests. It is unvarnished speech, not giving himself airs. I doubt whether he has had access to higher education but I could be wrong. By elimination placed the accent somewhere between Manchester and Sheffield and between Huddersfield."

Poetry

Neutral Tones ☺

by Thomas Hardy
(1840–1928)

We 'stood by a 'pond | that ,winter ,day,
And the 'sun was 'white, | as though 'chidden of 'god,
And a 'few 'leaves \lay { on a 'starving \sod;
They had 'fallen from an \ash, | and were \gray.
'Your 'eyes on 'me { were as 'eyes that 'rove
Over 'tedious 'riddles { of 'years ago;
And 'some 'words >played | be'tween us | 'to and 'fro
On 'which 'lost the 'more { by our 'love.
The 'smile on your 'mouth { was the 'deadest ,thing
A'live e'nough { to ,have ,strength | to 'die;
And a 'grin of 'bitterness swept there,by
,Like an 'ominous 'bird | a-\wing...
'Since ,then, { 'keen 'lessons | that 'love de'ceives,
And 'wings with 'wrong, | have 'shaped to me
Your 'face, | and the 'God-'curst ,sun, | and a 'tree,
And a >pond | 'edged with 'greyish ,leaves.

Additional Practice in Reading and Memory Work

Conversation

■ A. Travelling to York

- Traveller: 'Can you 'help me, please? I'm 'travelling to \York, | but ap'pa-
rently, | the 'train I was going to catch § has been 'cancelled.
- Assistant: The 'train to \York. When were you 'hoping to 'travel?
- Traveller: On the e'leven 'forty-eight. And 'on the 'indicator board § it says
it's 'cancelled.
- Assistant: E'leven 'forty-eight to \York. That's \right. There 'seems to be some
trouble § on the \line... they've 'had to 'take it \off. The 'next di'rect
train § is at 'thirteen \twenty.
- Traveller: 'Thirteen \twenty. And 'when does it 'get to \York?
- Assistant: It 'gets to \York... § at... 'fifteen \ten.
- Traveller: 'Oh, \Lord! Per'haps I could 'go by a'nother route, | by an 'earlier
'train?
- Assistant: 'Just a \moment. How much ^luggage do you have?
- Traveller: 'Only this \bag.
- Assistant: Because if you 'don't mind \changing, § you could go via \Man-
chester. There's a \train | 'due \out in § - 'hang \on § - 'just 'five
'minutes.
- Traveller: 'Which \platform | will that be?
- Assistant: From \platform \two. But you'll 'have to \change.
- Traveller: I 'don't \mind \that. But 'what about my 'ticket? 'Can I use the
'same \ticket?
- Assistant: 'Let me \look. That's 'O.K, § \yes. It's 'just the 'same \fare.
- Traveller: And 'what time will that 'get me there?
- Assistant: At 'fourteen 'forty-eight. About 'twenty 'minutes before the di'rect
train. But you'll 'have to \hurry. 'Platform \two § - 'change at
'Manchester.
- Traveller: \Thanks!

(from "Pronunciation for Advanced Learners of English" by D. Brazil)

■ B.

- Nancy: When I go to Paris, Sharon, what places do you think I ought to go to?
- Sharon: Well, it depends what you like ...
- Nancy: Oh, just general places of interest, you know.
- Sharon: Right. Well, the Pompidou Centre is always good ... always a good
place for exhibition. And the Eiffel Tower, of course, but not if you
don't like heights.
- Nancy: When's the best time to go?
- Charlie: I went in August once and it was brilliant because everyone had gone
on holiday so there were no crowds... trouble is, everywhere's shut
then, too!

- Sharon: I hope Oxford isn't shut when I go there in March.
- Charlie: No, don't worry. The weather isn't usually very good then, though. And there is nothing worse than Oxford on a cold, wet day.
- Sharon: Do you think I'll like it?
- Charlie: Oh, yes. If you visit one or two of the colleges, and the bookshops. They're great! Now, what can you two tell me about Munich? I'll be there next week.
- Nancy: The countryside around Munich is absolutely fabulous, but I'm not too keen on the city. And it's so expensive!
- Sharon: But the night-life's all right. Lots of good clubs and discos.
- Charlie: Perhaps I'll be going to bed early if I want to get out into the countryside every day!

Prose

■ A.

In Barce'lona to-day, { supporters \clashed, | when ^England \played their 'World \Cup \match { against \Spain, | the \present \cup \holders. \England had \held the \champions { to \one-\one { until \half \time, | but \soon \after \play was re\sumed { a \penalty was a,warded | a\gainst them. Ac\cording to our re\porter, { Jim \Bullock, { the de\cision \caused \uproar { among a \group of \England \fans, | and \this in \turn { triggered an \angry res,ponse { from some op\posing sup,porters { in an a\djoining \section | of the \stand.

The \refe'ree \^stopped the \game { when >violence { spilled \over { \onto the \pitch, | and there were \several \minutes | of \noisy con,fusion | until \local po,lice { re\stored \order | and es\corted al\leged \ringleaders { \out of the \stadium. Ap\parently, { there were \further dis,turbances { in \pavement \cafes | and \bars { in \town | after the \match. No one \seems to have been \injured \seriously, { \either \inside { or \outside | the \stadium. It is \not \known { \whether the po\lice { >made | any ar,rests. \After \order had been re\stored on the \pitch, | \England at,tacked \vigorously, | but the \Spanish de,fence { was \too \well \disciplined \for them, | and their \hopes of ap,pearing in the \final { were \dashed | when the \opposition \captain, { \Marcos, { \scored the \winning \goal, | just | \thirty \seconds { before \time.

(from "Pronunciation for Advanced Learners of English" by D.Brazil)

■ B.

1. The British Isles

The \British \Isles { con\sist of \England { and \Wales, { \Scotland { and \Ireland | the \southern \part of \which { is the Re\public of \Eire | and a \great \number { of \small \islands, | e\pecially { to the \west | of \Scotland. || Their \total \area { is a,bout | a \hundred and \twenty \thousand \square \miles. || It is a,bout | \half the \size of \Germany { and \France { and about the \seventieth { of \Russia.

\Britain { is com\paratively \small | but \there is \hardly a \country in the \world { where such a va\riety of \scenery { can be \found | in \so \small a \compass.

There are \wild \desolate \mountains { in the \northern \Highlands of \Scot,land, | the \home of the \deer { and the \eagle | that are as \lonely | as \any in \Norway. || There are \flat \tulip \fields | round the \Fens | – a \blaze of \colour | in \spring { that would \make you \think { \you were in \Holland. || Within a \few \miles | of the \dirt and \smoke of \Manchester { and \Sheffield { you can be \in \glorious \heather-\covered \moors. ||

2. New York

It is \easy to \find your \way a\bout in New \York, | it is \laid \out so \regu-
larly. In\stead of \streets \wandering \{ and \twisting \{ as they \do in \London, |
they are \all \regular and \planned. The \streets \running \north and \south \{ are
'called "\Avenues" and are \numbered, | e.g. \1st \Avenue, \{ \2nd \Avenue, \{ \3rd
\Avenue, et\c. The \streets \going \east and \west are \called "\Streets" | and are
'also \numbered, | e.g. \5, \1st \Street, \6, \3rd \Street, et\c. It's \all \very \much \more
\logical and \sensible than \London's street names; || but I \couldn't \help \thinking
how much \more \fascinating than these \dull, \cold \numbers are \London's \il\o-
gical but \colourful "\Pater\muster \Row" | and "\Amen \Corner", | "\Drury \Lane"
and "\Petti\coat \Lane" (which are \not \lanes at \all), "\Bishops \Gate" (which
'isn't a \gate and \hasn't a \bishop \in it), | "\Haymarket" or "\Corn \Market"
(where you \won't \see \{ any \hay or \corn), || "\Poultry" (with \not a \live
\chicken any\where in \sight) | or "\Thread\needle \Street" \{ where you will \find, \{
'not \little \girls \learning to \sew, | but the \fortress | – like \Bank of \England.

Poetry

Near Dover ☉

*by William Wordsworth
(1770–1850)*

'In\land, \{ within a \hollow \vale, I stood;
'And \saw, \{ while \sea was \calm \{ and \air was \clear,
The \coast of \France | – the \coast of \France \{ \how \near!
'Drawn \almost \{ into \frightful \neighbourhood.
I \shrunk; | for \verily the \barrier \flood
Was \like a \lake, | or \river | \bright and \fair,
A \span of \waters; | \yet what \power is there!
'What \mightiness \{ for \evil | and for \good!
'Even \so | doth \God | pro\tect us | if \we be
'Virtuous | and \wise. \Winds \blow, | and \waters \roll,
'Strength to the \brave, | and \Power, and \Deity;
'Yet \in them\selves \{ are \nothing! \One de\cree
'Spake \laws to them, | and \said that \by the \soul
'Only, \{ the \Nations \shall be \great | and \free.

Additional Practice in Reading and Memory Work

Conversation

■ A. 🎧

Dave: 'Have you 'heard the 'latest /news? They're /going to ,hold an 'open 'air
\concert { in \Shetford | to collect 'money for a 'children's \charity.

Liz: 'Oh? 'I ,heard it was 'all \off. They \were going to ,hold it ,here, | but
\so 'many \local \people | com\plained a,bout it { that they're 'going
to 'find 'somewhere ^else.

Dave: \No! 'What are they com\plaining about? It's \all 'in a 'good \cause, |
collecting 'money for 'children in \need. 'What is there to com\plain
about?

Liz: ^Plenty. They were 'going to ,hold it in the /field { by the \river. ,That's
'very ,close | to ,people's \houses. The \noise { would be un\bearable.
And 'think of the \mess, { all that \litter, { the ^car ,parking problems...

Dave: \Just a ,minute, | 'how can you 'be so 'petty-\minded? The \vast
majority of ,people { would \love it. ^There were going to be some
\great mu\icians { and >stalls with infor'mation | about the 'different
,problems { in 'different ,countries. It was \going to be en\joyable {
and in\formative. \What's \wrong with \that?

Liz: It was 'going to /last 'all \week\end. ^Can you i\magine, { ^in a ,field {
,next to the ,church, on a \Sunday? \Sunday should be a ^peaceful
,day { and \anyway...

Dave: 'Don't you \think { it's a 'good \way of \helping { other \people? 'What
have you \ever ,done { to ,help \people in \need? 'This is a ,way | for
\our ,village { ^to ,show it ^cares. \How can you ^criticize the i,dea?

Liz: \Oh, { it's im\possible | to ,argue with 'you...

(from "Making Waves" by J. Huxley)

■ B.

- 'Feel like a 'trip up to /town this 'morning?
- /Town? 'This /morning? But how \can we? 'You've got an ap'pointment with \Jackson, { at his \office, | at e|leven /thirty, 'haven't you?
- /No, { 'not /now. I \did have. But a /few \moments a'go | his 'secretary rang 'up to \cancel it. 'Jackson's 'down with \flu or /something, apparently.
- /Is he? Bur /all the \same, | /why the /sudden /urge to /go to \London?
- Well, I 'thought it might 'make a \change.
- \Yes, { but you were /saying only /yesterday | /how /much you dis\like | the /big /city /nowadays.
- \Yes, { I \know I /did. But we're 'both \free to/day /now. And it oc\curred to me | we 'might make a >start | on the 'Christmas \shopping.
- 'Christmas /shopping? 'Oh, \Lord! /Must we? You \know how I \hate 'shopping, { at the \best of /times.
- I /don't see /why you 'make such a \fuss. You /hardly /ever \go /shopping.
- \Too often for \my \liking. But /what's the \rush? We're /not 'out of Oc\tober /yet.

(from "English Intonation Practice" by R. Kingdon)

Prose

■ A. Stonehenge

\Stonehenge { is a \monument { 'built in a 'circular \setting. It's in ^Wiltshire, | a 'few /miles { /north of \Salisbury. It's 'formed by 'large 'standing \stones | - they're ex\ceptionally /large, { in >fact, { 'up to 'nine 'metres \high { and 'weighing | 'thirty \tons. O\riginally, { there 'must have been 'over a \hundred /of them, | but 'only a'bout \thirty { are 'left /now. The ^monument was /built { at 'three \different /periods { between '18,00 { and '14,00 { B.C, | and in the \second /period { 'blocks of \vol\canic /rock { \were /brought from \Wales. \Most of the /stones { 'come from 'Marlborough \Downs | - 'that's about 'twenty 'miles \north of /Stonehenge. 'It was a /place of \worship | of /some /kind. But it had 'nothing to /do { \with the ^Celtic \Druids, | as 'some 'people /think | \nowadays. 'That mis/take { has /led to /people /making a \nuisance of them\selfes { in \recent \years. A \few of them { have /tried to /hold oc\cult \ceremonies. \That's /why { the 'site is 'no 'longer 'open to the \public { as it \used to be.

(from "Synthesis Advanced" by W. S. Fowler)

1. Bristol

Bristol is not a very large port. It is smaller than Plymouth, Portsmouth and Dover, but it is very beautiful.

Bristol is divided into two parts. One of them is the port on the Avon with narrow streets, old churches and half timber houses. It has a wooden eighteenth century theatre untouched since those days.

This was the port from which many ships sailed in Elizabeth's reign. The eighteenth century stone houses climb up the hills past the beautiful and little-known cathedral to the second part of Bristol. This part is more modern and it has many fine houses built of pink stone and many wonderful monuments and churches. Bristol has a college named College Green, the University, the art gallery and some museums. The University building has a very high tower from the top of which you can see College Green, many churches and Park Street.

2. ☉

Most of Morocco's "grand taxis" are Mercedes limousines, which cater for long journeys between cities. For shorter trips most rely on "petits taxis", which are mainly small European cars and are far cheaper, with a minimum fare of one pound fifty. Drivers make about forty-five pounds per week. Typical cars are the Fiat one two four and late-sixties Simca one thousand (which has an engine in the back rather than the front). These cars are confined to the city limits. To stop them straying, the cars are colour-coded: red with a black roof signifies the city of Fez.

(from "Enterprise 4 Coursebook Intermediate" by V. Evans and J. Dooley)

Poetry

The Cloud ☉

by Percy Bysshe Shelley
(1792-1822)

I bring fresh showers for the thirsting flowers,
From the seas and the streams,
I bear light shades for the leaves
When laid in their noon-day dreams.
From my wings are shaken the dews
That waken the sweet birds every one,
When rocked to rest on their mother's breast
As she dances about the sun.
I wield the flail of the lashing hail
And whiten the green plains under,
And then again I dissolve it in rain
And laugh as I pass in thunder.

I 'bring | 'fresh \showers | for the \thirsting /flowers,
 From the /seas | and the \streams,
 I \bear | 'light \shades | for the \leaves
 When >laid | in their 'noon'day \dreams.
 -From my >>wings { are 'shaken the /dews
 That \waken | the 'sweet \birds { 'every \one,
 When 'rocked to >rest { on their 'mother's >breast
 As she \dances | a\bout the \sun.
 I 'wield | the \flail { of the \lashing \hail
 And \whiten | the 'green 'plains \under,
 And 'then a/gain { -I dis'solve it in \rain
 And \laugh { as I \pass { in \thunder.

Auditory Self-Check

- Hallo! What's wrong? You don't look very happy.
- I've had an awful day.
- What do you mean?
- Oh, I don't know. Everything seemed to go wrong. And now I can't find r
purse.
- Don't worry. Think where you may have left it.
- All I remember is wanting to put it away safely.

Additional Practice in Reading and Memory Work

Conversation

■ A.

