

Sounds of English

VOWELS

ɪ ʊ ʌ ɒ ə e æ 'short'

i: u: a: ɔ: ɜ: 'long'

ɪə ʊə aɪ ɔɪ əʊ eə aʊ eɪ diphthongs

CONSONANTS

p t tʃ k f θ s ʃ voiceless

b d dʒ g v ð z ʒ voiced

m n ŋ h l r w j

Vowels

<p>/ʌ/</p> <p>C<u>U</u>P, L<u>U</u>CK</p> <p><u>A</u>M</p>	<p>/ɑ:/</p> <p><u>A</u>RM, F<u>A</u>THER</p> <p><u>A</u> <u>M</u> <u>B</u> <u>R</u></p>
<p>/æ/</p> <p>C<u>A</u>T, B<u>L</u>ACK</p> <p><u>A</u> <u>M</u></p>	<p>/e/</p> <p>M<u>E</u>T, B<u>E</u>D</p> <p><u>A</u>M</p>
<p>/ə/</p> <p><u>A</u>WAY, C<u>I</u>N<u>E</u>MA</p> <p><u>A</u>M</p>	<p>/ɜ:/:</p> <p><u>T</u>URN, L<u>E</u>ARN</p> <p><u>A</u> <u>M</u> <u>B</u> <u>R</u></p>
<p>/ɪ/</p> <p>H<u>I</u>T, S<u>I</u>T<u>T</u>ING</p> <p><u>A</u> <u>M</u></p>	<p>/i:/:</p> <p>S<u>E</u>E, H<u>E</u>AT</p> <p><u>A</u>M</p>

<p>/ɒ/ <u>H</u>OT, <u>R</u>OCK <u>AM</u> <u>BR</u></p>	<p>/ɔ:/ <u>C</u>ALL, <u>F</u>OUR <u>AM</u> <u>BR</u></p>
<p>/ʊ/ <u>P</u>UT, <u>C</u>OULD <u>AM</u></p>	<p>/u:/ <u>B</u>LUE, <u>F</u>OOD <u>A</u> <u>M</u></p>
<p>/aɪ/ <u>F</u>IVE, <u>E</u>YE <u>AM</u></p>	<p>/aʊ/ <u>N</u>OW, <u>O</u>UT <u>AM</u></p>
<p>/eɪ/ <u>S</u>AY, <u>E</u>IGHT <u>AM</u></p>	<p>/eə/ <u>W</u>HERE, <u>A</u>IR <u>A</u> <u>M</u> <u>B</u> <u>R</u></p>
<p>/əʊ/ <u>G</u>O, <u>H</u>OME <u>A</u> <u>M</u></p>	<p>/ʊə/ <u>P</u>URE, <u>T</u>OURIST <u>A</u> <u>M</u> <u>B</u> <u>R</u></p>
<p>/ɔɪ/ <u>B</u>OY, <u>J</u>OIN <u>AM</u></p>	<p>/ɪə/ <u>N</u>EAR, <u>H</u>ERE <u>A</u> <u>M</u> <u>B</u> <u>R</u></p>

Consonants

IPA examples	
<p>b <u>B</u>AD, <u>L</u>AB</p>	<p>h <u>H</u>OW, <u>H</u>ELLO</p>

d <u>D</u> ID, L <u>A</u> DY	j <u>Y</u> ES, <u>Y</u> ELLOW
f <u>F</u> IND, I <u>F</u>	k <u>C</u> AT, B <u>A</u> CK
g <u>G</u> IVE, F <u>L</u> AG	l <u>L</u> EG, <u>L</u> IT <u>L</u> E

m <u>M</u> AN, L <u>E</u> MON	tʃ <u>C</u> HECK, <u>CH</u> UR <u>CH</u>
n <u>N</u> O, T <u>E</u> N	θ <u>TH</u> INK, B <u>OTH</u>
ŋ <u>S</u> ING, F <u>I</u> NG <u>E</u> R	ð <u>THIS</u> , <u>M</u> OT <u>H</u> ER
p <u>P</u> ET, M <u>A</u> P	v <u>V</u> OICE, F <u>I</u> VE
r <u>R</u> ED, T <u>R</u> Y	w <u>W</u> ET, <u>W</u> IND <u>OW</u>
s <u>S</u> UN, M <u>I</u> SS	z <u>Z</u> OO, L <u>A</u> ZY

Nowadays a big amount of phonetic research is experimental, aimed at the development and scientific testing of hypotheses. This sub-field of phonetics which uses controlled experiments is known as *experimental phonetics*. Experimental research is carried out in all areas of phonetics. If controlled phonetic experiments employ the use of measuring devices and instrumental techniques, this sub-field of phonetics is called *instrumental phonetics*. Its primary objective is the analysis of speech by means of instruments.

Many different instruments have been devised for the study of speech sounds. The technique for acoustic analysis is known as *spectrography*, in which a computer produces “pictures” of speech sounds. Articulatory activity is analyzed with the help of such instrumental techniques as *radiography* – examining activity inside the vocal tract, *laryngoscopy* – inspecting the inside of the larynx, *palatography* – recording patterns of contact between the tongue and the palate, *glottography* – studying the vibrations of the vocal cords.

Review questions

1. What does phonetics study?
2. What traditional branches of phonetics are generally recognized?
3. What does *articulatory phonetics* study? *Acoustic phonetics*?
4. What does *auditory phonetics* study? *Functional phonetics*?
5. What is the main distinction between phonetics and phonology?
6. What branches of study are usually recognized within phonology?
7. What problems does each of them solve?

Discussion points and activities

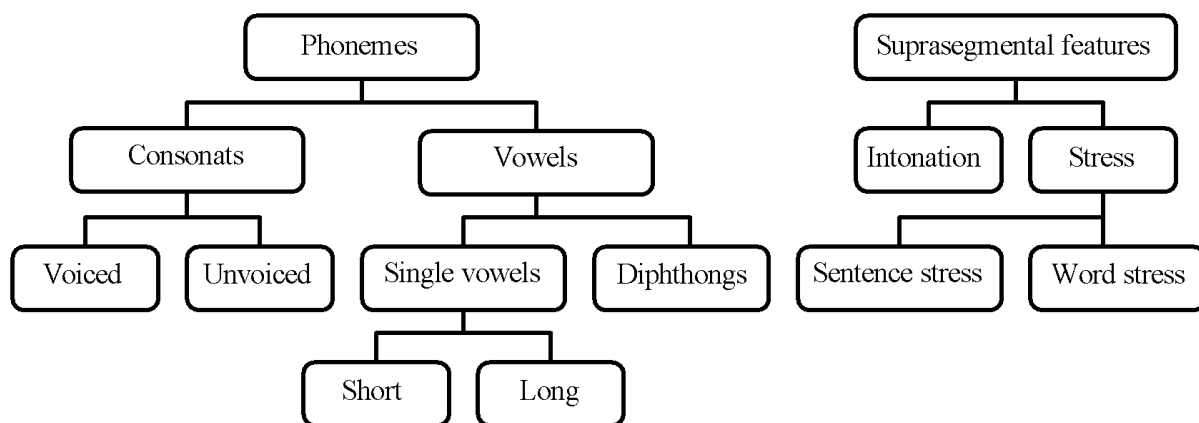
Exercise 1. Answer the following questions using word/phrase answers.