- My 'dear Mr. 'Bennet, { 'have you 'heard { that 'Netherfield 'Park is to be 'let at 'last?
- 'I have 'not.
- But it 'is. Do you 'not 'want to 'know who has 'taken it?
- 'You 'want to 'tell me, { and I have 'no ob'jections to 'hearing it.
- 'Why, my 'dear, { 'Mrs. 'Long says { that 'Netherfield is 'taken | by a 'young 'man of 'large 'fortune; | that he 'came 'down on 'Monday { to 'see the 'place, | and was 'so much de/lighted with it, { that he is to 'take pos'session be'fore 'Michaelmas.
- 'What is his 'name?
- 'Bingley.
- Is he /married | 'or 'single?
- Oh, 'single, my 'dear, { to be 'sure! A 'single 'man { of 'large 'fortune; | 'four or 'five 'thousand a 'year. 'What a fine 'thing for 'one of our 'girls!
- 'How 'so? 'How 'can it af'fect 'them?
- My 'dear Mr. 'Bennet, { 'how 'can you be so 'tiresome! You 'must 'know { that 'I am 'thinking of his 'marrying 'one of them.
- 'Is that his /purpose in 'settling 'here?
- /Purpose, | 'nonsense, | 'how 'can you 'talk so! But it is very 'likely | that he 'may fall in 'love with 'one of them, { and 'therefore you must 'visit him { as 'soon as he 'comes.
- I 'see 'no oc'casion | for 'that. 'You and the 'girls may /go, { or 'better 'still { you 'may 'send them by them'selves, | 'for { as 'you are as 'handsome as 'any of them, | 'Mr. 'Bingley | 'might 'like /you | the 'best of the 'party.
- My 'dear, { 'you 'flatter me. When a 'woman 'has 'five 'daughters, { she 'ought to give 'over 'thinking { of her 'own 'beauty.
- In 'such 'cases, { a 'woman | has 'not 'often | 'much 'beauty { to 'think of.
- But, my 'dear, { you 'must 'go and 'see Mr. 'Bingley { when he 'comes into the 'neighbourhood. In'deed | you 'must go, | for it will be im'possible for 'us to 'visit him, { if 'you do 'not.
- You are 'over 'scrupulous { 'surely. 'I 'dare 'say { 'Mr. 'Bingley { will be 'very 'glad to 'see you; || and I will 'send a 'few 'lines { to as'sure him of my

- "hearty con\sent { to his 'marrying which'ever of the 'girls 'he \chooses; | ,though I must ,throw in a ,good \word | for ,my little ^Lizzy.
- 'I de"sire you will 'do | 'no 'such \thing. 'Lizzy is 'not a ^bit ,better than the ,others; || she is ,not \half so \handsome as \Jane, { nor \half so 'good \humoured as ^Lydia. But you are 'always 'giving \her the \preference.
 - They have ^none of them \much to 'recom,mend them, | but 'Lizzy has 'something ,more of \quickness { than her \sisters.
 - 'Mr. ,Bennet, { 'how \can you { abuse your \children in such a ,way? You have \no com\passion { on my |poor \nerves.
 - You are mis^taken, my ,dear. I have a ,high re^spect for your ,nerves. They are my 'old \friends. I have ,heard you ,mention them with con\side\ration { these 'twenty ,years | at \least.
 - Ah! 'You \do not \know what I \suffer.
 - But I 'hope you will 'get \over it, | and 'live to 'see \many young ,men of 'four 'thousand a \year { 'come into the \neighbourhood.
 - It will be 'no ,use, { if \twenty such should ,come { since 'you will 'not \visit them.
 - De^pend upon it, my ,dear, | that ,when there are ^twenty, { 'I will 'visit them ^all.

(from "Pride and Prejudice" by J. Austen)

B.

- Helen: Listen to what it says here in the newspaper.
- Geoff: What's that?
- Helen: This article is about how having a positive attitude helps people get well when they're sick or injured.
- Geoff: Really?
- Helen: You know, I think I believe in that. I think that old saying about laughter being the best medicine is really true.
- Geoff: Oh, yeah, but come on! I mean, it doesn't help you get better any faster. Taking medicine and getting lots of rest is the *only* way to get over an illness or an injury.
- Helen: Yes ... but doing things you enjoy – like listening to music and visiting friends and family – helps keep your spirits up.
- Geoff: Well, maybe, but have you ever tried keeping your spirits up when you feel like death?
- Helen: I know, I know. But they do say that positive thinking makes all the difference and can actually help the body to heal itself. Having a pet around is supposed to help, too.
- Geoff: Well, I ... personally, I think that all these self-help ideas are overrated. I mean, the best way to get better is to put yourself under the care of a good doctor.

Prose

■ A. ②

If ^children are not \loved, | they ,say, -when they are \little, | they \never learn to \love. -I am 'grateful \therefore { that there \was one ,person in that house to ,love me | and a 'creature whom \I \could ,love. My 'grand'parents, { you under,stand, { were 'not \old. My 'mother was six\teen { when I was \born, | so they were 'still in their 'early \forties. Of ,course they \seemed | ,old to \me, | though 'not as 'old as 'Evie was. 'Even ,then { I could ap\preciate { that 'Evie be,longed { in ,quite a 'different 'gene\ration, | the 'age 'group of my 'schoolfellows' \grandmothers.

-She was 'some 'sort of re,lation. She ,may 'even have been my 'grand-mother's \aunt. I be,lieve she had \lived with them { 'since they were 'first \married { as a 'kind of 'housekeeper, | \running ,things { and \organizing 'things { and 'doing the \cooking.

(from "The Copper Peacock" by R. Rendell)

■ B.

1.

Be'fore we 'got \married, { we 'got ,on 'very \well together. I \knew he \liked com\puters { -but I \thought it was 'just a 'healthy ^interest. I 'went \out with him { for 'six \months | and he 'hardly \ever ,talked about them. -I remember \those ,days { ... he 'bought me 'little >resents 'regularly, { >flowers 'every 'Saturday, | expensive >perfume whenever he 'travelled. He ^often had to 'go a\way on \business { ... he'd 'even 'get me \scarves { or \jewellery, | \always \something, | and >meals 'out. We dis\covered \all the 'best \restaurants in \town.

But 'now it's 'all ^changed. He 'sits at the com\puter all ,day ,long, { at \work I ,mean, | and 'then he 'comes ,home { and 'goes ,straight to it a\gain. He ,gets maga\zines { about the 'latest ma\chines { and e\quipment { ,through the \post | and 'sits with his ,nose in \them { in\stead of 'talking to \me. If 'people 'come for \dinner { he ^soon has them \up | and ,playing \games { and if he \loses { he won't \speak to me for \days. I 'can't \take much ,more. I \think he 'needs \help.

(from "Choice" by S. Mohamed and R. Acklam)

2.

She 'looked at the \Queen, | who 'seemed to have 'suddenly 'wrapped herself up in \wool. 'Alice 'rubbed her \eyes, | and 'looked a\gain. She 'couldn't 'make ,out | \what had \happened at \all... ||

* * *

'Alice had \never ,seen | ^such a ,fuss made about √anything { in "all her \life | - the ,way \those ,two { 'bustled a\bout | - and the \quantity of \things | they ,pu ,on | - and the \trouble they \gave her { in \trying ,strings | and \fastening \buttons... ||

* * *

The \shop ,seemed to be \full of \all \manner of ,curious ,things | - but the \oddest \part of it \all ,was, { that when^ever she \looked \hard at any √shelf, { to \make \out e\actly what it \had \on it, | \that par\icular ,shelf { was \always \quite \empty, | though the others \round it { were \crowded as "full as they could \hold... ||

3.

"And \how many \hours a \day \did you \do \lessons?" - ,said ,Alice { in a \hurry to \change the √subject.

"Ten \hours the \first ,day," { ,said the ,Mock ,Turtle: { "\nine the ,next, | and \so ,on."

"What a \curious \plan!" ex\claimed ,Alice.

"\That's the ,reason they are \called \lessons," the ,Gryphon re\marked: "\because they \lessen { from day to \day."

"This was \quite a \new i\dea to ,Alice, | and she \thought it \over a ,little | be^fore she \made her \next re\mark.

"Then the e\leventh ,day must have ,been a \holiday?"

"Of \course it ,was," said the ,Mock \Turtle.

"And ,how did you \manage on the \twelfth?" ,Alice ,went on \eagerly.

"That's e\nough about \lessons," the ,Gryphon inter\rupted | in a \very de\cided \tone: | "\Tell her \something about \games ,now." ||

(from "Alice's Adventures in Wonderland" by L. Carroll)

C.

I don't have a lot of regrets about my childhood - I mean, I was well looked after. We lived in a typical suburban house in London, nothing special but quite comfortable. Actually, I was probably a bit spoilt, like most only children. I've often thought it was a pity I didn't have any brothers or sisters, because I was rather lonely. But the only thing I really feel sorry about now is that I wish I'd got to know my father better - he was a travelling salesman, and he never seemed to be at home when I wanted to talk about things that worried me. As a result, I was very close to my mother, too close, I think, now I look back on it, because she wanted to protect me from the world outside, and it was quite a shock to me when I left home and went to university. I couldn't help thinking when I got there that I should have learnt how to look after myself better as a kid. By that time,

my father wasn't travelling so much but before I could establish a real relationship with him, he died suddenly. I'm always sorry I never had time to talk to him when I was grown up. His dying like that left us short of money and so I didn't finish my university studies. I just took the first job I could find as a journalist on a local paper. But I don't regret that. Actually, it was probably a bit of luck. It helped me to grow up quickly, even if I had to learn about life the hard way. And I suppose if I hadn't had the training as a journalist, I'd never have become a writer.

(from "Synthesis Advanced" by W. S. Fowler)

Poetry

Sonnet Composed upon Westminster Bridge

William Wordsworth

(1770-1850)

>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 into the \fields { and to the \sky
 'All \bright | and \glittering { in the 'smokeless \air.
 ^Never did \sun | more 'beautifully \steep |
 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 a \sleep:
 And 'all | 'that "mighty \heart { is \lying \still!

Auditory Self-Check

- Guess who we've just seen!
- Who? Somebody famous? The Prime Minister?
- No! Somebody much more famous than that!
- The Queen?
- You're nearly right. In fact, we saw... Prince Charles!
- Really? Where? What was he doing?
- He was opening an Old People's Home in Radcliff Road.

Practice Activities

I. Choose the appropriate response to convey the suggested attitude.

a) in statements:

- | | |
|---|---|
| <p>1. Your new hair-style suits you perfectly.</p> | <p>- 'Nice of you to /say that.
/Nice of you to /say that.
(friendly, warm)</p> |
| <p>2. What about your last grammar test? Did you find it difficult?</p> | <p>- 'Not in the /least.
'Not in the \least.
(definite, resolute)</p> |
| <p>3. Let's have some ice-cream.</p> | <p>- I /don't /care for 'ice-cream.
I 'don't \care for /ice-cream.
(casual, perfunctory)</p> |
| <p>4. I haven't heard from him for two weeks already.</p> | <p>- 'Don't /worry. 'Everything will be all /right.
'Don't \worry. 'Everything will be all \right.
* (friendly, soothing, reassuring)</p> |
| <p>5. Are you very busy at the moment?</p> | <p>- /No, { /not for a /quarter of an /hour.
/No, { /not for a /quarter of an \hour.
(cool, reserved)</p> |
| <p>6. How much did it cost?</p> | <p>- A'bout 'thirty \pounds.
A/bout /thirty /pounds.
(casual, perfunctory)</p> |
| <p>7. Excuse me. Is Market Street near here, please?</p> | <p>- I /don't /know.
I /don't \know.
(disinterested, phlegmatic)</p> |
| <p>8. Do you remember Mary, in Accounts?</p> | <p>- \Not /really. \No.
'Not \really. \No.
(definite, resolute)</p> |

b) in special questions:

1. Bob is extremely good at languages.
 - 'What is he 'good 'at?
'What is he 'good 'at?
(surprised)
2. We are going to start at three instead of two.
 - 'What 'difference does it 'make?
'What 'difference does it 'make?
(resentful)
3. I'm terribly hungry.
 - 'What would you 'like to 'have?
'What would you 'like to 'have?
(interested, warm, friendly)
4. What is the shortest way to the station?
 - 'What is the 'shortest 'way to the 'station? Let me see.
'What is the 'shortest way to the 'station? Let me see.
(gaining time to think the matter over)
5. I've just got a letter from Alice.
 - 'What does she 'write about?
'What does she 'write about?
(genuinely interested)
6. There's another train via Manchester.
 - And 'when does it 'get to 'York?
And 'when does it 'get to 'York?
(formal, businesslike)
7. Could I have a word with Mr. Robertson, please?
 - 'Who is it 'calling, 'please?
'Who is it 'calling, 'please?
(polite, warm)

c) in general questions:

1. I had to stay away from classes yesterday.
 - 'Were you 'feeling un,well?
'Were you 'feeling un,well?
(warm, friendly)
2. I think your best way from here is to walk across the park.
 - Is it 'much of a 'walk?
Is it 'much of a 'walk?
(businesslike, formal)
3. My friend took me for a drive into the country yesterday.
 - 'Did you en,joy yourself?
Did you en,joy yourself?
(interested, warm, friendly)
4. Pete has failed his exam again.
 - Is it sur,prising?
Is it sur,prising?
(reserved, disapproving)
5. I was busy all day yesterday.
 - 'Were you getting 'ready for your e/xams?
'Were you getting 'ready for your e,xams?
(businesslike, formal)

6. She's got a new hair-style.

– 'Is it be/coming?

Is it be,coming?

(interested)

7. You need College Lane.

– Is it /far?

'Is it ,far?

(neutral, formal)

8. I can offer you another book
on Van Gogh.

– 'Is it ex\pensive?

'Is it ex'pensive?

(neutral)

d) in imperatives:

1. I don't think I can translate
this passage.

– 'Try to 'do it a,gain.

Try to ,do it a,gain.

(encouraging)

2. This pen won't write.

– Take a,nother one.

'Take a/nother one.

(casual)

3. I've broken my favourite vase.

– 'Take it ,easy.

Take it ,easy.

(soothing)

4. It's getting rather fresh in
the room.

– Shut the ,window then.

'Shut the \window then.

(casual)

5. Here's your change.

– ,Thank you.

^Thank you.

(casual)

Conversation

A.

George: Hel'lo.
 Operator: Hel'lo. 'Is that Mr. 'George 'Whitney?
 George: ,Yes.
 Operator: I have a 'call ,for you { from 'Athens, \Greece, { from 'Mrs. ,Whitney.
 'Will you 'pay for the 'call?
 George: 'Yes, { I 'will.
 Operator: 'Go a,head please, 'caller.
 Judith: Hel'lo! Hel'lo! 'George!
 George: Hel'lo, ,Judith.
 Judith: Hel'lo ... Hel'lo.
 George: Hel'lo, ,dear.
 Judith: „George. 'How ,are you?
 George: 'I'm 'feeling ^terrible. I've got a >headache { and 'Tony's up/stairs {
 'playing his gui,tar { and 'singing { at the "top of his \voice.
 Judith: ,Oh, poor >George. 'What about 'Jane and 'Martin? 'How ,are they?
 George: >Well, { 'Jane's in her 'room { doing her 'homework.
 Judith: ,Good for ^Jane!
 George: And 'Martin's in the 'kitchen { ,washing the \dishes.
 Judith: 'In the 'kitchen?
 George: 'Yes. ,He's 'washing the \dishes.
 Judith: I 'don't be\lieve it.
 George: 'It's 'true!
 Judith: 'What about \you? 'What are \you ,doing?
 George: 'I'm ,talking to \"you! 'Actually { I'm 'trying to 'watch the \television.
 There's a 'good 'programme ,on { 'so I'll 'say good'bye.
 Judith: 'But \"George! 'Don't you 'want to 'ask „me any 'questions? 'Don't
 you 'want to 'hear about /Greece?
 George: ,Er ... 'Yes, { of 'course. 'What's 'Greece 'like, 'dear?
(Buzzing on the line)
 Hel'lo ... /Judith ... 'are you 'there? 'Can you 'hear me, 'Judith?
 Operator: I'm afraid we've 'lost { the con'nection from 'Athens, ,sir.
 George: ,Oh { \no!

(from "Meridian" by J. Harmer)

B.

Sue: Hello, Sue Lancaster here.
 Lousie: Hello, Sue. It's Lousie. Look, what are you going to do this weekend?
 Sue: Well, there's the U2 concert at Wembley on Saturday ...

- Lousie: U2? The Irish group? Oh, what a great idea! And I'm sure Brian would like to go. How are you going to get to Wembley? Are you going to book tickets? If you do, get two for us.
- Sue: Wait a minute, Louise. Don't get so excited! You see, I'd like to go, but Garry would rather go to Wales to watch the motocross championship. And if he doesn't come, we won't have a car.
- Lousie: Oh, how annoying! What a pity Brian hasn't got a car! Can't we go by train?
- Sue: No, it's too difficult. You have to change three times.
- Lousie: Well, what are we going to do then?
- Sue: Well, I am going to ring Garry now. When I ring him, I'll tell him you and Brian are interested in the concert. If he agrees to take us, I'll ring you back.
- Lousie: All right. I hope he'll change his mind. Bye.
- Sue: Bye.

Prose

A. Ⓢ

'When 'people 'ask me { what I 'do, { -they >say: "'Oh, { 'that's to 'do with the 'weather, { 'isn't it?" They 'think they'll 'see me on 'T'V some 'day { in 'front of the 'charts { 'forecasting the 'weather { for the 'next 'twenty-'four 'hours { and 'probably { 'getting it 'wrong. Of >course { 'some meteo'rologists { 'do be'come 'weather 'forecasters in 'Britain, { but 'my 'job { is 'not in the 'public 'eye | but at the 'same 'time { 'much more ex'citing { in its 'way.

'I 'work { for the 'British An'tarctic 'Survey { in 'Cambridge. 'We're con'cerned with the 'ozone 'layer, | 'measuring 'changes in the 'atmosphere, | and of 'course { 'that in'volves 'going to An'tarctica, † which is the 'most ex'citing part of the 'job. I 'spend a 'few 'months 'there | 'every 'two 'years; | the 'rest of the 'time { I'm in 'Cambridge, | pro'cessing the ma'terial { sent from our 'base in the An'tarctic { -and 'training 'new 'scientists { who are 'going out 'there. We 'have a'bout | '2 hundred 'people 'there in 'summer, | when it is 'light for 'almost '24 'hours a 'day, | and about 'fifty { in 'winter, | when the >darkness | 'clears a 'little for 'two 'hours { around 'mid'day.

Of 'course | my 'hours are 'very 'different in 'Cambridge { from in An'tarctica. 'Here | I 'work a 'typical 'office 'day { from 'nine to 'five-'thirty, { with an 'hour for 'lunch, { 'five 'days a 'week. 'There { I may 'work an 'average | of 'fifteen 'hours a 'day { in 'summer. There 'are 'compen'sations, of 'course. For 'one 'thing, { -I 'get 'paid 'double my 'normal 'salary { of '18,000 'pounds a 'year { while I'm in the An'tarctic, | but a'part from 'that, { it's 'so 'beautiful 'there { that it's a 'wonderful ex'perience.

I 'studied 'physics { at 'Cambridge 'Uni'versity | and 'joined the An'tarctic 'Survey { ,straight 'after \that, | so I've 'never 'had another job. 'Other people | we employ { may have a 'first de'gree { in 'engi'neering { or elec'tronics. A'part from 'these 'qualifi,cations { and 'further ,training { and ex'perience in 'meteo,rology, { a ^person in this job 'has to be \fit | because a 'lot of 'physical work | is in'volved in the An'tarctic { and you 'can't afford | to be \ill. You ^also | 'have to be ,able to 'cope with \loneliness, | and to ,live 'close to'gether { with a ,small 'number of \people { without them ,getting on your 'nerves. In >short, { you ,need to be >strong, { 'self-re,liant { and a ,good 'mixer.

(from "Synthesis Advanced" by W. S. Fowler)

B.

A young chimpanzee called Paula comes into a room where there's a huge mirror in front of her, and you can see her thought processes. Initially she thinks perhaps it's another chimpanzee; she gets ready to attack it. But then Paula stops, looks, sways from side to side; beginning to test this thing in the mirror; and it does the same thing. This is what little children do around the age of two and chimps go through just the same transition. And before you know it, she's there, fingering her eye, looking into it, using the mirror to examine a part of herself she can't see any other way. And that's one of the really crucial tests of intelligence. If animals can recognise themselves, it proves to us that they know they have a self. And only apes do it, apart from humans.

C.

Recent research in America has shown that shyness is determined by our genes; some people are simply born that way. The 13-year research has now identified the gene that causes shyness, and the scientists believe that in fact we are all born more or less shy. It's just that some people are able to deal with it better than others.

Shyness may not seem to be a serious complaint, but for some who suffer from it, it can become unbearable. Even talking to a small group of people you know can seem difficult – it can feel as if you've been asked to give a speech on the topic you know very little about to a number of experts. You start to feel hot and shaky, your heart beats faster, your knees feel weak and the whole experience seems to last forever. Shyness means you are harder to approach, so you become more isolated. As one shy person put it, "It's like in a prison, and it's very hard to break out."

Experts on the subject have come up with various possible solutions, and one has been singled out as being the key to success – namely, finding an interest in common with other people. Spending a lot of time watching other people and envying them because they are much more sociable doesn't help; remembering that some of the people you most envy are probably shy themselves, does. The secret is how you deal with it. And experts have come up with four things you can do today to help.

Firstly, you can start by listening to other people. You will find yourself interested in what they're talking about and asking questions – and before you know it, you'll be having a conversation. Secondly, you could try asking neighbours if you can walk their dog. Like children, pets can be excellent icebreakers for conversations with passers-by. Thirdly, try joining a class to learn something like tap-dancing or flamenco, where people are likely to laugh a lot. You'll feel relaxed, and also you'll be much too busy concentrating on what you're doing to feel shy. Lastly, try telling yourself that it doesn't matter if you say or do something silly. Most people make a fool of themselves ever so often – and it's not the end of the world if you do!

(from "Practice Exam Papers" by V. Evans)

Poetry

The Sorrow of Love ☹

by William Butler Yeats

(1865–1939)

The 'quarrel of the 'sparrows { in the 'eaves,
 The 'full 'round 'moon { and the 'star-laden 'sky,
 And the 'loud 'song { of the 'ever-singing 'leaves
 Had 'hid a'way { 'earth's 'old { and 'weary 'cry.
 And 'then 'you 'came | with 'those red 'mournful 'lips,
 And 'with you { 'came the 'whole of the 'world's 'tears,
 And 'all the 'sorrows | of her 'labouring 'ships,
 And 'all 'burden { of her myriad 'years.
 And /now | the >sparrows { 'warring in the /eaves,
 The 'crumbling >moon, { the 'white 'stars in the >sky,
 And the 'loud 'chanting { of the 'un'quiet 'leaves,
 Are 'shaken { with 'earth's 'old | and 'weary 'cry.

Conversation

■ A.

Sea or Air? 🎧

Susan: Are you 'looking 'forward to your 'trip to 'Canada, Julie?

Julie: 'I can't 'wait to see 'Canada, Susan, | but I'm 'scared 'stiff
^journey. 'My 'husband in'sists on 'flying, { but 'I want to
^Planes { make me 'nervous.

Susan: "There's ^nothing to be 'frightened of. 'How many \planes | 'fly
the At,lantic | 'every \day?

Julie: "I've no i\dea. ^Hundreds, { I sup\pose.

Susan: And 'how 'often do you 'hear of a ,crash?... | 'Once or 'twice :

Julie: 'Yes, { but ^aeroplanes { 'fly "so 'high and 'fast { that 'once is e'

Susan: \Look, { there are 'more 'road ,casualties per 'day { than 'air
per 'year. 'Air ,transport { is 'really 'safe { com\pared with
,transport.

Julie: I'd 'still pre\fer | to 'go by 'sea. 'Ships | 'may 'not 'travel ,fast, {
'least you can re\lax. 'I'd 'love a ,trip on a 'luxury ,liner { li
'Queen E,lizabeth II (the ,second).

Susan: "It's 'fine { if you're a 'good 'sailor, | but have you 'ever 'tr
'far | in a 'rough 'sea?

Julie: \No. "I've ,only ^been in a ,boat 'once. I 'sailed 'down the
'Thames { on a 'sightseeing ,tour... But in >any 'case { I'd /rat
'sea-sick than \dead.

(from "Intermediate English Course" by D.

B. Sightseeing

- 'Is it 'possible to see 'anything of 'London | in 'one or 'two \days?
- 'Well, \yes, \{ but of >course, | not \half e\nough.
- 'What do you 'think I 'ought to 'see \first?
- 'Well. If you are 'interested in 'churches | and historical \places \{ you should 'go to 'Westminster \Abbey, | the 'Houses of \Parliament, | St. \Paul's \{ and the 'Tower. 'Do you 'like 'art \galleries?
- 'Rather!
- Then 'why not 'go to the 'National \Gallery and the 'Tate?
- I'm 'told one 'ought to 'see the 'British Mu'seum. Do you 'think shall have 'time for 'that?
- 'Well, \{ you 'might, \{ but if 'I were \you, | I should 'leave \that \{ for 'some 'other \day. We could \spend a 'whole \day \there. It's 'much \too \big \{ to be 'seen in an 'hour or \so.
- I sup\pose it 'is. 'What about 'going to the \Zoo?
- 'That's not a \bad i\dea. You could 'spend a 'couple of \hours there | 'com\fortably, | 'or \even a 'whole 'after\noon, | \watching the \wild \animals, \{ \birds \{ and 'reptiles. You could have 'tea there \{ \too.
- I'll \do that, /then. 'How do I \get there?
- 'Let me \see. I think your 'best \way from \here \{ is to 'walk a\cross 'Regent's \Park.
- Is it 'much of a 'walk?
- 'Oh, /no, \{ a 'quarter of an 'hour or \so, | but if 'you are in a \hurry, | 'why not 'take a \taxi?
- 'I 'think I \will. 'Ah, \{ 'here's one 'coming. 'Taxi! The \Zoo, please.

(from "Linguaphone Conversation Course" by D. Lloyd-James)

C.

1.

- Jack wouldn't like to fail his exam, would he?
- Of course, he wouldn't. Who would!
- But he hasn't been working very hard. He thinks he is clever enough to pass without much effort.
- Yes, I suppose so.
- He can learn a lot in a short time, though, can't he?
- Yes, he can. He's got a very good memory.

2.

- I believe your son was to take an examination this month. How did it go?
- He didn't pass.
- That's hard luck! I'm sorry.
- You know what these youngsters are like. I warned him he'd have to work hard. The trouble is the boy's easy-going and lets things slide.

- But he's got plenty of brains.
- Fair enough. Anyhow, he'll have to sit an exam once again.

Prose

A. The Spirit of London

London often gives the impression of being more comfortable with its past than its present. From the world-famous landmarks of St Paul's Cathedral, Buckingham Palace and the Tower of London to the traditional and well-loved double-decker buses, the theatres and the many grand hotels, England's capital offers visitors a journey through the centuries of history. This journey is even better now that the building works, which covered many historic sites, have been taken down. Newly cleaned and restored buildings are revealed, and the city looks as if it has been revitalised.

The city has also rediscovered its river. The area between the South Bank Arts Centre, which includes the National Theatre, and Tower Bridge, has been brought back to life and the city has found a new heart along the forgotten riverside. As you walk eastwards along the river from Westminster, you will discover that old warehouses have been transformed into galleries, shops and clubs.

Across the river from London Bridge is The City of London, the financial district of the capital. The City has its own historic delights such as the fifteenth century Guildhall and churches designed by Sir Christopher Wren. The best way to explore the City is on foot. For instance, you can "walk through the ages", starting from Fournier Street and ending at the modern Lloyd's building on Lime Street. Remember, however, that in London you are never far away from the past; the old-fashioned red telephone boxes are becoming popular again and many London pubs – where a visitor might ask for a pint of bitter – have been restored to their original Victorian beauty.

But the capital is not a historical theme park. It is a lively and exciting metropolis which is well-known for its popular culture, music, clubs, street fashion, and visual arts. Today, many of its wide variety of restaurants claim to be as good as in any other European capitals. For example, Marco Pierre White's highly recommended restaurant at the Hyde Park Hotel is a perfect example of new English cuisine – unusual, sophisticated and extremely expensive.

Much of London's energy and originality is now centred in Soho, the city's liveliest and most bohemian area, squeezed in between the department stores of Oxford Street and the bookshops of Charing Cross Road. Soho, once considered one of the dirtiest and most dangerous parts of London,

was ^cleaned ^up | in the ^early ^nineteen-eighties. To^day, } with its ^gurgling ^cappuc^cino machines } and ^pavement ^cafes, | it ^has be^come a ^meeting ^place | for ^all ^kinds of ^people } from ^all ^over the ^world, | what^ever the ^hour of ^day or ^night.

So, | ^even | if you are ^new to the ^city, | you ^don't ^have to ^try ^hard } in order to ex>perience ^the ^real ^London. De^spite its ^heavy >traffic | and ^shaking under^ground ^railway, } it is ^still | one of the ^world's >greatest | and most ^cosmo^politan ^cities.

(from "Enterprise 4 Coursebook Intermediate" by V. Evans and J. Dooley)

■ B.

One of the most important aspects of doing business internationally is being able to speak other languages. For this reason, there is a current boom in language learning for business people. But psychologists say that your body language is much more important than what you say. Doing the wrong thing, making eye contact, touching, using people's first names, even how you eat and drink – can all be hazardous to people who are unfamiliar with certain cultures.

Cultures are divided into 'low context' and 'high context'. In 'low context' cultures such as North America, Britain, Sweden and Germany, people say things very plainly, and rely on clear verbal communication. 'High context' cultures such as France, Japan, Spain and China often use silence or hand signals to communicate, and this can sometimes be as important as speaking. Shaking hands is often the most common form of greeting people, but even this can create problems. In England, people shake hands firmly – but not very often – while in places like Italy and France people shake hands all the time but not as firmly as the English.

People from 'low context' cultures tend to look into each other's eyes, but in 'high context' cultures such as Chinese or Japanese, this can be interpreted as aggressive behaviour. As a rule, though, close physical greetings such as kissing are not a good idea. For example, the British kiss each other once, on the right cheek, the French kiss each other twice, first on the left cheek and then on the right, but in some cultures, especially in the Middle East, they kiss up to four times and still shake hands!

Trying to make people from other cultures feel comfortable can be confusing as well. Americans often use first names as a way of making instant friends, but this does not always work, especially with the Germans and the English. For although all three are 'low context' cultures, the British and Germans are not quite as 'open' as the North Americans. One thing that the British and Americans do share when meeting each other, however, is the desire to break the ice by making a joke. Some cultures, especially the 'high context' ones could find this rude or disrespectful. Cultures and people vary so much, though, that it is impossible to please all of the people all of the time. The best thing you can do under these confusing circumstances is to be polite to everyone you meet.

(from "Practice Exam Papers" by V. Evans)

Poetry

A Prayer in Spring

by Robert Frost

Oh, 'give us \pleasure in the \flowers to-day;
And 'give us 'not to >think { 'so 'far a \way
As the un'certain \harvest; { \keep us \here
'All \simply in the \springing | of the \year.

Oh, 'give us \pleasure { in the \orchard \white,
Like 'nothing 'else by \day, | like \ghosts by \night;
And 'make us \happy { in the \happy \bees,
The \swarm | di\lating { \round the \perfect \trees.

And \make us \happy in the \darting \bird
That \suddenly { a\bove the \bees is \heard,
The \meteor that \thrusts \in { with 'needle \bill,
And 'off a \blossom { in 'mid \air | 'stands \still.

For 'this is \love | and 'nothing \else is \love,
The 'which it is re\versed { for 'God a\bove
To \sanctify { to 'what \far 'ends He \will,
But 'which it \only \needs { that \we ful\fil.

Auditory Self-Check

- I say, have you the time on you?
- I make it twenty to three, but I'm about five minutes fast, I think?
- Is it as late as that? How time flies! I promised to be down at John's by four for tennis. I shall have to hurry along, or I'll be late.
- So you're quite an expert tennis player.
- I shouldn't like to say that. I know how to play and an occasional game does me good.
- Is John a good player?
- Yes, he is pretty good, very quick on his feet and has a good eye.

Conversation

A.

- 'Hi, Kate, { 'how are you 'getting 'on?
- 'Hey, { what are 'you 'doing 'here? 'I 'didn't ex'pect you until 'later.
- 'Well, { I've al'ready 'finished 'everything I had to 'do at 'work | so I 'thought I'd 'come 'back and 'help 'you. I 'know you've 'had a 'busy 'day.
- I've 'had an ex'tremely 'busy 'day. And it 'hasn't 'finished 'yet.
- Did you re'member { we've got 'Paul and 'Hannah { for 'dinner to'night.
- 'Yes, { I 'did.
- 'Have you 'got 'everything you 'need?
- 'Well, { I've al'ready 'done the 'shopping { but I 'haven't 'bought the 'wine yet.
- 'Oh, I'll 'do that.
- 'Have you 'picked up the 'children 'yet?
- 'No, { I 'haven't 'done 'that 'yet. They are 'still at 'school.
- O.K, 'well, { 'I'll 'get them when I 'buy the 'wine.
- No, they've 'got their 'sports 'club, { so they'll 'be there un'til about 'six. You're 'more im'portant 'here. 'Have you col'lected the 'car { from the 'garage 'yet? It should be 'ready by 'now.
- 'No ... 'no, { I 'haven't. I'll 'go to the 'garage 'later. 'Now, { 'what's 'next?
- 'Well, { the 'kitchen is 'clean { but you 'could 'check the 'bathroom 'for me.
- 'O.K. 'Have you 'thrown a'way the 'pile of 'newspapers { in the 'front 'room?
- 'No, { they are 'still 'lying on the 'table.
- I'll 'take 'out the 'rubbish as 'well.
- I've al'ready 'done 'that. 'Now ... I 'haven't 'started 'cooking 'yet { and it's 'getting 'late. 'When you've 'got the 'wine { 'can you 'lay the 'table? 'Here's the 'tablecloth { 'and 'knives and 'forks { ... 'and 'mend | the 'tele'vision?
- 'All 'right.
- It 'still doesn't 'work. 'Oh { and 'wrap 'up your 'mother's 'birthday 'present.
- It 'still 'needs 'wrapping 'paper. And 'turn 'on the 'heating. It's 'getting quite 'cold in 'here.
- 'Oh, 'dear. It's 'one of those 'days.

(from "Making Waves" by J. Huxley)

B.

1.

- Operator: 'Don't 'hang 'up, >please. 'Hold the 'line; | I'm 'just 'putting you >through.
- Rob: 'Sorry?
- Operator: I'm 'just 'putting you >through.
- Val: Hel'lo? 'Rob, { is that 'you? Oh, hel'lo ...
- Rob: Hel'lo. 'Val, { I'm ar'riving at 'Heathrow { at '9.'30 | and I 'don't 'know 'how to ...
- Val: 'Yes, { 'yes. You 'take the 'coach, | 'National Ex'press, { 'outside 'Terminal '3 | - I 'think it's a >bus stop ...
- Rob: I 'didn't under'stand. 'Can you 'speak more 'slowly, 'please?
- Val: 'O.K. You 'take the 'National Ex'press 'coach { for 'Cambridge, | 'out'side | >Terminal ...
- Rob: 'Right. 'National Ex'press { - 'Cambridge, | 'outside 'Terminal { ... - I 'didn't 'hear what you 'said ... 'Sorry?