	<i>Question</i>	<i>Answer</i>
1.	People engaged in the study of phonetics are known as ...	
2.	The technique for acoustic analysis is known as ...	
3.	Examining activity inside the vocal tract is known as ...	
4.	Inspecting the inside of the larynx is known as ...	
5.	Recording patterns of contact between the tongue and the palate is known as ...	
6.	Studying the vibrations of the vocal cords is known as ...	

1.2. The Main Features of Pronunciation

Phonic shaping of the oral form of language is called ***pronunciation***.

Features of pronunciation



Speech sounds are grouped into language units called *phonemes*. 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*.

Grouping sounds according to their major articulatory features is called an *articulatory classification*.

According to the specific character of the work of speech organs, sounds are subdivided into two major subtypes: vowels (V) and consonants (C).

There are articulatory, acoustic and functional differences between V and C. *Articulatory* difference between vowels and consonants is that in the articulation of V the air passes freely through mouth cavity, while in making C an obstruction is formed in the mouth cavity and the airflow exhaled from the lungs meets a narrowing or a complete obstruction formed by the speech organs. From the *acoustic* point of view, vowels are called the sounds of voice, they have high acoustic energy, consonants are the sounds of noise which have low acoustic energy. *Functional* differences between Vs and Cs are defined by their role in syllable formation: Vs are syllable forming elements, Cs are units which function at the margins of syllables, either singly or in clusters.

Vowels are voiced sounds produced without any obstruction in the supra-glottal cavities and consequently have no noise component. They may be *single*, or a combination, involving a movement from one vowel sound to another; such combinations are known *diphthongs*. Single vowel sounds may be *short* or *long*. The symbol [ː] denotes a long sound.

The English monophthongs are: /i:/, /u:/, /a:/, /ɔ:/, /ɜ:/, /e/, /ə/, /æ/, /ʊ/, /ʊ/, /ʌ/. The English diphthongs are: /aɪ/, /eɪ/, /ɔɪ/, /aʊ/, /əʊ/, /eə/, /ɪə/, /ʊə/

Consonants. In the articulation of consonants a kind of noise producing obstruction is formed in the supra-glottal cavities.

Voiced consonants /b/, /d/, /g/, /v/, /ð/, /z/, /ʒ/, /dʒ/ when the vocal cords are brought together and vibrate, we hear voice.

Unvoiced consonants are /p/, /t/, /k/, /f/, /θ/, /s/, /ʃ/, /tʃ/, /h/. If the vocal cords are apart and do not vibrate, we hear only noise and the consonants are voiceless. *Sonorants* are made with tone prevailing over noise because of a rather wide air passage /m/, /n/, /ŋ/, /r/, /l/, /w/, /j/.

Suprasegmental features, as the name implies, are features of speech which generally apply to groups of segments or phonemes.

With regard to individual words, we can identify *word stress*. Usually one syllable in a word will sound more prominent than the others. *Sentence stress* gives rhythm to speech. One or more words within each utterance are selected by the speaker as worthy of stressing, and thus made prominent to the listener.

Intonation – is the way in which the pitch of the voice goes up and down in the course of an utterance.

Phonetic symbols are a great help when it comes to learning to pronounce English words correctly. Any time you open a dictionary, you can find the correct pronunciation of words you don't know by looking at the phonetic pronunciation that follows the word.

Module 1. THE ENGLISH MONOPHTHONGS

1.1. Learn the following words and phrases to Theme 1.

#	The English word/phrase	Its Ukrainian equivalent
1	a diphthongoid	дифтонгоїд
2	the nucleus of the diphthong	ядро дифтонгу
3	the glide of the diphthong	глайд дифтонгу
4	the particular quality of the vowels	особлива якість голосних
5	to determine the shape of the mouth resonator	визначати форму ротового резонатора
6	tense vowels	напружені голосні
7	lax vowels	ненапружені голосні
8	rounded and unrounded vowels	огублені та неогублені голосні
9	horizontal and vertical movement of the tongue	горизонтальний та вертикальний рух язика
10	checked vowels	усічені голосні

Theme 1. THE ARTICULATORY CLASSIFICATION OF THE ENGLISH VOWELS

Speech sounds are subdivided into vowels and consonants. A **vowel** is a voiced sound produced in the mouth with no obstruction to the air stream. The air stream is weak, the tongue and the vocal cords are tense. The particular quality of vowels depends on the volume and the shape of the mouth-resonator which could be changed by the movements of the tongue and the lips: the opening of the mouth-resonator is formed by the lips which can be neutral, rounded and slightly

protruded or by the teeth when the lips are spread. In vowel production, the tongue can move in a horizontal position (forward and backwards) and it can be raised at different heights with respect to the roof of the mouth cavity. Different positions of the tongue determine the shape of the mouth

resonator and, consequently, the quality or the timbre of vowels. There are 20 vowels in English. The English vowels may be classified according to the following principles:

- 1) the stability of articulation;
- 2) the length of articulation;
- 3) the degree of muscular tension;
- 4) the lip participation;
- 5) the position of the bulk of the tongue;
- 6) the tongue height;
- 7) the character of their end.

According to the stability of articulation, the English vowel phonemes are divided into two large groups: monophthongs and diphthongs. A **monophthong** is a pure (unchanging) vowel sound in the pronunciation of which the organs of speech do not perceptibly change their position throughout the duration of a vowel. A **diphthong** is a complex sound consisting of two vowel elements pronounced so as to form a single syllable. While pronouncing it the organs of speech start in the position of one vowel and glide gradually in the direction of another vowel. The first element of a diphthong is called the nucleus. It is strong, clear and distinct. The second element is the glide which is rather weak.