- Val: 'Three, | 'Terminal '3.
 Rob: \Yes, { \yes. 'Terminal \3.
 Val: The 'trip ,takes | about 'two \hours. 'When you 'get 'off the \coach, { you ... you 'cross the ,road { and you'll 'see a 'taxi ,rank. 'Ask the...
 Rob: 'Sorry { - 'did you 'say 'opposite the 'stop there's a 'taxi 'rank?
 Val: 'Yes, { 'opposite the \coach ,stop. \Yes, { ,you 'cross the \road. 'Take a ,taxi | to 'Sawston | - 'it'll 'take about 'ten \minutes.
 Rob: \Right. O.K. \So, { 'coach to \Cambridge { - from ,Terminal \3 | - 'then a 'taxi \opposite. 'Is that \right?
 Val: \Yes, { \that's ,right. 'See you \soon { - 'safe \journey. \Bye.
 Rob: \Bye.

(from "Making Waves" by J. Huxley)

2.

- 'Oh \dear! ^Oh!
- I'm \so ,sorry. I \do \hope I 'haven't \hurt you.
- 'Oh, ,no. I was \just a 'little \startled, | ,that's ,all. 'It's \quite all ,right.
- 'Oh, 'but it \isn't all ,right. \Look, | 'I've ,made you 'drop your \shopping bag.
- 'Oh, 'that doesn't ,matter, | there's \nothing \breakable 'in it.
- 'Oh, \well, { \that's ,lucky. But at \least I can 'pick up \all your \parcels.
- 'Thank you 'very \much. But \please ,don't ,stop. I'm \sure you must have 'been in a \great \hurry.
- 'Oh, 'that 'doesn't ,matter. I was 'only 'going to 'post a 'letter, | but it'll 'catch the \next ,post. \There, { 'that's the \last of your ,parcels. I 'don't 'think 'anything is \damaged.
- 'Oh, \no, | 'thank you 'very \much.
- But \really, { I \do a \pologize. I'm a \fraid I wasn't \looking | where I was \going.
- 'Oh, \please, ,don't ,worry a \bout it. \Really, { there's \no need to a \pologize. There's \no ,harm done.
- \Well, { it's \very \nice of you { to 'take it like \that.
- 'Not at ,all.

C.

- That's a very nice blazer you're wearing.
- Do you really like it?
- Yes, and it goes well with your new pullover, too.
- You'll never believe it, but it only cost 8 pounds.
- Very reasonable, indeed.
- I really must be going now.
- But you've only just come. Wouldn't you like to stay for a snack?
- That's very kind of you, but I mustn't be too late.
- What a pity.

Prose

A. Ⓢ

You'll never believe this { ... but last week was { really awful. You see, { I decided | to have our kitchen repainted. Mona { was away for the week | and I wanted to surprise her { when she got home. The decorator { had just finished | and was hammering, | putting a picture { back on the wall for us { when he hit a gas pipe. There was a terrible smell of gas | so I had to turn it off { and call the gasman. It was an emergency. Well { of course, { he had to fit a new gas pipe | and while he was working, { you'll never guess, | he cut through { an electric cable. Luckily { he wasn't hurt, | but I had to call an electrician | and I had to have the kitchen rewired. Just as he was leaving { this electrician { managed to push his ladder { through the window | and yes, | you guessed it, | I had to have a new window | put in. I went outside { to inspect the job, | shut the front door behind me { and realised { I'd left the keys { inside. Well, { I knew Mona { was away for a week | so I had to break a window { to get in | and to my horror, { the same man { was sent to put a new pane of glass in again. I felt such an idiot. Anyway, { at least, in the end { Mona was pleased | with the kitchen.

(from "Choice" by S. Mohamed and R. Acklam)

■ B. Pronunciation Achievements Factors

We all know that it is difficult for adults to learn accurate pronunciation in a foreign language. We also know that some people achieve better results than others. Why is this? What are the factors that might predict which students will achieve good pronunciation? If we knew the factors helping pronunciation, we could improve our own learning.

Richard Suter, a language researcher at a California university, decided to test the importance of factors that might predict which students would achieve the most accurate pronunciation. He wanted to find out if there are any factors a student could change in order to improve performance.

The first thing Suter did was to make a list of all the factors that might possibly show which students would learn the best pronunciation. Then he compared these factors with the pronunciation of a group of foreign students. Here is a list of six of the factors that Suter studied.

1. Sex. Do females learn better than males?
2. Mother tongue. Is it easier to learn a language close to one's own?
3. Personality. Do outgoing people learn pronunciation better than shy people?
4. Attitude toward pronunciation. Does it make a difference if the student believes that pronunciation is a very important part of language?

5. Natural ability. How important is the ability to mimic, or imitate? Most people assume that natural ability is the single most important factor in learning pronunciation.

6. Conversation with natives. Does the amount of conversation in English, with native speakers of English, make a significant difference?

When Suter compared the students' pronunciation accuracy with these six variables, some of the results were surprising. He found that two of the factors did not have *any* relation to the accuracy of pronunciation. That is, these two factors were not at all significant in predicting who would do well learning pronunciation. These two factors were:

1. Sex. Females were not better than males.
2. Personality. Outgoing people were not better at pronunciation than shy people.

Suter concluded from these results that the factors of sex and personality were not significant predictors of pronunciation accuracy. On the other hand, Suter concluded that the three most significant predictors in achievement in pronunciation are: (1) the student's mother tongue, (2) the belief in the importance of pronunciation, and (3) the amount of time in conversations with native speakers.

The conclusions of this research are encouraging. Of course, we can't change factor 1, our mother tongue. But we *do* have control of factors 2 and 3, which are the next most important variables in learning accurate pronunciation. First, we can decide that pronunciation is important, and second, we can choose to make the effort to speak the new language with natives. You might say that our own choice is the most significant factor in achievement in the new language.

(from "Clear Speech" by J. Gilbert)

Poetry

If

by R. Kipling

If 'you can 'keep your 'head { when 'all a,bout you
 Are 'losing √theirs { and 'blaming it on √you;
 If you can 'trust your'self when 'all 'men √doubt you,
 But √make a√lowance { for their √doubting | √too;
 If you can ^wait { and 'not be ^tired | by √waiting,
 Or 'being √lied about { don't √deal in √lies,
 Or 'being ^hated, { 'don't 'give way to ^hating,
 And >yet { 'don't 'look 'too √good, { nor √talk | too √wise;
 If you can ^dream | – and 'not make √dreams | you √master;
 If you can √think { – and 'not make √thoughts { your √aim;

If you can 'meet with ,triumph | 'and di,saster
 And ^treat those ,two impostors | 'just the ,same;
 If you can 'bear to 'hear the 'truth | you've \spoken
 "Twisted | by \knaves { to ,make a \trap | for \fools,
 Or 'watch the >things | you 'gave your ,life 'to | \broken,
 And >stoop { and 'build 'em \up { with "worn \out >tools;

 If 'you can 'make one ,heap { of 'all 'your ,winnings
 And 'risk it | on "one ,turn{ of 'pitch and >toss,
 And >lose, { and 'start a,gain | at 'your be,ginnings
 And 'never 'breathe a >word { about 'your \loss;
 If you can 'force 'your ,heart { and >nerve | and \sinew
 To 'serve you >turn | 'long 'after they are \gone,
 And ,so { 'hold ,on { when there is "nothing >in you
 Ex'cept the >Will { which >says to 'them | "'Hold \on";

 If you can 'talk with >crowds { and "keep 'your \virtue;
 Or ,walk with \kings | – 'nor 'lose the \common ,touch;
 If 'neither >foes { nor 'loving >friends | can \hurt you;
 If \all men | \count with you, { but >none | "too \much;
 If 'you can ,fill { the "unforgiving >minute
 With "sixty \seconds ,worth { of 'distance \run –
 >Yours | – is the \Earth { and "everything that's \in it,
 >And { – 'which is \more | – you'll be a \Man, | my \son!

Conversation

A. A Little Gossip

Mrs. Jones: \Good ,morning, Mrs. 'Smith. \What \beautiful \weather a'gain!

Mrs. Smith: ^Yes, \{ ^lovely! ^What a ^splendid \summer \{ we've \had so
 \far this \year!

Mrs. Jones: \Yes, \{ but \some ,people \{ are com,plaining about the \heat |
 and \grumbling \{ because we \haven't ,had much \rain \{ for the
 \gardens.

Mrs. Smith: \Some ,people | are \never \satisfied.

Mrs. Jones: 'By the \way, | 'have you ,heard | that 'young 'Patric 'Ellis \{ has
 had a'nother ,accident \{ in his 'car?

Mrs. Smith: 'How ^awful! ^Is he 'badly \hurt?

Mrs. Jones: ^Well, | they 'took him to \hospital | but I 'don't 'think it was
 \serious \{ because he's 'coming \home a,gain to'day.

Mrs. Smith: 'I sup\pose \he was \driving \flat \out a,gain. 'Only \yesterday \{
 I was 'telling Mrs. \Tailor \{ how \madly 'he \drives. And \all his
 ,friends \{ are \just the ,same.

Mrs. Jones: ^I \know. \What \wild ,things \{ 'young 'men ,are these ^days.

Mrs. Smith: ^Mm... 'I've ,got some \news for 'you | \too. ^Have you ^heard \{
 that 'Eva ^Browning \{ is 'getting \married \{ ^for the 'third ^time \{
 on Sep'tember the /tenth?

Mrs. Jones: ^Fancy \that! ^She ,only 'got her ^second di\vorce in the ,spring.
 ^What a \dreadful \woman | ^she 'is!

Mrs. Smith: 'Her 'first ,marriage \{ 'only ,lasted "six \months | and ^that was
 only in \19^7,2, | ^wasn't it?

Mrs. Jones: \Yes, \{ 'that's \right. At 'this ,rate \{ ^she'll \lose \count of her
 ,husbands \{ be,fore she's \forty.

Mrs. Smith: 'She \may lose ,count, Mrs. ,Jones | but ^we \{ 'certainly ,won't.

(from "Intermediate English Course" by D. Ware)

B.

- 'Who's the 'man at the 'end of the 'far 'table?

- 'Facing us, d'you 'mean?

- \Yes.

- That's ^Morland, the bi^ologist.

- The 'one who 'broadcasts?

- \Yes. He's 'jolly ,good, | ^isn't he?

- ^Rather. ^I ^always ,try to ,get him \{ when he is ,on. ^Does he 'come here
 ^regularly?

- I \shouldn't think \regularly, | but I 'see him from ^time to ^time.

- ^Do you ^know him?

- \Not what you ,call \knowing. I've ^spoken to him | ,once or ,twice. He's
 \always very \pleasant, | but I 'don't sup\pose he 'has an i^dea who I \am.

- You ^are among the ^swells here, \{ ^aren't you?

- ^Yes, \{ I sup\pose so, \{ for ,what it's ,worth.

1.

- Guest: Hello. I've just gone to my room and it hasn't been cleaned or anything.
- Manager: Which room is that, madam?
- Guest: Room 19.
- Manager: Room 19 ... that's strange. The room should have been made up this morning. I'm sorry about that, Ms. Holden.
- Guest: Holden? My name's not Holden.
- Manager: Er, you're not Ms. Holden, Helen Holden from London?
- Guest: No, I'm not. My name's Jane Roland!
- Manager: I'm sorry, Ms. Roland, there's been a mistake somewhere. Did you say you were in room 19?
- Guest: Yes, that's right.
- Manager: Ah, well, that's not your room. You should be in room 90. I'll send a porter up right away to move your cases. You'll find room 90 is made up and ready for you.
- Just look at that dress. I've just brought it from the cleaners.
- Well, what's wrong with it?
- Can't you see it's half the size it used to be?
- Did you try it on?
- What's the good? I can't begin to squeeze into it!
- What're you going to do about it?
- I'm going to take it back and make a complaint, that's what I am going to do.

*Prose***A. Cinderella** 🌀

There 'once 'lived a 'young 'woman { ,named Cinde'rella, | whose 'natural 'birth-mother { had 'died { when Cinde'rella was but a \child. A 'few 'years after, { her 'father ,married a 'widow { with 'two ,older \daughters. 'Cinde'rella's 'mother-of-step { 'treated her 'very ,cruelly, | and her 'sisters-of-step { 'made her 'work 'very \hard, | as 'if she were their 'own ,personal un'paid 'labourer.

'One ,day { an 'invitation arrived { at ,their \house. The ^prince { was 'celebrating { his 'exploitation of the 'dispos,sessed { and 'marginalized 'peasantry { by 'throwing a ,fancy 'dress ball. 'Cinderella's 'sisters-of-step { were 'very ex'cited to be in'vited to the 'palace. They be'gan to 'plan | the expensive 'clothes they would ,use { to ,alter and en,slave { their 'natural \body ,images { to 'emula'te an 'unrea'listic /standard { of 'feminine \beauty. (It was es^pecially unrealistic in \their ,case, { as they were 'differently 'visaged | e'nough to 'stop a \clock.) Her 'mother-of-step { 'also ,planned to go to the ,ball, { so 'Cinderella was 'working 'harder than a \dog | (an ap'propriate { if un'fortunately 'speciesist \metaphor).

'When the 'day of the 'ball ar,rived, { 'Cinde'rella 'helped her ,mother- { and ,sisters-of-step { 'into their \ball ,gowns. A ^formidable ,task: | It was 'like 'trying to ,force { 'ten 'pounds | of 'processed | 'non'human \animal ,carcasses { 'into a /five-pound \skin. ^Next { came im'mense cos'metic augmen'tation, | which it would be 'best 'not to de'scribe at ,all. 'As the 'evening ,fell, { her 'mother-and 'sisters-of-step { 'left Cinde'rella at 'home | to 'finish her 'housework. 'Cinde'rella was 'sad, { but she con'tented her'self { with her 'Holly \Near ,records.

(from "Politically Correct Bedtime Stories" by J. F. Garner)

I B.

Suddenly there was a flash of light, and in front of Cinderella stood a man dressed in loose-fitting, all-cotton clothes and wearing a wide-brimmed hat. At first Cinderella thought he was a Southern lawyer or a bandleader, but he soon put her straight.

"Hello, Cinderella, I am your fairy godperson, or individual deity proxy, if you prefer. So, you want to go to the ball, eh? And bind yourself into the male concept of beauty? Squeeze into some tight-fitting dress that will cut off your circulation? Jam your feet into high-heeled shoes that will ruin your bone structure? Paint your face with chemicals and make-up that have been tested on nonhuman animals?"

"Oh yes, definitely," she said in an instant. Her fairy godperson heaved a great sigh and decided to put off her political education till another day. With his magic, he enveloped her in a beautiful, bright light and whisked her away to the palace.

(from "Politically Correct Bedtime Stories" by J. F. Garner)

Poetry

The Old Home ☉

by A. Tennyson
(1809–1892)

We \leave | the 'well-be'loved ,place
Where >first | we >gazed | u'pon the ,sky;
The \roofs { that \heard | our 'nearest \cry
Will \shelter | ,one of \stranger ,race.

We \go, | but 'ere we \go from ,home,
As 'down the 'garden-\walks I ,move,
'Two \spirits { of a 'di'verse \love
Con\tend { for 'loving \masterdom.

\One ,whispers: { – "\Here thy \boyhood \sung
'Long \since its \matin ,song, | and \heard
The \low 'love-,language of the \bird,
In 'native 'hazels \tassel-,hung."

The \other ,answers: | – "\Yea, but \where
Thy 'feet have \strayed in \after ,hours
With 'thy \lost \friend { a'mong the \bowers,
And >this | hath 'made them \trebly ,dear."

TONE-SEQUENCES OF ENGLISH

Ear-Training

I. Pronounce the following utterances first as a simple tune and then as a combined tune. Identify the syntactic structure of the parts of a combined tune.

1. I'm 'far 'too 'busy at 'present.
I'm 'far 'too 'busy | at 'present.
2. The 'cheapest 'seat 'costs 'less than a 'pound.
The 'cheapest >seat | 'costs 'less than a 'pound.
3. He was 'quite 'pleased, 'naturally.
He was 'quite 'pleased, | 'naturally.
4. 'Don't you 'think it would be 'wiser to 'wait a 'while?
'Don't you >think | it would be 'wiser to 'wait a 'while?
5. 'None of us can de'ny it.
'None of us | can de'ny it.
6. She 'acted as if she 'didn't 'know me.
She >acted | as if she 'didn't 'know me.
7. For a 'moment I 'thought you'd suc'ceeded.
For a >moment | I 'thought you'd suc'ceeded.
8. We 'haven't re'ceived any 'news so far.
We 'haven't re'ceived any 'news | 'so far.

II. Use the combined tunes from exercise I as responses in the following conversational situations. Note that by handing out information in two parts the speaker attaches greater semantic weight to his message.

1. – I've got some points to clear up. Could you spare me some time?
– I'm 'far 'too 'busy | at 'present.
2. – What are the lowest prices at this theatre?
– The 'cheapest >seat | 'costs 'less than a 'pound.
3. – How did he take the news about her first success on the stage?
– He was 'quite 'pleased, | 'naturally.
4. – We must make up our minds immediately.
– 'Don't you >think | it would be 'wiser to 'wait a 'while?
5. – I want to know the truth. It seems to me you have broken the rules existing here.
– 'None of us | can de'ny it. But it wasn't as bad as all that.
6. – Didn't she recognize you?
– She >acted | as if she 'didn't 'know me. It surprised me a lot, I must admit.
7. – It was bad luck. I never thought we'd lose the game.
– Neither did I. For a >moment | I 'thought you'd suc'ceeded. But then things went worse and worse.
8. – Their arrival might have been cancelled.
– Well, we can't be certain. We 'haven't re'ceived any 'news | 'so far. Some message may still arrive by the evening delivery.