1. Stability of articulation	Monophthongs - 12		Diphthongs -8
2. Length of articulation	Long- /i:/, /u:/, /a:/, /ɔ:/, /ɜ:/	Short - /e/, /ə/, /æ/, /ʊ/, /ɒ/, /ʌ/	/aɪ/, /eɪ/, /ɔɪ/, /aʊ/, /əʊ/, /eə/, /ɪə/, /ʊə/
3. Degree of muscular tension	Tense- /i:/, /a:/, /ɔ:/, /ɜ:/	Lax - /e/, /ə/, /æ/, /ʊ/, /ɒ/, /ʌ/	
4. Lip participation	Rounded (labialized) /u:/ /ʊ/, /ɒ/, /ɔ:/	Unrounded (non-labialized) /i:/, /a:/, /ɜ:/, /e/, /ə/, /æ/, /ʌ/	
5. Vertical movement of the tongue	6. Horizontal movement of the tongue		

variety		fully front	front retracted	central (mixed)	back advanced	fully back
High (close)	narrow	/i:/				/u:/
	broad		/ɪ/		/ʊ/	
Mid (mid open)	narrow	/e/		/ɜ:/		
	broad	h		/ə/, /ʌ/		
Low (open)	narrow					/ɔ:/
	broad	/æ/				/ɒ/, /ɑ:/

There are 12 monophthongs and 8 diphthongs in English. There are three diphthongs with an /i/-glide /aɪ/, /eɪ/, /ɔɪ/; two diphthongs with an /ʊ/-glide /aʊ/, /əʊ/ and three diphthongs with an /ə/-glide /eə/, /ɪə/, /ʊə/.

The diphthongs with an /ə/ -glide are called centering, because by the end of their articulation the tongue glides to the neutral (centering) position. The diphthongs with the /i/-glide and /ʊ/ -glide are called closing because the tongue glides into a higher position and the degree of the mouth opening lessens by the end of their articulation.

The character of English monophthongs varies with their quantity or length duration. They have the phonemic length. **According to the length duration** the English monophthongs can be **long** and **short**. They are: 5 long vowels /i:/, /u:/, /a:/, /ɔ:/, /ɜ:/ 6 short vowels /e/, /ə/, /æ/, /ʊ/, /ɒ/, /ʌ/.

Due to the fact that the long English monophthongs /i:/ and /u:/ especially in a word final position can be pronounced with the weak glide, some phoneticians define them as the **diphthongoids**: intermediate sounds between monophthongs and diphthongs.

The difference in the length of the English vowels is accompanied by **a difference in the muscular tension** of the speech organs involved. Long vowels are generally pronounced with greater muscular tension and they are termed **tense** and short vowels are **lax**.

According to the lip-position, the monophthongs are divided into **rounded** and **unrounded**. Rounded vowels are produced when the lips are slightly rounded and protruded: /u:/ /ʊ/, /ɒ/, /ɔ:/. Unrounded vowels are produced with the neutral or spread lips: all the rest.

According to the position of the bulk of the tongue (horizontal movement

of the tongue), they are divided into five groups: fully front /i:/, /e/, /æ/ front-retracted /ɪ/, central (mixed) /ʌ/, /ɜ:/, /ə/, back advanced /ʊ/, fully back /u:/, /ɑ:/, /ɔ:/, /ɒ/.

According to the height of the raised part of the tongue (**vertical movement of the tongue**), vowels are divided into close (high) /i/, /i:/ mid-open (mid) /e/, /ʌ/, /ɜ:/, /ə/ and open (low) /æ/, /ɒ/, /ɑ:/, /ɔ:/. Each of these three main tongue positions (high, mid and low) has two variations: narrow and broad. As a rule all long vowels are of narrow variation with the exception of /ɑ:/ which is broad and /e/ which is narrow.

The English vowels are also classified *according to the character of their end*: they can be free and checked. **Checked vowels** are pronounced without any lessening of the force of utterance towards their end, they end abruptly and are interrupted by the consonant immediately following.

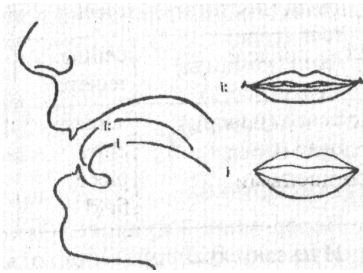
They can only occur in a closed syllable. The English short vowels under stress are checked: *back, pet, hit, not, cook, bus*. So are long vowels and diphthongs followed by voiceless consonants.

**Test 1. THE ARTICULATORY CLASSIFICATION
OF THE ENGLISH VOWELS**

#	Question	Answer
1	How many vowels are there in English?	
2	How is a pure vowel sound called?	
3	How many monophthongs and diphthongs are there in English?	
4	What are the elements of a diphthong?	
5	What English sounds are considered to be diphthongoids?	
6	What is the division of vowels according to the degree of muscular tension?	
7	What is the division of vowels according to the character of their end?	
8	What English vowel is considered to be half-long?	
9	What English vowel is long, tense, rounded, fully back, high of narrow variation?	
10	What English vowel is short, lax, rounded, back, low of broad variation?	
	The number of correct points is	
	My grade is	

Monophthongs

/i/



Definition. /i/ is front-retracted, close, unrounded, short.

Articulation. The tongue is in the front part of the mouth but slightly retracted. The part of the tongue nearer to centre than to front is raised to a half-close position. The side rims of the tongue make a light contact with the upper teeth. The tongue is lax. The lips are loosely spread. The mouth is slightly in. This vowel may occur in all positions in the word. *For example: interval, minute, city, singing.*

Suggestion. Make the sound, and make it obviously short. If necessary, contrast it with /i:/.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /i/ in different positions:

INITIAL POSITION		MEDIAL POSITION	
is	ill	did	milk
it	ink	pig	ship
in	into	six	fish
inch	inside	big	king
image	Indian	him	wish
index	impact	will	thing

Exercise 2. Repeat the sentences with the phoneme /i/:

1. Is Mickey in?
2. Bill will visit the city.
3. His sister has six pigs.
4. Pick up the tickets.
5. It is written in simple English, isn't it?
6. Lisbet is still on the sick-list.
7. The king gives a ring to the little boy.
8. Jim has spilt the ink.
9. Will you give the baby a drink of milk?
10. Bill should give this pin to his sister.

Exercise 3. Read and learn the following tongue-twisters:

Tongue-twisters with the phoneme /i/		
Six little kittens lost their mittens. It's a pity, they were so pretty.	Little Bill, sit still. Will you sit still, little Bill? If you sit still little Bill Jimmy Nill will bring you to a big hill.	The Clock Tick, - the clock says. Tick, tick, tick What you have to do Do quick!
This fish has a thin fin That fish has a fat fin Tis fish has a thinner fin than that fish		

Exercise 4. Listen to the dialogue and fill in the missing words

Three interesting films

[Three interesting films - Ship or Sheep Unit 2 - YouT](https://www.youtube.com/watch?v=mgOPyO480W4ube)
<https://www.youtube.com/watch?v=mgOPyO480W4ube>

BILL: Good evening, Mrs Lee

GINA: Is Kim in?

BILL: Is he coming to the cinema, Mrs Lee? It's the Children's Film 1 _____

MRS LEE: Kim's ill.

BILL: Here he is!

GINA: Hi, Kim! KIM: Hi, GINA! Hi, Bill!

BILL: Kim, we've got these three free tickets to see three 2 _____
films for children!

MRS LEE: Listen, Kim

KIM: Is it i ?

GINA: I think it is. First there's a short film about gorillas and 4 _____ in Africa,
and ...

BILL: Then the next film is about the six best Olympic 5 _____
competitions, and then..

GINA:then it's the big film 6 _____ of English Cricket.

KIM: Cricket!

BILL: It's a 7 _____ film.

MRS LEE: If you're ill, Kim

GINA: It would be a pity to miss it.

MRS LEE: Now listen, you kids

BILL: And it begins in fifty minutes.

MRS LEE: KIM! KIM: Quick! Or we'll miss the 8 _____ of the gorilla film!

Exercise 5

Listen, and practise this conversation.

A: Where were you on Wednesday? I telephoned, but you weren't in.

B: I went to Wimbledon, to watch the tennis competition.

A: Did you enjoy yourself?

B: Yes, I did. The weather wasn't very good, but the tennis was thrilling.

Listen to the questions, and notice the intonation. Then ask and answer the questions.

1 Where did B **go**? When did she **go** there?

2 Did B **enjoy** herself?

Did A **go** to Wimbledon as **well**?

3 Did A **write** to B or **telephone** her?

What do they **play** at Wimbledon - **tennis** or **football**?

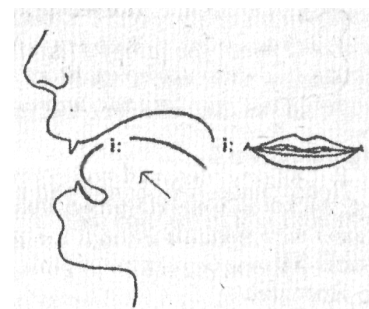
Make similar conversations, using the points below.



/i:/

Definition. /i:/ is front, close, un-rounded, long.

Articulation. The tongue is in the front part of the mouth. The front of the tongue is rather high in the mouth. The tongue glides from a position nearer to the English vowel /I/ to a more advanced and high position. The tongue is tense, the side rims of it make a firm contact with the upper teeth. The lips are spread. This vowel occurs in all kinds of syllables. *For example: bee, leave, eat.*



Suggestion. A “smiling” sound. Smile widely, make and hold the sound. Demonstrate that it is a long sound.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /i:/ in different positions:

INITIAL POSITION		MEDIAL POSITION		FINAL POSITION	
eat	eagle	feet	need	me	key
each	eager	read	clean	he	tea
east	eaten	seal	leave	we	free
easy	evening	mean	please	see	tree
even	Easter	keep	sheep	bee	three
equal	eastern	deep	green	fee	agree

Exercise 2. Repeat the sentences with the phoneme /i:/:

1. He's teaching me.
2. Please, repeat it to me.
3. How about meeting at three.
4. He treated Pete to peach ice-cream.
5. They eat cheep sheep soup.
6. Keep the streets clean.
7. We brush our teeth to keep them clean.
8. I feel the need for deep sleep.
9. Each of us needs to be neat.
10. She would rather eat meat than peas or beans.

Exercise 3. Distinguish between the phonemes /i:/ and /i/:

eat – it	seen – sin	seek – sick	bead – bid
feet – fit	read – rid	meal – mill	steal – still
seat – sit	bean – bin	peak – pick	reach – rich

Exercise 4. Dramatize the dialogue, mind the phoneme /i:/:

Dialogue 1

- Your feet are in terrible condition. They need treatment.
- I agree, Doctor. My feet do need treatment.
- The treatment for these feet is to eat lots of green vegetables. But don't eat for at least a week.
- No meat, Doctor?
- I repeat you must not eat meat for at least a week.
- But I do eat green vegetables, Doctor. And I don't eat meat at all.
- Then you don't seem to need the treatment.
- But Doctor, my feet!!!
- Next patient, please.

Exercise 5. Read and learn the following tongue-twisters:

<i>Tongue-twisters with the phoneme /i:/</i>		
A sailor went to sea	I do like cheap sea trips.	She sells sea-shells on
To see what he could see	Cheap sea trips on ships.	the sea-shore
But all he could see	I like to be on the deep blue sea,	The shells that she sells
Was sea, sea, sea.	When the ship rolls and dips.	are sea-shells.

Exercise 6 Listen to the dialogue and fill in the missing word (Ship or Sheep)

In a cafe: 'It's cheaper to eat at Marguerite's'

[In a café: "It's cheaper to eat at Marguerite's" - Ship or Sheep Unit 1 - https://www.youtube.com/watch?v=EL_JYyTMsPgYouTube](https://www.youtube.com/watch?v=EL_JYyTMsPgYouTube)

CHRISTINA: What would you like to eat, 1 _____ ? The cheese sandwiches are the cheapest.

PETER: Er. . mmm... oh, a 2 _____ sandwich, please, Christina.

CHRISTINA: Cheese ... mmm Janine? Would you like a 3 _____ I sandwich or a cheese sandwich? JANINE: A cheese sandwich, 4 _____

PETER: What about you, Christina? Would you like cheese or 5 _____ ?

WAITRESS: Are you all ready to order? What would you like to 6 _____ ?

CHRISTINA: Er, we'll have one beef sandwich, two cheese sandwiches and, mmm, 7 _____ for me.

JANINE: Tea for 8 _____ too, please.

PETER: Yes, make that three 9 _____, please.

WAITRESS: (wr(ing down the order) One beef sandwich, two cheese sandwiches and 10 _____ teas

Intonation is the voice going up or down.

This movement up or down begins on the most important word in a phrase or sentence.

In questions with 'or' the intonation usually goes down at the end.

Listen and repeat. Would you like veal or beef?

Would you like coffee or tea?

Would you like coffee, tea or milk?

Word stress - nationalities ending in 'ese'

Draw a line connecting the country and nationality in the two lists below and put the stress.

Countries

Japan

Nepal

Vietnam

China

Bali

Malta

Portugal

Lebanon

Nationalities (Note the stress on the last syllable.)

Nepalese

Lebanese

Portuguese

Vietnamese

Maltese

Balinese

Japanese

Chinese

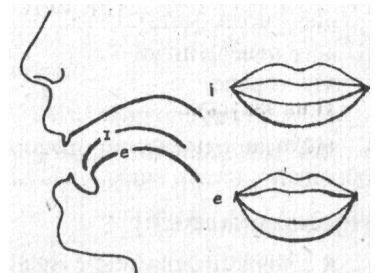
/e/

Definition. /e/ is front, mid, un-rounded, short.