III. Practise the following pairs of combined tunes. Compare their syntactic structure and indicate the utterances for which a combined tune is the most typical pattern.

1. It would 'probably be >wiser | to 'wait till 'Saturday.
If you 'don't mind my ,asking | where's the 'money ,coming from?
2. He >sounded | as if he 'meant it.
'Sorry to ,bother you, | but 'could you 'tell me the ,time?
3. 'When was the >letter { 'actually 'dated?
But 'if you had to ,choose | 'which would you pre'fer?
4. D'you 'think he >knows | 'how to ,get there?
But in 'case he for,gets, | 'what is his 'telephone ,number?
5. 'Are you >sure { you 'know the 'way?
'If you were 'so ,certain | 'what 'made you ,change your ,mind?

Auditory Self-Check

1. – What's the latest time for posting a letter to New York, please?
– There's a mail just gone, the next one goes on Monday at six o'clock.
– Do you mean six in the morning?
– No, p.m., so you'll have to post here the night before.
2. – Do you know where Mr. Wood went last night?
– I've no idea. Where did he go?
– He went to the theatre to see 'Hamlet'. And you know how difficult it is to get tickets.
– How did he get them?
– I don't know how he got them. But anyway, he saw the performance.

A.

1. Life at Cambridge

Interviewer: 'How's 'life at 'Cambridge, { ,Lisa?

Lisa: 'Getting 'better.

Interviewer: In 'what ,way?

Lisa: ,Well, { in my 'first ,year, { I was 'terribly \shy, | and I >thought { all the 'people ,here | were >very | so\phisticated { and \smart { and 'super-in\elligent...

Interviewer: Yes.

Lisa: I mean, the place has such a huge reputation. I didn't realize that everyone else was just as nervous as I was. In a way I wish I hadn't come here straight from school – I think if I'd taken a year off I'd have felt more confident.

Interviewer: Are you glad you came here?

Lisa: Yes, I think so, on balance. It's still very traditional, too traditional, I think, and there are a lot of people who went to private schools. But there are plenty of others who come from state schools like me, so I don't feel out of place any more.

Interviewer: And you're enjoying the work?

Lisa: Yeah – if only I was more organized. You know, you relax for a few days, and then there's a last minute panic and you have to work all night to get something finished.

(from "Flying Colours" by J. Garton-Sprenger and S. Greenhall)

2. A Good Film

- If you want to see a jolly good film, go and see Oliver Twist. || It's the best I've seen for a very long time. || I hate child actors as a rule, but this one's quite extraordinary.
- American?
- No, English.
- I must try to go. Where's it on?
- It's on general release. I saw it at our local place.
- I've probably missed it in that case. I think we have things at the same time as you.
- It's still on in Town, at the Knightsbridge.
- That's the very expensive place, isn't it? || I rather grudge those prices for a film.
- I know. But it's worth it in this case. || I'd sooner see this than any of the plays that are on just now.
- I don't suppose that's saying much.
- No, but you know what I mean.
- I might take Judith on Friday evening. || She's going to be up for the weekend. || Yes, that's quite an idea. || Can you book?
- I don't think they do book there. || But you'll probably get in all right, it's been on for quite a time.
- Well, if she hasn't got any other plans, we'll try.
- Yes, do. You oughtn't to miss it.

(from "English Intonation Practice" by R. Kingdon)

■ B.

Interviewer: And 'what 'exactly 'is it that you'll be 'saying to the 'conference?
 Mr. Williams: It's a 'very 'simple 'message, { √really. I'm 'saying we should re'strict | the 'manufacture and /use { of 'private 'motor ,cars | and 'concentrate in,stead { on de'veloping efficient and 'cheap 'public ,transport.

Interviewer: 'Can you ex'plain to us 'why you feel so √strongly a,bout this?

Mr. Williams: >Well, { I 'think 'first and √foremost { there's ... what I ,call | the en'vironmental √case. We 'all ,know { that ,cars | con'sume 'valuable 'energy ,sources. They pro'duce 'carbon 'dioxide { in 'great √quan-tities | and they're 'major con'tributors { to en'vironmental √prob-lems. They create con'tinuing and >ever-increasing | 'problems of dis'posal { when they're 'no 'longer √wanted.

■ C.

- Like to go to the pictures this afternoon?
- Well, I was thinking of doing some work in the garden.
- Oh, come on. You can do that tomorrow. One day's not going to make all that difference.
- It may be raining tomorrow. I really ought to take the chances of a fine day. Are you very keen to go?
- Yes, I'm just in the mood.
- What's on?
- Let's see. Where's yesterday's evening paper?

Prose

■ A. A House 🏠

~It is a 'very 'large 'house, | though not >large enough { ~or 'handsome enough { to be a 'stately 'home. 'If 'visitors 'go there 'now in √busloads, { 'as I have 'heard they √do, | it is 'not for /archi'tecture { ~or an'tiquity, | but for a'nother, { 'uglier, ,reason. 'Eighteen 'fifty-√one { was the 'year of its ,building. The √architect, { if 'architect there √was, { was 'one of those Vic,torians { who de'based the √classical { and was 'too √cowardly { for the inno'vations of the √Gothic. 'White 'bricks { were the 'principal 'building ma,terial | and 'these were 'not 'really ,white { but the 'pale 'glabrous ,grey of ce'ment. The ^win-dows | were just 'too 'wide { for their 'height, | the 'front ,door { "too 'low { for the 'fat 'pillars which √flanked ,it | and the 'hemi'spherical 'portico { they sup,ported, | a 'plaster 'dome { 'shaped like the 'crown | of my 'grandfather's ^bowler ,hat { and which 'put me in 'mind, | when I was √older, | of a 'tomb | in one of 'London's 'bigger 'cemeteries. Or 'rather, { when I 'saw such a tomb, | I would be re, minded of my ,grandparents' 'house.

It was a \long /way | from the \village, | at \least \two \miles. The \town, { as I have \said, { was \four \miles away, | and "anything \bigger, { ^anywhere { in which \life and ex\citement might be \going /on, | \three \times | that \distance. There were \no \buses. If you \wanted to go \out { you \went by \car | and if there was no \car { you \walked.

(from "The Copper Peacock" by R. Rendell)

■ B. Theatres, Music-Halls and Cinemas

\Theatres { are \very \much the \same in \London { as \anywhere \else; | the \chief \theatres, { \music \halls and \cinemas { are in the \West \End. || If \you're \staying in \London for a few /days, | you'll have \no \difficulty \whatsoever { in \finding \somewhere { to \spend an \enjoyable \time. || You'll \find \opera, | \ballet, { \comedy, { \drama, { re\vue, { \musical \comedy { and va\riety. || Films { are \shown in the \cinema | during the \greater part of the \day. || The \best \seats | at \theatres { are \those in the \stalls, { the \circle, { and the \upper \circle. || Then \comes the \pit, | and \last of \all { the \gallery, | where the \seats are the \cheapest. || \Boxes, of \course, { are the \most ex\pensive. || Most \theatres { and \music-halls { have \good \orchestras { with \popular con\ductors. || You \ought to \make a \point { of \going to the \opera { at \least \once | during the \season, | if you \can ... || /But, of \course, { if you're \not \fond of \music and \singing, | \opera \won't \interest you. || At the \West \End \theatres | you can \see \most of the \famous \English \actors { and \actresses...

(from "Linguaphone Conversation Course" by D. Lloyd-James)

■ C. Work

Mark Twain pointed out that if work were so pleasant, the rich would keep it for themselves. But however much people may think they dislike work, everyone has a deep psychological need for it. Everyone wants to be valued, and wages and salaries are the visible proof that we matter. But some kinds of work like bringing up children and housework are not usually seen as 'proper jobs'. The only 'proper' job is one that provides paid employment. Being paid for a job in our society means higher personal status.

Of course we would also prefer work to be useful, pleasant and interesting - and also well-paid. But you don't really have to enjoy your work to get pleasure from it. The fact that we have to overcome some difficulties in some way gives us pleasure. For example, having to be in a particular place at a particular time, working as part of a team towards a common goal, gives us a sense of purpose. Without work people may become untidy and lazy, and find they are unable to enjoy the leisure time which is available to them. When some people retire from work, they lose their sense of value and purpose. For most of their lives their personality, self-image and status have been defined by work. Without it they lose appetite for life. People who suddenly lose their jobs can find the

situation particularly difficult. At a single stroke they lose all the advantages and status that a paid job provides. In a culture dominated by work, they are seen by those with jobs as incompetent and lazy. It is little wonder that stress and illness occur more frequently among the unemployed.

Employment is now changing, however. Information technology has already altered the world of work. For many, the idea of a job is no longer realistic. Many people fear they will lose their jobs, and some have to accept the possibility of part-time work. Even the workplace itself may become a thing of the past with more and more people working at home. This means that we may no longer be able to depend on work to define our position in society, and that we will have to find new ways to give our lives a sense of value and purpose.

(from "Practice Exam Paper" by V. Evans)

Ear-Training

I. Practise the following conversation and identify the combined tunes. Note the various combinations of nuclear tones in them.

- I 'want to 'send a 'telegram. 'Where can I 'get a 'form?
- You'll 'find 'some 'over 'there ... 'Will you 'put your 'name and ad,dress on the 'back? 'That will be '3/ '6 ('three and 'six).
- 'Do you 'mind >telling me { 'where I can 'get ,stamps { and 'registered /envelope?
- At the 'next 'counter.
- A 'three-pound 'book of √stamps, 'please, { and a 'large 'registered √envelope.
- Will 'this 'size 'do?
- 'Yes, { ,thank you, { \that's ,right ... 'Would you 'mind /telling me { 'what the 'postage on 'this /letter will 'be?
- 'Twenty-two pence by ,ordinary 'post, | or √fifty, | if you 'want to √register it.

II. In the following narrative extracts state the number of intonation-groups in the combined tunes. Note that the tone-sequences in narrative texts are longer than in conversation and their patterns are more varied.

1. They 'let 'go of 'Alice's √hands, | and 'stood 'looking at her for a ,minute. There was a 'rather 'awkward 'pause, | as 'Alice 'didn't 'know { 'how to be'gin a 'conver'sation. 2. This 'didn't 'sound like a re\mark { that 'needed any ,answer: | so 'Alice 'said 'nothing, | but 'pulled a\way. || There was 'something 'queer about the ,water, | as 'every 'now and √then { the 'oars 'got 'fast ,in it, | and would 'hardly come \out again. 3. By 'this ,time { she had 'found her 'way into a 'nice 'little 'room | with a 'table near the √window, | and √on it { a √fan | and 'two or 'three 'pairs of 'white 'kid-gloves. || So she 'took 'up the 'fan and the √gloves, | and was 'just 'going to 'leave the √room | when her 'eye 'fell upon a 'little 'bottle | that 'stood 'near the 'looking-glass. || There was 'no 'label 'on it | but she de√cided | to un\cork it... ||

Practice Activities

1. Practise the following combined tunes. Change the nuclear tone in the final and/or non-final intonation-groups according to the suggested modifications in the speaker's attitude.

a) in statements

1. It was a 'comedy, | and the 'scene was 'laid in 'Paris. (*correction*)
2. It was 'boring, | 'not 'worth the 'time in 'fact. (*an implicatory afterthought*)
3. They are expected to 'day, | un'less 'anything pre'vents. (*a casual afterthought*)
4. If you 'don't 'mind | I'll 'stay 'on 'here for a 'bit. (*incompleteness*)
5. By the 'time I 'got to the 'station | the 'train had al'ready 'gone. (*emphasis*)
6. He 'probably 'thought it was 'safer | to 'let the 'parcel 'come 'here. (*emphasis and incompleteness*)
7. 'Each of us can af'ford to buy 'flowers | for 'such an oc'asion. (*disagreement and emphasis*)
8. Per'haps you could 'find 'two 'seats in the 'box, | 'not very 'far from the 'stage. (*cordiality*)
9. I 'don't under'stand you | when you 'speak so 'fast. (*a casual remark*)

b) in general and alternative questions

1. 'Aren't you 'tired | and 'isn't it a 'long 'way? (*friendliness*)
2. 'Couldn't you in'quire | and 'make 'sure? (*insistence*)
3. Is it 'cancelled | or 'put 'off till 'next 'week? (*incomplete list of choice*)
4. 'Shall I 'carry 'on as 'usual | or 'am I to 'change 'anything? (*complete list of choice*)

c) in special questions

1. 'Why not 'ask him | and 'have 'no 'doubts a'bout it? (*insistence*)
2. 'Why didn't he 'mention the 'fact | and in'sist 'on it? (*friendliness*)

d) in tag-questions

1. I 'ought to have 'given them 'back, | 'oughtn't I? (*uncertainty*)
2. You 'didn't have to 'wait 'long, | 'did you? (*certainty*)

e) in imperatives

1. 'Go and in'quire | and 'try to be 'quick a'bout it. (*friendliness*)
2. 'Telephone the 'booking-office | and 'book some 'seats in the 'stalls. (*casual attitude*)
3. 'Find 'out if it's a 'through train | and con'sult the 'time-table. (*emphasis*)

Conversation

■ A. Age of Communication

D: So \when would you \say it all \started, \{ 'all this com\muni\cation \age \business?

R: \Well \{ of \course \people have been \writing ^letters \{ for >hundreds, \{ ^thousands of \years | but, in \fact, \{ we \only \start to \see more \instant communication \{ about '150 \years ago \{ \with the in\vention of the \telegraph. \This al\lowed \messages \{ to be \sent \down a \wire \{ \almost \instantly. \This was \actually \{ \rather \bad \news for \one \man, \{ \John \Tawell was his \name, | he was a sus\pected \murderer | and \Tawell was \seen \{ \getting on a \train to ^London, | \obviously con\vinced \{ that the po\lice would \never ^catch him. \Un\fortunately for Mr \Tawell, \{ the \railway \company \{ \had \just in\stalled a \telegraph \system | and so a \message

was \sent to the po\lice in \London, \{ who were \calmly \waiting \{ for a \rather sur\prised Mr \Tawell \{ when he \got \off the \train at the \other \end ...

D: The \first \victim \{ of the com\muni\cation \revo\lution, \{ you might \say.

R: In\deed, \yes.

D: >So, \what a\bout the \future? \What \changes \{ do you \fore\see?

R: \Well, \{ \when \people \make pre\dic\tions, \{ they're \usually \wrong. For e\xample, \{ about \twenty \years a\go, \{ \everyone was >saying, | "Of \course, \{ in \twenty \years \{ \ordinary >telephones \{ \will have be\come | a \thing of the \past, | we'll \all be \using \videophones," | ... and \well, \{ they \haven't \really \caught \on | ... they're \still \not all that \popular.

D: \Well, \{ I \know \{ \I certainly \don't \want \any\one \knowing \{ how \I look \first thing in the \morning.

R: E\xactly. Just be\cause the tech\ology is \there \{ it \doesn't \mean \{ that \people | neces\sarily \want to \use it.

D: So what do you see as the changes that ...

(from "Cutting Edge" by S. Cunningham and P. Moor)

B.

Giles: Yes, it looks absolutely lovely. But I "can't quite see... | what's it made of, then?

Tony: It's made of stone, | yes, { it's quite strange, | a local stone, { you know, | I think there was a quarry a'round there at some time. But all the other houses { are made of brick, | so it's quite special.

Giles: Really? And how old is it? When was it built?

Tony: It was built in the nineteenth century, | er it's over 100 years old. It was probably | the only house a'round at that time, | because all the others are | early twentieth century.

Giles: And did you have to do much decorating { when you moved in?

Tony: No, not much. In fact, | we painted the hall { because we didn't really like the colour very much | and I decorated the kitchen, | but apart from that, { we won't have to do anything { for a few years.

Giles: >And what are the neighbours like?

Tony: Lovely, | really nice. They're very friendly, | the woman next door | came round within an hour of us moving in { and invited us in for coffee, | and the others all have children of a similar age, { it's great.

Prose

■ A. Malta ☉

Malta { is an island { in the middle of the Mediterranean Sea, | and these days { it's attracting { more and more tourists. They come mainly { for the wonderful climate, { the excellent beaches { and the sea around the island, { which is clean, { clear { and warm. Water sports of every kind are available, { and the more active visitors { like to spend their time sailing, { windsurfing, { water skiing { or scuba diving. The best place for holidaymakers to stay { is probably on the north coast, | which is the centre of the tourist industry { and the area { where the sandiest beaches, { the biggest hotels and apartment blocks, { and the best restaurants and discotheques { are to be found.

But for those who want something more, { this small island, { approximately 2.5 kilometres long { by 15 wide, | is easy | to get a'round { and is rich in history | and culture. This is no surprise | if you know that Malta's first villages and temples { were built before { the ancient pyramids in Egypt. A walk through the medieval streets | of the capital, Valletta, { is both delightful and educational, | and can always be followed { by a traditional meal { in one of the many old restaurants. And during a two-week holiday { it'll almost always be possible { to find at least one day { when one of the villages is celebrating { with a colourful festival { of singing | and dancing.

Malta's central position in the Mediterranean { means there have been strong influences on the island { from all sides: | the Romans, { Normans, | Spanish, { French, { Italians { and British | have all left their mark | and contributed { to both the culture { and the language. Malti { is a fascinating combination { of languages, | but English-speaking visitors { who decide not to try to learn it { will find that Malta's other official language, { English, { is widely spoken { and generally | understood.