Articulation. The tongue is in the front part of the mouth. The front of the tongue is raised to the hard palate but not so high as for /i/. The side rims of the tongue make a light contact with the upper teeth. The tongue may be more tense than in the case of /e/. The lips are loosely spread. The mouth is slightly open but a bit more than for /e/. This vowel may occur in various positions with the exception of the open syllables.

For example: many, head, left.

Suggestion. A short sound. Make the sound and point out the loosely spread position of your lips.



Discussion points and activities

Exercise 1. Read the following words with the phoneme /e/ in different positions:

INITIAL POSITION		MEDIAL POSITION	
end	extra	let	beg
egg	every	get	well
edge	engine	bed	rest
edit	ending	ten	help
else	elephant	hen	them
enter	excellent	met	dress

Exercise 2. Repeat the sentences with the phoneme /e/:

1. Ben went to get eggs.
2. The wedding is on Wednesday.
3. The lecture was terrible!
4. He's telling me he isn't ready yet.
5. Is your new dress red or yellow?
6. We met him on the 10th of September.
7. You'd better tell the rest of them.
8. Ted said he'd wait for Ben at the entrance.
9. When did you tell your friend to send the letter?
10. Anyone will lend them seven pennies.

Exercise 3. Read and learn the following tongue-twisters with the phoneme /e/:

If many men knew what many men know, If many men went where many men go, If many men did what many men do, The world would be better – I think so, don't you?	When I am Ten I'll get a pen. Then I shall write Like brother Ben. The ten best men were sent to help their friend
---	---

Intonation

Intonation is the voice going UP or DOWN on the strongest syllable of the most important word in a phrase or sentence.

Intonation in **statements** usually **goes down** at the end.

Intonation in **WH questions** (Who? What? Why? When? Where? How? usually **goes down** at the end.

Intonation in **Yes/No questions** usually goes up at the end.

Listen and repeat.

WH - question: How did you spend your holiday?

Statement: I went to America.

Yes/No question: Was it expensive?

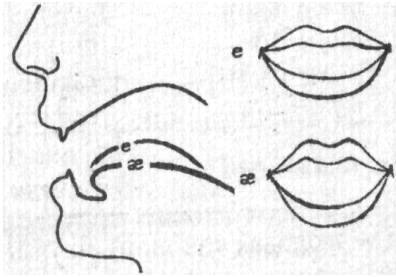
Statement: Yes. Very.

No. Not very.

Listen, and practise.

Only ten per cent of *Kensington Express* readers take regular exercise. In a recent survey, readers answered questions about diet and exercise. Ten per cent felt that they were healthy or very healthy. Seventy per cent said that exercise is important for good health. But only ten per cent took regular exercise – twice a week or more. Twenty per cent said that they felt they got enough exercise. The rest admitted that they should take more exercise.

/æ/



Definition. /æ/ is front, open, unrounded.

Articulation. The mouth is more open than for /e/. The tongue is in the front part of the mouth. The front of the tongue is rather low in the mouth. The side rims of the tongue make a very slight contact with the back upper teeth. The tongue is more tense than in the case of /e/.

This vowel occurs only in closed syllables.

For example: lad, pack, ladder.

Suggestion. Make the sound, and point out the neutrally open shape of your lips.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /æ/ in different positions:

INITIAL POSITION		MEDIAL POSITION	
an	apple	sad	map
at	ashes	cat	lack
am	agony	bag	back
as	action	ran	black
add	animal	rap	catch
apt	absolute	had	began

Exercise 2. Repeat the sentences with the phoneme /æ/:

- Jack can do it that way.
- Sam has a rabbit in his hat.
- Jack ran to get an apple for Sally.
- Jack didn't understand your plan.
- Harry and Ann are standing hand-in-hand.
- Dan will catch a cold if he doesn't have a hat.
- The black cat ran into the back of the wagon.
- That's the man who sat on my hat in the tram.
- Sam said he'd wait for Ann on the platform.
- Is that the man who attacked you?

Exercise 3. Distinguish between the phonemes /e/ and /æ/:

set – sat	pet – pat	met – mat	head – had
ten – tan	pen – pan	then – than	shell – shall
beg – bag	bed – bad	dead – dad	beck – back

<i>Tongue-twisters with the phoneme /æ/</i>
--

That's a man who sat on my hat on the tram He is a bad man that man That's a fact.	Where are you going to, my little cat? I'm going to town to buy a hat! What!?! A hat for a cat? A cat in a hat? Who ever saw a cat in a hat?	Swan swam over the sea. Swim, Swan, swim! Swan swam back again Well swam, Swan!
Once there lived a lad Who was always very sad, For he hadn't any mother And he hadn't any dad.	His ideas may be factless But to say so would be tactless	The hammerman hammers the hammers On the hard highroad.

Sentence stress

Listen to the first two minimal pair sentences again and look at the circles on the left.

The *big circles* are the **strongly stressed syllables**, and the *small circles* are the **weakly stressed syllables**.

OoOO Put the 'x' here./Put the axe here.
ooOooO Can I borrow a pen?/Can I borrow a pan!?

Listen to the rest of the sentences and underline the sentence stress (the strongly stressed syllables in the most important words in the sentence).

OooO Look at the men./Look at the man.
oOooOo I'm sending the table./I'm sanding the table.
ooOoO It's a lovely gem./It's a lovely jam.
ooOoO We had bread for lunch./We had Brad for lunch.

Which of the list of words (1, 2, 3) above have the word stress patterns below? The big circles are the strongly stressed syllables and the small circles are the weakly stressed syllables.

a) Ooo b) Oooo c) Oo

1 Allen salad habit travel Janet absent sandwich contracts
cancelled

2 animals Africa antelope Annabelle Anthony passengers anchovy

3 alligator advertising

Aaron's recorded messages

A30 (Ship or Sheep)

Listen to the recorded messages, paying attention to the target sound.

Now listen again and complete the sentences below. Each missing word has the sound /æ/.

Number 1 has been done as an example.

1 Aaron works at the Ajax Travel Agency.

- 2 He's on holiday in _____ .
- 3 His boss is Mrs _____
- 4 Aaron left an _____ and _____ on his desk.
- 5 He _____ to contact Anthony about the _____ of _____ he _____ on _____
- 6 Aaron has a _____ habit of being _____ from work.
- 7 Aaron booked a _____ to San with three _____ : an anteater, an _____ , and an _____
- 8 The computer has _____ and Aaron hadn't done the _____ up for the programmes. Mrs Allen is very _____ .
- 9 The best advertising _____ have been _____ because of Aaron's bad _____
- 10 Aaron doesn't _____ to come _____ to the _____ agency because he's been _____

A31 (Ship or Sheep)

Listen to the complete sentences and check your answers then practise reading the sentences aloud. Record your voice to compare your production of the target sound with the recording.

Sentence stress: the rhythm of English

Practise first with the names Annabelle and Janet. Notice how the important words are strongly stressed - we say them LOUDER and slower.

Listen and repeat.

Question: How do you shorten Annabelle and Janet?

Answer: Ann and Jan.

Notice that when we add more weakly stressed words or syllables to these sentences, we still say them in about the same length of time.

We do this by saying all the weakly stressed words more QUICKLY and QUIETLY: Question: Who works with Aaron?

Answers:

1 OO Ann, Jan.

2 OoO Ann and Jan.

3 OoooOo Annabelle and Janet

4 oOooooOo There's Annabelle and there's Janet.

5 ooOooooOo Well there's Annabelle and then there's Janet.

6 oooOoooooooOo Well first there's Annabelle and then there's also Janet

7 oooooOooooooo Well first of all there's Annabelle and then you know there's also Janet

(Note that although sometimes native speakers of English do speak like this with a lot of weakly stressed words, at other times they may use more strongly stressed words, e.g. 'Well, first of all there's Annabelle and then you know there's also Janet.' Both are correct. Both have the same rhythm of strong and weak stress.)

Match the questions (1 -3) with the pairs of answers (a-c) below. (In the brackets, the big circles are the strongly stressed syllables and the small circles are the weakly stressed syllables.)

Questions:

- 1 What kind of animals did Aaron book on the San Salvador flight?
- 2 What were two of the mistakes Aaron made before he went on holiday?
- 3 Who else works at the travel agency?

Answers:

- a) Anthony, Mrs Allen. (Ooo, ooOo)
Well, there's Anthony, and then there's Mrs Allen. (ooOoo, oooooOo)
- b) An anteater, an antelope, and an alligator. (oOoo, oOoo, ooooo)
He booked an anteater, as well as an antelope, and also an alligator. (oooOoo, ooooOoo, ooooOooo)
- c) The map, the backup, (oO, oOo)
He lost the map, and he didn't do the backup. (oooO, oooooOo)

Phonetic exercises

PHONETIC EXERCISE 40

maɪ → red _ ,pensl	→ glæd _ tə ,sɪ: juː
dʒə → wɪk _ ,pɔɪnt	ai → wɒnt _ tuː ,ɑ:sk juː
hɜː → fɔ:t _ ,kʌt	hiː → hæznt _ ,gɒt ɪt
hɪz → greɪt _ ,træbl	fɪː → dʌznt _ ,tɪ:tʃ hɜː
ðeər → sʊld _ ,klɒk	
→ nɒt _ ,naʊ	→ let _ mi ,sɪ:
→ raɪt _ ,naʊ	ai → dʒʊnt _ ,nɜː
→ stɒp _ ,meəri	wi → dʒʊnt _ ,laɪk ɪt
→ leit ət _ ,naɪt	hi → dʌznt _ ,lɜ:n ɪt

Phonetic Exercise 41

→ raɪtɪŋ ə ,lets	→ veri ,wel
→ rɪdɪŋ ə ,nʌv(ə)l	→ wɒt ,vʌtəl
→ lɜ:nɪŋ ə ,pɜːɪm	ə → swɪt ,vɔɪs

→ sɪ:ŋ ən ,ɒpərə haʊs	↳ wɒt 'faɪn ,vɜ:sɪz
wɪðaʊt → seɪɪŋ ə ,wɜ:d	tə → wɪn ə ,vɪkt(ə)rɪ
→ wɒt ɪz ðə ,wedə laɪk ðeər ɪn ,wɪntə || ɪts → kwɪt ,wɔ:m ||	

Drill the tongue-twisters

- 1 He took a chilly dip six feet deep in the sea. he says it keeps him fit
- 2 Strict vegans eat beet chips with bean dip and keep meat and fish dishes out of reach
- 3 He thinks he's slick in his sleek wheels meeting and greeting the elite
- 4 The big bug bit the little beetle, but the little beetle bit the big bug back
- 5 Kick kip. Keep kip's kin Pretty kitty. Kipper kitten.

Review Tasks

A Easy ones: Transcribe the phonetics into words.

Phonetics	Word	Phonetics	Word
/ bed /	/ deɪ /	.....
/ dɒg /	/ mæn /	.....
/ bɪg /	/ wʊmən /	.....
/ sɔɪl /	/ gɜ:l /	.....

B

Use the examples to decipher the words.

Phonetics	Word	Phonetics	Word
/ ɔ:lðəʊ /	although	/ dʒeɪmz /	James
/ 'bɜ:θdeɪ /	birthday	/ kwɪz /	quiz
/ bəʊθ /	both	/ 'teləvɪʒən /	television
/ 'tʃɑ:mɪŋ /	charming	/ jes /	yes

Phonetics	Word	Phonetics	Word
/ 'ɔ:lweɪz /	/ aɪs /	.....
/ ə'meɪzɪŋ /	/ 'ɪntəvju /	.....
/ 'ɔ:fəl /	/ 'ɪntrəstɪŋ /	.....
/ bɔ:t /	/ lɑ:f /	.....
/ kʌm /	/ lʌv /	.....
/ 'kʌzən /	/ 'mʌni /	.....
/ 'draɪvɪŋ /	/ mju'zi:əm /	.....
/ ɪg'zɔ:stɪd /	/ 'peərənts /	.....
/ aɪz /	/ saɪəns /	.....
/ 'feɪvrət /	/ sɪns /	.....
/ faɪnd /	/ sməʊk /	.....
/ 'fɒləʊd /	/ tɔ:k /	.....
/ frɛnz /	/ tɔ:l /	.....
/ gest /	/ 'vedʒtəbəl /	.....
/ 'hedeɪk /	/ 'wɑ:drəʊb /	.....