(from "Changes" by C. Richards with J. Hull and S. Proctor)

B.**1.**

The Fayum is a lush green area about 100 kilometres west of Cairo. Following the conquest of Egypt by the Greek warrior Alexander the Great in 332 B.C., large numbers of businessmen and officials who had come over from Greece settled in this fertile region with their families. They gradually adopted some features of Egyptian culture, including the practice of mummification, embalming the bodies of their dead and wrapping them in linen bandages in order to preserve them as mummies (the name actually comes from an Arabic word meaning “an embalmed body”). These newcomers made one distinctive innovation, though: after binding the mummy, they laid over the face a picture representing the person inside. The portraits look like oil on canvas, but they were actually

produced using a technique called encaustic, where the artist applies pigmented wax to a wooden board with a small spatula. The Egyptologist William Petrie, who discovered many of these mummies with their accompanying portraits at the end of the nineteenth century, was convinced that they were actually done in the lifetime of the subject, rather than being painted after the person’s death, as had been the case with older Egyptian paintings. He felt they were very different from the traditional stylised images that had been used on Egyptian mummy casings in previous centuries, and was convinced that they were actually portraits, giving a realistic depiction of the person. He pointed out that the boards on which they were painted showed signs of having been cut down to size to fit within the mummy bandages. To him this suggested that they may have originally been larger and been hung in the houses of the owners during their lifetimes.

(from “Focus on Academic Skills for IELTS” by M. Terry and J. Wilson)

Conversation

■ A. Teaching

Interviewer: 'Busy /day?

Sonia: A 'very busy ,day. 'Still, { half 'term next ,week.

Interviewer: I expect you're ,looking ,forward to ,that. Er, 'Sonia, { erm, { ^how long have you been /teaching?

Sonia: 'Ever 'since I 'graduated from 'teacher 'training ,college | - >that was { /fifteen 'years ago. But I 'haven't been at 'this school | since /then. I >came 'here | 'two 'years ago.

Interviewer: And you 'like the job?

Sonia: 'Well, 'yes, { I suppose I 'do. 'O.K., { there are 'always 'days { when you 'think, there 'must be an 'easier 'way { of 'earning a 'living, | you ,know, | when you've had a par'ticularly 'difficult ,class, { or a 'pupil has been 'rude to you. | But 'on the 'whole, { I 'like it. I sup'pose the 'proof is { that I've 'only 'missed 'one 'class { and 'that was be'cause I was 'ill.

Interviewer: ^What's >so | 'special about 'teaching?

Sonia: It's 'very 'satisfying { to be 'working with 'young 'people { and 'helping them get a 'good 'start in their ,lives. It's 'really ex'citing { when you 'get the e'xam re'sults { of 'pupils you've had for 'years, { and ,see them 'get the re'sults they de'serve. And the 'holidays are good as 'well. 'Mind you, { I 'need them | after a 'twelve 'week ,term, { I can 'tell you.

Interviewer: 'How many 'subjects | have you 'taught in your career?

Sonia: At 'this ,school, { I 'only ,teach | 'French and ,German, | but I 'also 'taught 'English { at my 'last ,school.

Interviewer: 'And | 'what have ,been the 'main 'changes { 'over those 'fifteen ,years?

Sonia: The 'thing that has 'changed 'most { is the 'problem of 'discipline. It's 'not so 'bad | at ,our ,school, { but 'if they have 'friends { from 'other ,schools { where 'discipline is a 'problem, { 'bad be,haviour can 'be, { 'you ,know, { in'fectious. But the 'older ,pupils { are 'much 'more 'serious { these ,days, { I 'think they're a'ware { that the 'state | doesn't 'owe them a 'living { and that they've got to ,work { to 'get their e'xams { and to 'get a 'good 'job nowa,days. It 'wasn't like 'that when I 'started ,teaching.

(from "Flying Colours" by J. Garton-Sprender and S. Greenhall)

■ B.

- 'Did you 'see last 'night's 'TV ,programme?
- 'No, { I 'went to the 'pictures ...
- 'What did you ,see?
- 'Taming of the 'Shrew. || With iRichard 'Burton and 'Liz 'Taylor. || 'He was 'wonderful.
- 'Where's it \on?
- 'At the 'Odeon. || We had to 'queue for 'half an 'hour | to |get \in. || And they say 'people 'only 'want to 'watch 'tele\vision nowa\days. || Of 'course | there was a 'special at\traction that 'night. || 'Richard 'Burton | was ,making a 'personal ap\pearance.
- 'Oh, { 'was he? || Did you 'notice the 'name of the di'rector | and the pro'ducer?
- 'What's the 'difference?
- 'Don't you ,know? | 'I ,thought you were an 'expert. | The pro'ducer |makes 'all the 'business ar\rangements | while the di'rector's | in |charge of the 'actual 'making of the ,film.
- Oh, I 'only 'noticed the \stars. || There was a 'pretty 'good 'cast.
- 'Where did you 'sit?
- In the 'balcony. || I 'hate being 'too near the ,screen. || And the 'stalls were 'full ,anyhow...

Prose

■ A. ●

'Genius { can itake 'many 'different 'forms, | but 'tends to ,be { 'most 'common | in \fields { such as ,music, { mathe\matics, { ,poetry { or 'art. 'Some ,geniuses { e'merge 'very 'young | - 'Mozart { 'started com\posing { at the |age of 'five; | while 'others { are |late de\velopers | - 'Einstein | was ap\parently | 'very 'slow | at 'school! It is 'also 'interesting { that there 'tend to |be "far 'more 'male ,geniuses { than 'female ones | - or per'haps they are 'just 'given 'more en\couragement. So 'what would it 'be ,like { to be a 'genius? 'Is 'this 'something { that 'most 'people { would ,really 'want?

'Obviously, { there are ,many ad\vantages. To be\gin with, { 'all those 'things { that ^other |people 'struggle ,with, { such as 'passing im\portant e\ams, { would |come 'very 'easily { if you ,were a ,genius. While 'most 'ordinary ,people { |spend ,hours | 'studying | and re\vising, | you would be 'able to 'walk into e\ams { and |score 'top ,marks { without 'even ,trying. 'Wouldn't 'that 'be 'wonderful! 'What is 'more, | it would be 'clear { what your 'talents were, | and 'therefore { 'choosing a 'career, { or di'rection in ,life, { would 'probably | be { 'much 'easier { than for |most 'people. And al\though you might be'have | in a 'strange 'way ,sometimes, { 'people | would 'always res\pect { and ad\mire you { 'because of your abilities.

'Neverthe\less, | there are 'also im\portant \disadvantages, { because \being so
 \talented { might \make you \feel ^special, | and you ^might \find it \difficult {
 to re\late | to 'other \people | and \therefore \find \life | a \bit \lonely, sometimes.
 \Further\more, { you \might end \up \feeling \very su\perior { to the \rest of the
 \world, | \never \learning | to \value | and res\pect | 'other people \properly.
 \And, { for \this \reason, { \being \so \brilliant | in \certain \areas { you \might
 not \learn { im\portant | practical \skills { that 'other \people | \have to \learn {
 and \might not \therefore { de\velop | into a \well-balanced \person. In \fact, {
 you \could \end \up { \lending | \rather a \sheltered \life, | \cut-off | from the \real
 \world, { and \all its \ups and \downs.

■ B.

'When a \speaker { in \whose \language | a \certain \sound { \either does \not
 e\exist { or is \not se\mantic { \tries to \learn a \language { in \which \that sound
 \is se\mantic, { he \usually \finds \con\siderable \difficulty { in \placing it cor\rectly.
 He \may \omit it { where it \should be \used { and \use it { where it \should
 \not. \Thus, for \instance, { \some \people { \find the \sound \h' { \troublesome.

This \difficulty is \not, how\ever, | pe\culiar to \foreign \speakers of \Eng-
 \lish, { for the \h' { is \absent { from the \type of \English { \spoken by some
 \less \educated \people { over the \greater \part of \Britain, | though \many of
 them are \conscious of this mis\take | and \try to cor\rect it.

'This is \illus\trated { in the \story of a \cockney \couple { and their \daugh-
 \ter, { who were \going on an ex\cursion by \train to the \seaside. \When the
 \train \started, | the \father \settled \down to read his \newspaper, while the
 \mother { and her \daughter \chattered.

'After they had been \travelling \some \time | the \mother \started to \un\pack
 the \basket of \food { she had \brought \with her for the \journey. \Un\wrapping
 a \packet of \sandwiches, { she \turned to her \daughter { and \>asked: "Will
 you \ave \am { or \beef, Mary?"

"It \isn't \am, \Mum, | it's \am", protested the \daughter.

'This ex\change { at\tracted the at\tention of the \father, { who \turned
 with a \wink to his \neighbour { and re\marked: | "You \know, they \both
 \think { they are \saying \am".

(from "English Intonation Practice" by R. Kingdon)

Poetry

The Daffodils ☉

William Wordsworth
(1770–1850)

I 'wandered \lonely – as a >cloud
That 'floats on >high { o're \vales and >hills,
When 'all at ,once | – I 'saw a \crowd,
A 'host | of 'golden \daffodils;
Be'side the \lake, | be'neath the >trees,
'Fluttering and \dancing { in the \breeze.

Continuous as the >stars { that ,shine
And \twinkle { on the 'Milky ,Way,
They ^stretched | in 'never-ending \line
Along the >margin | of a \bay;
'Ten \thousand { \saw I | at a \glance,
'Tossing their \heads { in 'sprightly \dance.

The 'waves be'side them \danced; but >they
'Out'did { the 'sparkling ,waves in \glee.
A 'poet 'could 'not but be \gay
In 'such a \jocund \company;
I >gazed { – and >gazed { – but 'little \thought
'What \wealth { the ,show to \me had \brought;

For 'oft, – when 'on my \couch I ,lie
In 'vacant { or in \pensive /mood,

They \flash | upon that 'inward \eye
Which is the "bliss of \solitude;
And 'then my 'heart with \pleasure \fills
And \dances | ~with the \daffodils.

2. Loyal Fans

Ted: 'Hello, 'Bill. 'Are you 'ready 'yet?

Bill: 'Oh, { 'come in, 'Ted. 'Is it 'two o' 'clock 'already? 'I 'haven't 'finished my 'lunch 'yet, | 'but I 'won't be 'long.

Ted: 'We'll 'miss the 'kick-off | unless you 'hurry.

Bill: 'Take a 'seat for a 'minute. If we 'miss the 'kick-off | it won't 'really 'be a 'tragedy, | ^will it? I 'don't sup>pose { the 'game { will be 'worth 'watching { 'anyway.

Ted: 'Probably >not. But I 'bet | if we ar'rive "five 'minutes 'late { 'they'll 'score the 'only 'goal of the >game | be'fore "we 'get there.

Bill: And 'if we ar'rieved 'early, { they 'wouldn't 'score 'any 'goals at 'all. 'I 'don't 'know { 'why 'we per'sist | in 'going to 'watch them { 'every 'other 'Saturday.

Ted: 'We 'wouldn't 'know what to 'do { if we 'didn't 'go, { ^would we?

Bill: They're 'bound to 'lose a 'gain, { unless there's a 'miracle.

Ted: I 'don't 'know. They've 'dropped old 'Ford { and 'picked 'that 'youngster, 'Wade, { in his 'place. Per'haps they'll 'win, { 'if they 'strike 'form.

Bill: 'If they 'strike their 'usual 'form, { they'll 'lose 'five-'nil against this 'team. They've al'ready 'lost at 'home { ^twice | this 'season... 'But | 'let's 'get a 'move on, | 'we'll 'be 'late.

(from "Intermediate English Course" by D. Ware)

B.

A: "Can you 'carry the 'suitcase?" "Yes, I 'can" { or { "Yes, of 'course". >Well, { 'how would 'you reply?

B: ^Well, { 'it depends on the 'context, | 'doesn't it? I ^mean, { if 'you were 'asking 'me { 'if the 'suitcase was "light e'nough for me to 'carry, | I would re'ply { "Yes, I ^can", { 'meaning { "Yes, { it's 'not 'heavy at 'all". But if 'you were 'asking me to ^help you { 'by 'carrying the >suitcase, { 'I would re>ply, { "Yes, of 'course", { >meaning { "Yes, { 'I'm 'very 'willing to 'carry it".

A: 'That's 'right, | and 'if you 'use "of 'course" { in the 'wrong 'place, { it can 'sometimes | 'sound a 'bit 'strange.

B: 'Yes, | it sug'gests | that >you 'think | the 'other 'person { is 'saying 'something 'very 'obvious. ^What a'bout | "You 'don't have any 'sisters, { 'do you?"

A: 'Well, { 'if you 'ask me that /question, { you 'think you 'know the 'answer. 'You're ex'pecting a 'greement, { 'not 'asking a 'real 'question. And 'I'd re>ply, { "No," { be'cause I 'don't have any 'sisters. But I'd 'only 'say "Yes" { if you were 'wrong, { and I 'did have 'sisters. 'I'd 'probably >also 'say 'something a'bout | how 'many { or how 'old they are { or, or 'something like 'that.

- B: 'How a'bout | "Are you 'coming to the 'party to'night?"
- A: 'Well, { I sup'pose the 'normal re'ply { would >be { "Yes, I 'am". If I re'plied { "Yes, of 'course", { there's a 'slight >feeling | that "you've asked a 'rather 'silly 'question. 'Or { it could 'simply ,mean { that I'm 'looking 'forward | to the party a 'lot, | and I'm re'plying 'very enthusi'astically.
- B: And the 'last ,one: "Do you 'mind { if I 'close the 'window?"
- A: Ah, 'this is a 'difficult ,one { for 'language 'learners. 'I'm 'very 'happy | for the ,window to be ,closed, { so I re'ply { enthusi'astically, | "Of 'course ,not". 'But if I 'want the 'window 'open, { 'I >say | "'Yes" { which >means "Yes, I 'do 'mind { if you 'close the 'window."

(From "Flying Colours" by J. Garten-Sprender and S. Greenhall)

2.

- Andrian: 'Well! { 'Hel'lo, 'stranger.
- Stephen: 'Hel'lo! 'Fancy 'meeting 'you! It ,must be a 'whole 'year { since I ,last ,saw you. || I re'member, | you had the 'leading 'part { in 'that 'play | the ,Amateur Dra'matic So'ciety put ,on.
- Andrian: 'That was our 'last 'show but ,two. || 'It ,seems 'ages ago.
- Stephen: ,When's your { 'next one ,coming ,off?
- Andrian: 'Next ,week. || It's the 'dress re'hearsal this 'evening.
- Stephen: I sup'pose you're ,in it.
- Andrian: ,Yes, { though ,thank 'heavens I've 'only 'got a 'small ,part. || I've been 'too ,busy { to 'learn my 'lines 'properly { 'even 'so.
- Stephen: Who's 'taking the 'leading 'role?
- Andrian: 'Andrew De'vant { has the 'biggest ,part | though 'Margery 'Astrid { is 'really the 'central 'character.
- Stephen: 'How 'many per'formances are you ,putting on?
- Andrian: 'Three. || >Tuesday { will be the 'opening ,night (first night). || 'Then a per'formance on 'Thursday | with the 'final 'show on 'Saturday.
- Stephen: 'Is your 'wife 'in it this time?
- Andrian: She's an 'understudy. || 'Actually { she's been 'helping behind the 'scenes a good ,deal, | ad'vising about 'costumes { and ,make-up, | 'helping to 'paint 'scenery { and ar'ranging pub'licity. || And she's 'serving re'freshments each ,evening { providing she's ,not 'called 'on to ,act. || I 'daresay { she'll be 'doing a 'dozen 'other jobs ,too.
- Stephen: What 'play are you ,doing?
- Andrian: It's a hi'storical ,play | about 'Charles 'I. || 'Rather a 'con'ventional ,play, | but the ,writer's { got a 'good 'grasp of the 'situation and ,dialogue. || It's had 'quite 'good re'views { from the ,critics. ||

(from "Speak English Fluently" by O. Low)

■ A. ●

... this article describes a study that has been done which claims to 'prove' that TV advertising works. Basically, what the researchers did was to attach a machine to people's TVs and monitor which adverts they'd watched, then check this with what they bought in the supermarket ... and they found that surprise, surprise people did buy the products that they had seen in advertisements, especially if they'd seen the advert several times, just a few days before they went shopping. Apparently, the most effective adverts were in the middle of soaps and other very popular programmes, when, according to the article, people concentrate a lot more on the television.

Two questions struck me, really – which I'd like to know other people's opinions about. Firstly, do you feel as if TV adverts influence you personally – and if so, which ones do you think influence you and why?

And secondly, if it's really been proved that TV adverts influence what people buy, then should the government ban adverts for anything that might be bad for you like alcohol, or cigarettes, for example?

■ B. The Tortoise that lost the Race

Getting about in London isn't always as bad as this story suggests. But if you've an appointment you mustn't be late for, it's as well to bear the story in mind. Nothing in it is quite impossible. ||

Even if you take your time over it, you can walk from Tottenham Court Road Station to Holborn Station in a quarter of an hour. || A bus takes five minutes, a Central Line Underground train about three. || At least in theory. || Brown, Jones and Robinson had a bet on which was in actual fact the fastest way to cover the distance. || The next thing was to put it to the test. || Robinson, who was new from the country, said he would take the bus; || Jones, from Birmingham, chose the Tube, and Brown, who knew London well, set out on foot. || They separated at four o'clock.