Listen to the dialogue and act it out (learn by heart)

A bad hijacker. / æ /

e-repa.ru/speech-practice/phonics/ship-or-sheep/04/files/sound.mp3 (e-repa.ru)

-\Alice,|\perhaps that passenger is a \hijacker.||

-Which \passenger,| /Anne?|| That \sad man| with the \camera?|| He's wearing black \slacks and a jacket?||

- >No!|| That \fat /lady| with the\big black \handbag| in her (left \hand!||

- Is she standing next to the >lavatory?||

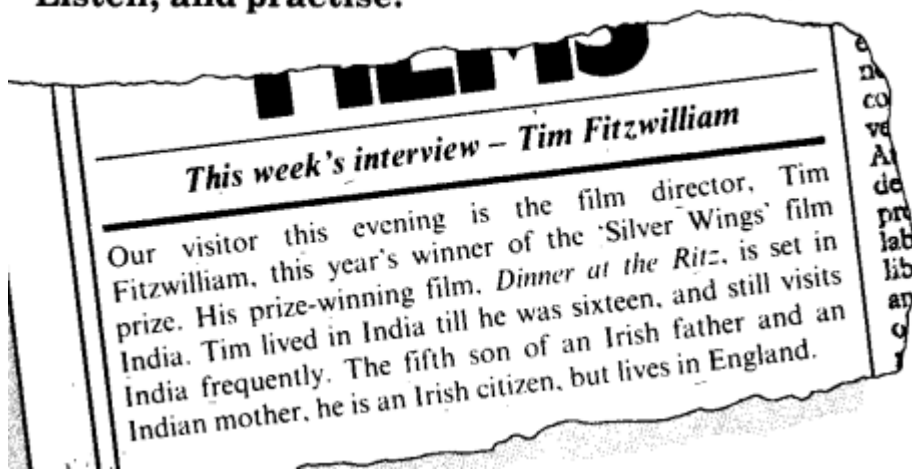
-\Yes,||\she is traveling to Amster/dam!||

-You're \mad,| /Anne!| I (don't under\stand.||

-You >see,| (when she went \into the lavatory,| she didn't\have that handbag in her \hand,| and \now /she's...||

- Everybody \stand!|| I'm a \hijacker!|| And in this \handbag I >have a...||

Listen, and practise.



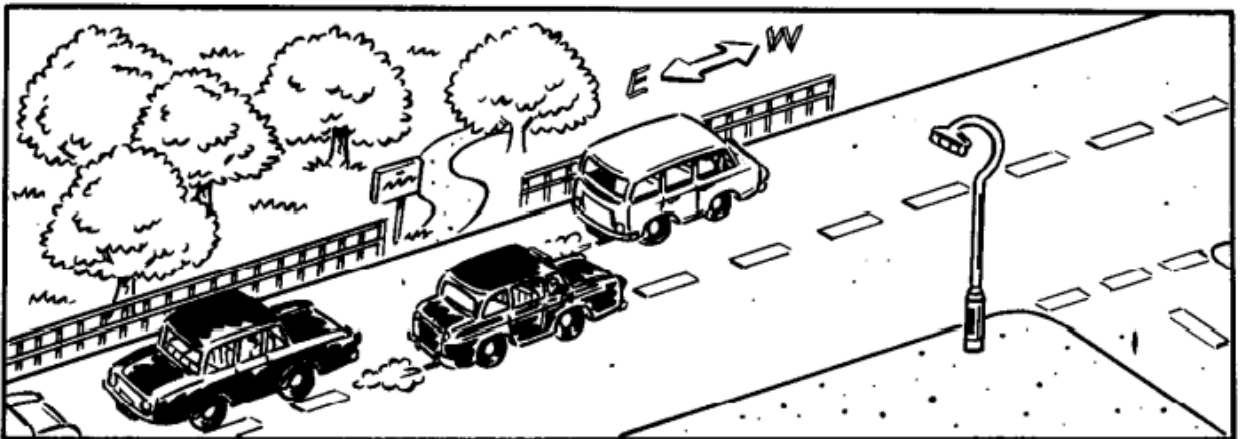
Say /æ/ and /e/

Listen, and practise this conversation about a car accident.

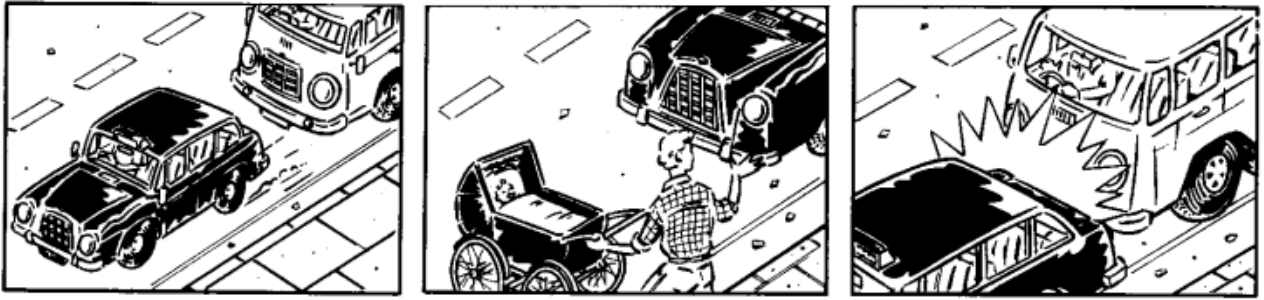
- A: I'm a reporter from the *Hendon Standard*. Were you present when the accident happened?
B: Yes, I was standing at the end of Elm Avenue, by the park.
A: What happened?
B: There was a red van travelling west, and several cars and vans behind it.
A: Was the red van going fast?
B: No. The driver kept glancing at a map on his lap. Then a black taxi started to pass the red van.
A: Was that the cause of the accident?
B: It wasn't the taxi that caused the accident. It was the red van. The van driver suddenly turned, and crashed into the taxi.
A: What happened then?
B: The taxi smashed into a lamppost. The taxi driver wasn't badly hurt, but he was very angry.

Label the picture. Then say what happened.

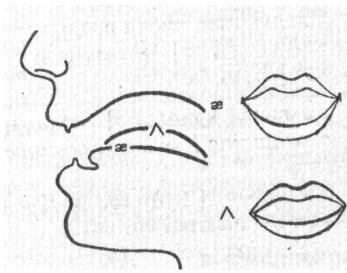
e.g. It was in Elm Avenue, near the park. A red van



Look at the pictures below, which show another accident. Say what happened.



/ʌ/



Definition. /ʌ/ is central, mid, un-rounded, short.

Articulation. The tongue is in the central part of the mouth. The front of the tongue is raised to the back of the hard palate just above the fully open position. No contact is made between the tongue and the upper teeth. The tongue is lax. The jaws are considerably separated. The lips are neutrally open. The vowel is short. This vowel does not occur in the

open syllables. *For example: mother, come, cut, unusual.*

Suggestion. Make the sound, and throw your head back slightly as you do it. This works well if contrasted with /æ/.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /ʌ/ in different positions:

INITIAL POSITION		MEDIAL POSITION	
us	until	but	must
up	under	cup	jump
undo	unless	sun	drunk
ugly	uncle	fun	funny

Exercise 2. Repeat the sentences with the phoneme /ʌ/:

1. Come to lunch, Bunny.
2. There's a bus coming. Hurry up.
3. Your uncle took the umbrella upstairs.
4. My puppy loves to run.
5. You must go to lunch, but come back for supper.
6. The ugly duck is under the hut.
7. Put some honey on the bun, mother.
8. Brush the dust off the cuff.
9. Mother shoved the buns into the oven.
10. When the sun came up the guns began to thunder.