At the bus stop, Robinson found a queue of a dozen people. || The first bus could take only four of them. He waited a quarter of an hour and then four buses came up together. He got on the second. || New Oxford Street was jammed with traffic so the bus crawled. || To make matters worse, each traffic light in turn was against them. || Robinson got to Holborn Station at twenty-five to five.

Jones had no change for the ticket machines in the Underground Station, so he had to join a long queue at the only booking-office open. || Everyone in front of him seemed to need some unusual ticket or to have some special query. || The descending escalator wasn't working so he had to walk down and he then found his way to the Northern Line platform instead of the Central Line. || At the moment he at last reached the right platform, the doors of the train standing there shut in his face. || It was ten minutes before the next train came in, and this for some unknown reason waited in the station for another five minutes. || He lost his way again at Holborn Station and joined Robinson at twenty to five just as it was starting to rain. || Brown had still not turned up. || They took shelter in the booking hall...

C. (continuation)

At last, at ten to five, Brown appeared, out of breath and very short-tempered. To start with, he'd had little doubt that, as a fast walker, he could easily get to Holborn first. And then a French girl had asked him the way to the British Museum. This wasn't far out of his way so as the girl spoke almost no English and was exceptionally pretty, he offered to take her there, although in her flimsy high-heeled shoes she couldn't move very quickly. Then he had run into an old school friend he hadn't seen for years and they had chatted for a bit. Alongside Bloomsbury Square there were television cameras and a man with a face well-known to TV viewers was asking passers-by their opinions on banning cars from Central London. He stopped to watch for a while and then remembered the time. As he moved off it started to pour with rain, so with no mackintosh, he had to run for cover.

As he handed Robinson his share of the latter's winnings, he muttered disgustedly, 'That's what comes of being too sure. Of course I thought I'd be here ages before you two. But I suppose if you waste too much time, even in present-day London it isn't always quicker to walk'.

(from "Speak English Fluently" by O. Low)

A.

1. Home Again ☺

Rod: ˈHelˈlo, ˌBarbara! ˈWelcome ˈback! ˈYou ˈlook ˈmarvellous.

Barbara: ˈRod! ˈWhat a surˈprise! ˈIt's ˈlovely to ˌsee you again.

Rod: ˈSorry I didn't ˈtelephone you ˌbeˈfore you ˈleft, ˆ but I ˈdidn't have ˈtime, in ˌfact ...

Barbara: >Oh, ˆ that's all ˌright. Forˈget it!

Rod: ˌWell, ˆ how was ˈItaly?

Barbara: ˈFun, ˆ but ˌtiring. Miˈlan was ˌinteresting. It's ˈbigger than I expected. ˈNoisier and ˈdirtier, ˌtoo.

Rod: And ˈFlorence? ˈWhat did you think of ˆFlorence?

Barbara: ˌWell, ˆ I've never ˈbeen there beˈfore. ˈI ˈthought it was ˈbeautiful. ˈMore ˈbeautiful than ˈParis, in ˌfact. ˈHave you ever ˈbeen to ˈItaly?

Rod: ˌNo, ˆ never. I'd ˈreally ˌlike ˆ to ˈgo to ˈRome. ˌWell, ˆ the ˈcar's in the ˈcar ˌpark. ˈIs ˈthis ˈall your ˆluggage?

Barbara: ˈYes, but the ˈsuitcase ˆ is ˈvery ˈheavy.

Rod: ˆBarbara! ˈWhat's ˈin it? ˈStones?

Barbara: ˌNo, ˆ just ˈtwenty ˈpairs of ˌshoes! >Oh, ˆ it ˈis ˌnice to ˌsee you aˈgain, ˈRod!

(from "Building Strategies" by B. Abbs and I. Freebairn)

2. ②

- "No'ra! ,No'ra!
 - ,Yes, 'what is it \now, ,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.
 - "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 pre'venting me from 'doing 'my \housework.
 - 'No, \seriously, ,Nora, I "can't \bear it. "Lying "flat on my \back.
 - ^Well, then, ^try ,lying on your \stomach for a \change!
 - \Stop being \funny. I'm 'going to 'get \up. \There! \Look, I'm 'standing \up. I'm "quite 'all \right. 'What's the 'use of 'staying in \bed?
 - I 'think you're ,being 'very \silly. You'll 'only ,make your \temperature go \up a'gain.
 - It's 'no use \talking, ,Nora, | - 'being 'ill 'doesn't \suit me.
 - "No | - and 'trying to \nurse you \{ 'doesn't 'suit \me!
 - ,Now \don't be \bitter a,bout it. You 'know I'm \grateful ,to you \{ for \looking ,after 'me. But you 'mustn't 'try to 'keep me in \bed | 'like a "naughty \boy.
 - ,Well, \{ you be\gan it | by be\having like a ,naughty \boy!
 - I'm "all a\gainst ,this \{ 'staying in \bed \{ for "no \reason.
 - \Harry, | 'being ,ill \{ is a \reason... Now 'don't \stand by ,that ,window \{ and 'catch a\another ,cold... \Let me ,see | 'half 'past e\leven...
 - 'Why do you 'keep 'looking at the \clock?
 - I'm ex'pecting \Mother | - she's \coming \over \{ for the \day.
 - 'Good \heavens, | I ,didn't ,know \that.
 - 'Yes, | I "think she ,has 'something \{ she 'wants to 'talk to you a,bout.
 - 'Oh, >heavens! 'Has she? \Oh... you \know, ,Nora, | I \do ,feel a bit ,ill, | per'haps I \had 'better get 'back to \bed.
 - "Oh, 'what a \pity! I \thought per'haps you 'might stay 'up to \see her.
 - ,That's the ,very \reason | I'm ,getting 'back into \bed.
 - 'What did you 'say?
 - "Oh, er - \nothing.

(from "Meet the Parkers")

3. ②

- H: "Oh, this is \so an,noying. 'Where on \earth did I ,put my \car ,keys?
 D: \Not a\gain! 'Have you 'looked on the 'kitchen \table?
 H: I've 'looked \everywhere.
 D: \Hannah | you "really ,are \hopeless!
 H: Hmm, \thank you. \Oh \look, 'here they ,are \{ 'under 'this maga\zine.
 D: >Well, 'that just \shows ... "what you \need is 'some 'kind of \system \{ for where you ^put things. You're \always \losing ,things, | it's ri\diculous!
 H: "You've 'got a ,nerve! It was \you who \lost 'all your ^credit ,cards the other ,day, | and it was \me \{ who \found them ,for you!
 D: ,Yes, \{ I ,know, | and I'm ex'tremely \grateful to you, | but you 'do 'need to 'get yourself \organized \{ with \keys.

■ C.

Narrator: Felicia and Harriet have just been to the movies to watch a horror film. They don't agree whether it was a good film or not, and they are arguing about the need for such films.

Felicia: That was really something that stirred you up, wasn't it?

Harriet: Yes, it was. But that's more because I hated every minute of it. That film was just too much for me.

Felicia: What do you mean? Didn't you like it?

Harriet: No, I did NOT. It was even worse than I expected.

Felicia: That goes for me, too. I didn't expect so much blood and violence. But I like getting upset the way films like that do it.

Harriet: How can you say that? I think it was awful. Everybody in that film was just so... so... inhuman, so beastly.

Felicia: But that's the great thing about those films, don't you think? You get rid of all your frustrations. I mean, in the end all the evil people got butchered and you get a wonderful feeling of satisfaction.

Harriet: Maybe there's a sense of justice that grabs you, but I'm not quite sure that I like it.

■ A. Red Riding Hood

There 'once was a 'young ,person { named "Red "Riding ,Hood | who 'lived with her ,mother on the 'edge of a 'large "wood. 'One ,day { her 'mother 'asked her to 'take a 'basket of 'fresh "fruit and "mineral ,water { to her 'grandmother's house | – "not be'cause this was "women's ,work, ,mind you, { but be'cause the 'deed was "generous { and 'helped en'gender a 'feeling of 'community. "Furthermore, { her 'grandmother was "not "sick, | but 'rather was in 'full 'physical and 'mental ,health { and was "fully ,capable { of "taking 'care of her,self | as a ma'ture "adult.

"So { 'Red ,Riding "Hood 'set off with her ,basket | 'through the "woods. "Many 'people be'velieved { that the "forest { was a fore'boding and "dangerous place | and "never 'set "foot in it. "Red "Riding ,Hood, how,ever, { was "confident enough in her "own 'budding 'sexu'ality { that such 'obvious "Freu-dian "imagery { did "not in'timidate her.

"On the ,way to 'Grandma's "house, { 'Red "Riding "Hood was ac'costed { by a "wolf, | who "asked her { ,what was in her "basket. She re'plied, { "Some 'healthful ,snacks | for my 'grandmother, | who is "certainly ,capable | of 'taking "care of her,self | as a ma'ture "adult."

The "wolf ,said, | "You "know, my ,dear, { it 'isn't "safe for a 'little "girl to "walk through 'these ,woods a'lone."

Red "Riding Hood ,said, "I "find your "sexist re'mark | of'fensive { in the ex'treme, { /but { I 'will ig,nore it { because of your tra'ditional ,status { (as an outcast from so'ciety, | the "stress of ,which | has "caused you { to develop your own, en'tirely ,valid, | 'world,view. "Now, { if you'll ex'cuse me, I must be on my "way."

'Red 'Riding 'Hood { 'entered the \cottage | and >said, "^\Grandma, | I have \brought you some \fat-free, \sodium-free \snacks { to sa^lute you | in your ,role { of a \wise and \nurturing \matriarch."

'From the \bed, { the \wolf 'said \softly, | "Come ^closer, ,child, { so that I imight \see you."

'Red 'Riding ,Hood said, "Oh, I for^got { you are as \optically \challenged as a ^bat. ^Grandma, { \what 'big ^eyes you ,have!"

"They have 'seen \much, { and for^given ,much, { my ,dear."

"^Grandma, { ^what a ^big ^nose you have { – only \relatively, of ,course, { and \certainly at^tractive in its ^own \way."

"It has 'smelled ,much, | ^and for^given ,much, { my ,dear."

"^Grandma, { \what ,big ^teeth you ,have!"

The \wolf >said, { "I am \happy with ,who I ,am { and \what I ,am, O^K," | and \leaped 'out of \bed. He "grabbed 'Red 'Riding Hood | in his \claws, | in^tent | on de^vouring her. 'Red 'Riding 'Hood \screamed, | \not out of a ,arm { at the ,wolf's ap^parent \tendency | to^wards ^cross-^dressing, | but because of his "wilful in^vasion of her ^personal ^space.

(from "Politically Correct Bedtime Stories" by F. Garner)

■ C.

When the procession came opposite Alice, they all stopped and looked at her, and the Queen said, very severely: "What is your name, child?"

"My name is Alice, so please your Majesty," said Alice very politely; but she added, to herself, "Why, they're only a pack of cards, after all. I needn't be afraid of them!"

"And who are THESE?" said the Queen, pointing to the three gardeners who were lying round the rose-tree.

"How should I know?" said Alice, surprised at her own courage, "It's no business of MINE."

The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming, "Off with her head! Off with – "

"Nonsense!" said Alice, very loudly and decidedly.

"Get up!" said the Queen in a shrill, loud voice, and the three gardeners instantly jumped up, and began bowing to the King, the Queen, the royal children, and everybody else.

"Leave off that!" screamed the Queen. "You make me giddy." And then, turning to the rose-tree, she went on. "What HAVE you been doing here?"

"May it please your Majesty," said Two, in a very humble tone, going down on one knee as he spoke, "we were trying – "

"I SEE!" said the Queen, who had meanwhile been examining the roses. "Off with their heads!" and the procession moved on, three of the soldiers remaining behind to execute the unfortunate gardeners, who ran to Alice for protection.

(from "Alice's Adventures in Wonderland" by L. Carroll)

Poetry

Good Night ☉

Percy Bysshe Shelley
(1792–1822)

Good \night; | 'ah \no; | the \hour is \ill.
 Which 'severs \those { it \should u\nite;
 'Let us re'main to\gether ,still,
 \Then it will |be good \night.
 'How can I \call { the 'lone 'night \good,
 Though 'thy 'sweet \wishes | |wing its \flight;
 'Be it 'not \said, { though \under\stood,
 \Then | it will ,be good ,night.
 To 'hearts | which 'near each 'other \move,
 From \evening { 'close to 'morning \light,
 The 'night is \good | – be'cause, my ,love,
 -They \never ,say good ,night.

■ ■ ■

'Good \night; | 'ah \no; | the \hour is \ill.
 Which \severs \those it \should u>nite;
 'Let us re'main { to\gether \still,
 Then it \will ,be | good \night.
 'How can I \call | the 'lone 'night >good,
 'Though thy 'sweet \wishes | \wing its >flight;
 'Be it 'not \said, { \though \under\stood,
 Then it \will be { good \night.
 To >hearts | which |near each |other >move,
 From 'evening \close { to |morning >light,
 The 'night is \good | – be'cause, my ,love,
 -They \never ,say | 'good \night.

Conversation

■ A. Advertising

- Sue: "Well, I disagree with advertising | – I think it's immoral.
 David: "How can you say that!
 Sue: It's obvious. Ads persuade people to buy things they don't need ...
 David: "Oh come on! How often do you buy things you don't need because of advertising?
 Sue: ... and what's worse, | they try to sell people things they can't afford to buy.
 David: Yes, | but it's advertisers' job | to try to sell people things || – if you want to sell something, | you have to advertise.
 Sue: I wouldn't mind so much | if they told the truth.

- David: Well, | perhaps they exaggerate a bit, | but we know that.
 Sue: You know | perfectly well | some ads | are totally | misleading!
 David: But they can be | very useful | – they give us information | about new products.
 Sue: Just because something's new | doesn't mean it's any good...
 David: No, | but they encourage us | to try new things, | to compare products | and to choose the best.
 Sue: I think that's absolute nonsense. Everything costs more | because of advertising | – it's a complete waste of money.

(from "Flying Colours" by J. Garton-Sprender and S. Greenhall)

■ B.

1. A Walk for the Dog

- Miss Keith: I'm going out to get a paper.
 Mrs. Evans: "Oh, take the dog with you | – d'you mind. He'd love a walk. I meant to take him, | but I just haven't had time.
 Miss Keith: Will he do what he's told? I'm a bit scared of the traffic.
 Mrs. Evans: "Oh, yes, he is very good in the street. You can put him on the lead before you get to the main road.
 Miss Keith: He won't like that, will he?
 Mrs. Evans: He won't make any fuss.
 Miss Keith: All right. If you think he'll behave himself.
 Mrs. Evans: He'll be perfectly all right. I'll just get his collar. Which way are you going?
 Miss Keith: Towards the station, I suppose.
 Mrs. Evans: Well, | if you don't mind | you might go to Wright's and ask him | if there's any news of that book he was to get for me.
 Miss Keith: Where's that?
 Mrs. Evans: Just beyond the traffic lights, | on the corner.
 Miss Keith: All right. Anything else you want me to do?
 Mrs. Evans: No, | that's all, thanks. Bob'll be very grateful.

- 'Been reading anything 'interesting lately?
- 'Not a 'thing. I've 'scarcely read 'anything for 'months. 'There 'never 'seems to be 'time. I sup'pose | one ought to 'make 'time, | - but it 'isn't 'easy. Have you 'got anything to 'recom'mend?
- 'No, { 'I'm just as 'bad as 'you, | - unless you count 'thrillers. I 'read 'them | in 'bed, | - or in the 'train oc'asionally.
- The 'trouble 'is, you 'know, { we're 'getting middle-'aged. If we 'don't look 'out and 'make an 'effort | - we shall be 'finding ourselves 'quite be'hind the 'times.

(from "English Intonation Practice" by R. Kingdon)

2.

Harry: 'Well, Robert, { 'have you 'made 'up your 'mind yet { 'what you 'want to 'do when you 'leave 'college?

Nora: 'Oh, 'Harry, | 'surely he's a bit ^young to de'cide on his ca'reer. 'He 'hasn't even 'got to 'college 'yet.

Harry: 'Not at 'all, 'Nora. It's 'wisest to de'cide in 'good 'time. 'Look at 'me, for example. 'I 'really 'wanted to be a 'sailor, { but 'now I 'spend my >days { 'sitting at the 'desk { in an 'office. 'Yes, | it's 'silly to 'train | for the 'wrong 'job. And 'after 'all, | 'Robert 'will be 'going to 'college 'soon.

Nora: 'Now if 'I were a 'man | 'I'd 'be a 'farmer. To 'see the 'crops 'growing | - 'that's 'my i'dea | of a 'good 'life.

Harry: 'Well, you 'haven't 'answered my 'question yet, 'Robert. 'What 'would you 'like to 'do?

Nora: 'Are you 'sure you 'don't 'want to be a 'farmer, 'Robert? 'Or a 'market 'gardener?

Robert: 'No, { 'I'm 'sorry, 'Mum, | but I 'don't 'want 'to at 'all. 'I'd 'rather 'be a 'civil 'engi'neer. 'I 'want to >build 'roads { and 'bridges.

Harry: 'Not 'ships? 'Isn't it 'better to be a 'ship-building 'engi'neer?

Robert: 'Look 'here, { 'is it 'my ca'reer we're 'planning { - or 'yours?

Harry: 'All 'right, { 'all 'right, { there's 'no 'need to 'lose your 'temper. But you'd 'better 'win 'that 'scholarship 'first.

(from "Meet the Parkers")

■ A. The Comparison Game

Letter 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 areas 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?

“Concerned”, Tunbridge Wells

(from “Intermediate English Course” by D. Ware)

■ B.

1. Life at the Top

Being a movie-star is not always much fun!

“Once you’re a movie star, you’re dead... you really see life as a vivid dream.” This sounds like something said by someone who is jealous of movie stars. Or by someone who thinks that film-stars get too much publicity. They can’t be real people – they get like the characters they act. They die inside, they lose their real personalities.

But the person who said that movie stars are dead was none other than superstar Dustin Hoffman. He is not alone – there are many of the other big stars who say the same sort of thing. Barbra Streisand once said that her great film *A Star Is Born* is about the real pressures that can drive you mad if you are a film-star. And one of the most popular film stars of our time, Harrison Ford, says that he hates the life of Hollywood with its parties and all the publicity. “You wouldn’t see me at a disco unless I died – and didn’t go to Heaven” he jokes.

It probably isn’t all as bad as this, but the glamorous life the movie stars lead has its negative sides. Many stars say they really miss being an ‘ordinary person’ – they miss being able to walk along a street without people rushing up to take photos of them, or to ask for their autographs. It is difficult to have a private life – and there are moments in everyone’s private life when they want to be really alone. One of the hardest times to be in the public eye is when someone close to you dies. If someone in a star’s close family dies, then everyone knows it. What does the star do? Most of them say “The show must go on” and try to forget about their tragedy. But they can see in the faces of everyone around them that people know, and want to see how they feel.

(from “Choice” by S. Mohamed and R. Acklam)

Poetry

Sonnet 130

William Shakespeare
(1564–1616)

'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 \{ \damask'd, \{ \red and \white,
 But \no such \roses \see I \in her \cheeks;
 And in \some \perfumes \{ \is there \more de\light
 Than 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 | be\lied with \false com\pare.

Conversation

A.

1. Comparison

Narrator: Mr. Harris and his son Albert are talking about children's activities.
 Mr. Harris can't understand why modern children have problems playing without having all kinds of support for their imagination.

Mr. H.: >So \tell me, \Albert, \Why \can't \children | just \play with \simple things | like \I used to \do \{ when \I was a \child?

- Albert: "I don't know what you're talking about. I think children use their imagination a lot. I know toys are different { from what you used to play with, { but I can't really see the difference.
- Mr. H.: >Mmm. – Let me give you an example. One of our favourite games { when I was a boy { was Cowboys and Indians. We split up { in two groups { and then the whole area { was suddenly turned into a prairie { with cactuses and mountains. We used to have sticks for guns { and the Indians { had their bows and arrows. We could play for hours | with simple things like these.
- Albert: "I can't see | what's wrong with having a real toy gun { instead of just a stick. The real thing { just makes the game more realistic.
- Mr. H.: Yes, but don't you see? If you don't have the real thing { you must use your imagination | far more { to make the game { really interesting. We could take our adventures much further { than children can these days. I do believe { that it is vital { for the development of your imagination { and I suppose your brain-power, { too.
- Albert: Maybe so. But we get so much information from T\TV, | reading and radio { that playing { may not be as important as it was { when you were a child.
- Mr. H.: That's not true. We had T\TV { and I think that we talked much more to adults then. We had to pick up pieces of the world { from a lot of sources. You get it all { on a plate | wherever you look.
- Albert: That's right | and that's why | it isn't as necessary | to develop your imagination | as it used to be.

(from "Choice" by S. Mohamed and R. Acklam)

2.

- W: ...so anyway, | how's your new job going?
- M: Oh, { okay. The work's really interesting | ... really different from my old job | ... you know { there's lots of planning projects { and going out and meeting different people, | and researching markets and things | ... and most of the people in the office { seem very friendly | ... so, yeah, { all that side of things is fine ...
- W: Oh, good ...
- M: Yeah, it's just ... well, I don't want to sound | as if I'm moaning already or anything, { but I've got a bit of a problem with my boss somehow. It's a bit hard to explain | ... when you first meet her, { she seems perfectly nice | ... you know, { quite sort of >jolly { and good fun, { and >young { and everything { but I don't know, | she's got this way of kind of ignoring | whatever I say ... she doesn't actually criticize me, | not openly, | but she just doesn't seem to take any suggestions I make {

very ^seriously. It's as \if she just \knows \better | and she's \not \really \listening \ to \what I've \got to \say. It's \very \under\mining | ... you know I'm sup\posed to be her \deputy \manager, \ and she \treats me like some \junior \ who \doesn't know ^anything a\bout the job, | do you \know what I \mean?

W: \Yeah, \ I \do. It \must be \really \difficult \ knowing \how to res\pond, | es\pecially when you're \new to the job ...

M: \Yeah, \ and a\nother \thing, | in \meetings \ she'll \just kind of | "cut \straight \in \ and inter\rupt what I'm \saying | or com\pletely contra\dict what I've just \said, | like I'm an \idiot or \something!

W: \She \sounds \awful! The \boss from \hell!

M: \Yeah, \ and then \afterwards, \ she'll be all \smiles \ and \sweety-\sweety \ and \making \jokes again \ as if \nothing's \happened. It's \really \getting on my \nerves \ I \tell you ...

W: It's \really \difficult \ isn't it? \Have you \tried \talking \ to anyone \else a\bout it? I \mean, \ maybe she's like \that \ with ^everyone?

M: \I don't \know. I \don't \really \feel \ as if I \know any of them \ well enough \yet.

(from "Cutting Edge" by S. Cunningham and P. Moor)

■ A. Conversing with Queen Victoria ☺

\When the \company | was \reas\sembled \ in the \drawing-\room \ the \etiquette was \stiff. For a \few \minutes \ the \Queen \spoke in \turn to \each of her \guests; | and \during these \short \ un\easy | colloquies \ the a\ridity of \royalty \ was \apt to be\come \painfully \evident. \One \night \ Mr. \Greville, \ the \Clerk | of the \Privy \Council, | was \present; \his \turn \soon \came; || the \middle-\aged \ \hard-\faced vi\veur \ was a\ddressed by his \young hos\tes\.

"Have you \been \riding to\day, Mr. \Greville?" \asked the \Queen.

"\No, \Madam, \ I have \not," \ replied Mr. \Greville.

"\It was a \fine \day," \ con\tinued the \Queen.

"\Yes, \Madam, \ a \very \fine \day," \ said Mr. \Greville.

"It was \rather \cold, \though," \ said the \Queen.

"It \was | \rather \cold, \Madam," \ said Mr. \Greville.

"Your \sister, | \Lady \Francis \Egerton, \rides, I \think, \ 'doesn't she?' \ said the \Queen.

"She \does \ride \ sometimes, \Madam," \ said Mr. \Greville.

There was a \pause, | 'after \which { ^Mr. |Greville |ventured to 'take the \lead, { though he did 'not \venture to \change | the \subject.

"Has your ,Majesty 'been ,riding { to,day?" \asked Mr. ,Greville.

"Oh \"yes, { a |very \"long ,ride," { \answered the \Queen with ani\"mation.

"Has your >Majesty { got a 'nice ,horse?" { said Mr. ,Greville.

"Oh a \"very nice \horse," { said the \Queen.

"It was \over. Her >Majesty { 'gave a ,smile { and an 'inclination of the \head, | Mr. ,Greville { ^a profound \bow, | and the \next conver\sa\tion { be\gan { with the next \gentleman.

(from "Advanced Conversation" by M. Geddes, G. Sturtridge and Sh. Been)

■ B.

1.

So she \said to ,Tommy, { "Why would 'anyone |write about \"school?"

'Tommy \looked at her { with 'very superior \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."

'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."

(from "The Fun they Had" by I. Asimov)

C.

1.

Luckily for Alice, the little magic bottle had now had its full effect, and she grew no larger: still it was very uncomfortable, and, as there seemed to be no sort of chance of her ever getting out of the room again, no wonder she felt unhappy.

"It was much pleasanter at home," thought poor Alice, "when one wasn't always growing larger and smaller, and being ordered by mice and rabbits. I almost wish I hadn't gone down that rabbit-hole – and yet – it's rather curious, you know, this sort of life! I do wonder what can have happened to me! I used to read fairy-tales, I fancied that kind of thing never happened, and now here I am in the middle of one. There ought to be a book written about me, that there ought! And when I grow up, I'll write one – But I'm growing up now," she added in a sorrowful tone, "at least there's no room to grow up any more here."

"But then," thought Alice, "shall I never get any older than I am now? That'll be a comfort, one way – never to be an old woman – but then always to have lessons to learn! Oh, I shouldn't like that".

"Oh, you foolish Alice!" she answered herself. "How can you learn lessons in here? Why, there's hardly room for you, and no room at all for any lesson-books!"

And so she went on, taking first one side and then the other, and making quite a conversation of it altogether, but after a few minutes she heard a voice outside, and stopped to listen.

(from "Alice's Adventures in Wonderland" by L. Carroll)

2.

'It's not *what* you know but *who* you know that counts.' People who get on in life may be successful not because they deserve it, but because of influential friends or the right background. We say 'Ah yes, he must have gone to the right school', or 'She must come from a good family.' We may suspect that some people in positions of authority are there because they belong to the right group or party. To get something done – a signature on a document, or a quick decision – it helps to know someone 'on the inside'. At least, this is the widespread belief.

It is a comforting belief too. If your boss strikes you as incompetent, it is tempting to believe that he only got the job because his father pulled some strings. If someone else gets the job which you should have had, well, the 'old boy network' must be operating. And yet, if we can get what we want by 'having a word' with so-and-so, or by getting so-and-so to put in a good word for us, which of us would not take advantage of the opportunity?

At the other extreme it can be very destructive. I once met a brilliant young engineer who worked in a chemical plant. Because of her knowledge and experience, she should have been promoted to Production Manager. Instead, the job went to a man who was totally unsuited for the post. Everyone knew that he only got it because he was politically acceptable to his superiors. This injustice demoralized the young engineer and many of her colleagues. It also meant that the factory was much less efficient than it could have been.

All the same, we should not be pessimistic. More and more, the modern world depends on having people who are in the job because they are good enough, not just because their face fits. There is a story of a factory owner who sent for an engineer to see to a machine which would not go. He examined it, then took out a hammer and tapped it, once. The machine started up immediately. When he presented his bill, the owner protested, 'This can't be right! £100 just for tapping a machine with a hammer?' The engineer wrote out a new bill: 'For tapping a machine, £1; for knowing where to tap it, £99.' Maybe it is *what* you know that really counts, after all.

(from a magazine article)

Prose

A.

1. 🌀

It 'seemed a 'fascinating idea. George | 'gathered the 'wood { and 'made a fire, | and 'Harris and I { 'started to 'peel the po'tatoes. I should "never have 'thought { that 'peeling po'tatoes { was "such an 'undertaking. The 'job turned out { to be the "biggest thing of its 'kind | that I had 'ever ^been in. We be'gan 'cheerfully, | 'one might 'almost say ^skittishly | but our 'light-^heartedness was 'gone { by the 'time | the 'first po'tato | was 'finished. The 'more we 'peeled, { the "more 'peel { there 'seemed to be 'left 'on; | 'by the 'time we had got "all the peel 'off { and 'all the 'eyes 'out, | there was 'no po'tato 'left | – at 'least { 'none 'worth 'speaking 'of. 'George came | and had a 'look at it | 'it was a'bout the 'size of a 'pea-nut. He >said, { "“Oh, { 'that 'won't 'do! 'You're 'wasting them. 'You must 'scrape them”.

'So we 'scraped them | 'and that was 'harder 'work than 'peeling. 'They are 'such an extra'ordinary 'shape, { po'tatoes | – 'all 'bumps { and 'warts { and 'hollows. We 'worked 'steadily | for "five-and-'twenty 'minutes, | and 'did { 'four po'tatoes. 'Then we 'struck. We 'said we should re'quire the 'rest of the 'evening { for 'scraping our'selves.

(from "Three Men in a Boat" by Jerome K. Jerome)

2. About Friends 🌀

The 'good 'thing { a'bout 'friends { is 'not 'having to 'finish 'sentences. || 'I 'sat a "whole summer 'after'noon with my 'friend 'once { on a 'river 'bank; | 'basking 'heels on the 'baked 'mud { and 'watching the "small 'chunks 'slide into the 'water { and 'listening to them >plop, { >plop, { >plop. ||

'He >said: { "I 'like the 'twigs when they... 'you 'know... 'like 'that." 'I >said: "There's that 'branch..." We 'both >said: "M-m-m." The 'river 'flowed and 'flowed { and there were 'lots of 'butterflies { 'that after'noon.

'I 'first 'thought { there was a 'sad thing about 'friends | when we 'met 'twenty years 'later. || We 'both 'talked 'hundreds of 'sentences, { 'taking 'care { to 'finish 'all we 'said || and ex'plain it 'all "very 'carefully, | as 'if we'd 'been dis'covered { in 'places we 'should not 'be, { and were 'somehow a'shamed.

I 'understood 'then | 'what the 'river 'meant { by 'flowing.

(from "Advanced Conversation" by M. Geddes, G. Sturtridge and Sh. Been)

РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

Final Questions

1. What is a consonant sound?
2. What is a vowel sound?
3. How do the consonants change on the articulatory level?
4. What are the two consonant classes according to the degree of noise?
5. What is the function of the vocal cords in the production of voiced and voiceless noise consonants?
6. How does the degree of noise vary because of the force of articulation?
7. What are the four groups of consonants- according to the manner of articulation?
8. Enumerate the consonant groups according to the place of articulation.
9. What is palatalization?
10. What consonant sounds are called 'fricatives'?
11. What consonants are called 'affricates'?
12. What is assimilation?
13. What features of the articulation of a consonant may be affected by assimilation?
14. What is the difference between progressive and regressive assimilations?
15. What kind of assimilation affects the alveolar articulation of the [t, d, n] and [[]] when they are followed by [θ or ð] ?
16. What consonant in the sentence "Call the boy" is affected by regressive assimilation?
17. Read and transcribe the words *train, trifle*. Say what consonant is assimilated in them and what degree of assimilation it is.
18. Transcribe and pronounce the words *three, thread, thrill, throat, throw*. Say what allophones of the phoneme [r] are used in them.
19. What allophone of the phoneme [d] is used within the words *drop, drag*? Explain the difference between this allophone and the principal one. Say what degree of assimilation it is.
20. Transcribe and pronounce the words *train, quarter, twilight* and *swallow* and say what type of assimilation takes place in them.
21. Which consonant within the word *clock* is affected by assimilation? What degree of assimilation is it?
22. What kind of assimilation do you come across in the cluster {tw} in the word *twilight*? In what other clusters do we come across the same type of assimilation?
23. What articulatory features of the sonorant [w] are affected by assimilation within the words *twin, swing, queen*. What type of assimilation is it?
24. How does the nasal sonorant [n] influence the plosive [t] in the word *kitten*?
25. How does the lateral sonorant [l] influence the plosive [t] in the word *bottle*?
26. According to the stability of articulation there are three groups of vowels. What are they?
27. Phoneticians speak of front vowels and back vowels.

28. What characteristic do all the front vowels have in common that is different from the back vowels?
29. What are the types of vowels according to the lip position?
30. How are vowels divided according to the length?
31. Is the vowel [i] longer in *lit* or in *lid*?
32. Is the diphthong longer in *laid* or in *late*?
33. What syllables are said to be a c c e n t e d or s t r e s s e d?
34. What is a d i s t i n c t i v e unction of word stress?
35. What groups of words have two primary stresses?
36. What does Word stress in compounds depend on?
37. What pitch levels are generally distinguished?
38. What is the nucleus? What types of nuclear tones do you know? Define each of the eight nuclei.
39. What attitudes of a speaker are expressed by the Low Rise?
40. What attitudes of a speaker are expressed by the Low Fall?
41. What attitudes of a speaker are expressed by the High Fall?
42. What attitudes of a speaker are expressed by the Low Rise?
43. How do all the patterns with the Rise-Fall sound?
44. Suppose you want to sound impressed, awed, smug or challenging. What pattern would you choose for it?
45. By what patterns is the business-like interest expressed?
46. How are echoing or repeated questions pronounced in English?
47. How are special questions pronounced in English?
48. How are general questions pronounced in English?
49. How is the first part of alternative questions pronounced in English?
50. How are commands, exclamatory sentences pronounced in English?
51. What tone is typical for the first part of tag questions?
52. What does the fall-rise express?
53. What does the rise-fall express?
54. What are two kinds of speech rhythm?
55. What features are typical for the English rhythm?
56. What are the typical features of sliding scale?
57. What are the typical features of stepping scale?
58. What are the typical features of scandent scale?
59. What parts of speech are usually unstressed in English?
60. What parts of speech are usually stressed in English?

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