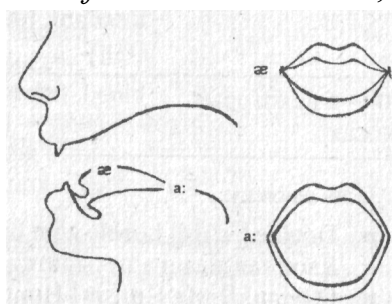
Exercise 3. Read and learn the following tongue-twisters:

Tongue-twisters with the phoneme /ʌ/

Old Mr. Hunt had a cuddy punt Not a cuddy punt but a hunt punt cuddy.	If you understand, say “understand”. If you don't understand, say “don't understand”. But if you understand and say “don't understand”. how do I understand that you understand. Understand!
Double bubble gum, bubbles double.	Two Truckee truckers truculently truckling to have truck to truck two trucks of truck.
	A skunk sat on a stump and thunk the stump stunk, but the stump thunk the skunk stunk.

/a: /

Definition. /a:/ is back, open, un-rounded, long.



Articulation. The mouth is open. The tongue is in the back part of the mouth. The back of the tongue is only slightly raised. No contact is made between the rims of the tongue and the upper teeth. The lips are neutral. This vowel may occur in all positions in the word.

For example: arm, large, far, artistic.

Suggestion. The “holding the baby” sound. Place your arms as though holding a baby, and say /a:/ . Demonstrate

that it is a long sound.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /a:/ in different positions:

INITIAL POSITION		MEDIAL POSITION	
R	arch	far	start
art	arbor	car	palm
arm	argue	star	smart
are	ardent	farm	vast
army	Arnold	barn	mark
aren't	armchair	dark	harm

Exercise 2. Repeat the sentences with the phoneme /a:/:

1. Charles, park the car.
2. Are you going far from the farm?
3. My father has a new car.
4. I hurt my arm on the iron bar.
5. Are they large?
6. Sergeant Garner was calm.
7. Arthur argued ardently after the party.
8. His father isn't hard-hearted.
9. After the party we laughed and laughed.
10. Aunt Martha lives near Marble Arch, which isn't far.

Exercise 3. Distinguish between the phonemes /ʌ/ and /a:/:

us – ask	cup – carp	cut – cart	cup – carpet
but – art	hut – heart	bun – barn	shut – smart
nut – cart	bun – barn	duck – dark	much – march

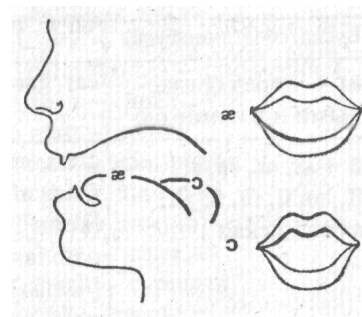
Exercise 4. Read and learn the following proverbs and the tongue-twister:

Proverbs and tongue-twisters with the phoneme /ɑ:/	
● Far from eye, far from heart.	One smart fellow, he felt smart.
● My house is my castle.	Two smart fellows, they felt smart.
● He laughs best who laughs last.	Three smart fellows, they felt smart.
● After storm comes a calm.	Four smart fellows, they felt smart.
● Half heart is not heart.	Five smart fellows, they felt smart.
● Art for art's sake.	Six smart fellows, they felt smart.

/ɒ/

Definition. /ɒ/ is back, open, rounded, short.

Articulation. This vowel is articulated with the mouth wide open and slight open lip-rounding. The body of the tongue is even more retracted than in the case of the vowel /ɑ:/. The back of the tongue is only slightly raised. No contact is made between the rims of the tongue and the upper teeth. This vowel occurs only in closed syllables.



For example: opera, stock, lodge, impossible.

Suggestion. Make the sound, and point out your lightly rounded lips.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /ɒ/ in different positions:

INITIAL POSITION		MEDIAL POSITION	
on	opera	dog	stop
ox	orange	fox	lost
off	oxygen	pot	long
odd	honest	hot	clock
oxen	honor	lot	shock
olive	honorable	golf	knock

Exercise 2. Repeat the sentences with the phoneme /ɒ/:

- Put the doll into the box.
- John is strong, Olive is not.
- John and Oscar don't like porridge.
- Ron has lost his watch.
- I've got to solve this problem.
- These socks look odd. They need a wash!
- Dogs don't eat frogs.
- Rodney is a doctor. He works at the hospital.

9. Tom, I want you to go to the shop.
 10. Oliver often sings this popular song. The song is too long. We want him to stop!

Exercise 3. Read and learn the following tongue-twister:

<i>Tongue-twisters with the phoneme /v/</i>	
Tom's shop stocks short spotted socks Does Tom's shop stock short spotted socks?	If one doctor doctors another doctor, Does the doctor who doctors the doctor
I thought a thought. But the thought I thought Wasn't the thought I thought I thought.	Doctor the doctor the way The doctor he is doctoring doctors? Or does he doctor the
A proper cup of coffee From a proper copper coffee pot	doctor The way the doctor who doctors doctors?

Listen to the dialogue and fill in the missing words. Learn it by heart

(31) [TV advertisement for "Onwash" - Ship or Sheep Unit 8 - You](https://www.youtube.com/watch?v=5rbT1CcrDiM)
<https://www.youtube.com/watch?v=5rbT1CcrDiM>

VOICE A: What's wrong with you, Mrs Bloggs?

MRS BLOGGS: What's wrong with me? I want a holiday from this 1 _____ job of washing socks!

VOICE B: Buy a bottle of 'Onwash, Mrs Bloggs!

VOICE C: 'Onwash' is so 2 _____ and 3 _____

VOICE D: You don't want lots of 4 _____ water with 'Onwash'.

VOICE A: It's not a 5 _____ job with 'Onwash'.

VOICE B: Use 'Onwash' often.

VOICE C: You won't be sorry when you've got 'Onwash'.

VOICE D: Everybody wants 'Onwash'.

EVERYBODY: 'Onwash' is so _____ !

Intonation in suggestions and commands

Intonation is the voice going UP or DOWN.

Sometimes this shows whether the speaker is more polite and friendly or less friendly.

Intonation **goes up** in a suggestion, and this sounds polite and friendly:

Intonation **goes down** in a command, and this sounds less friendly:

Have a ho[^]liday, Mrs Bloggs.

Stop [^]washing, Mr. Wong.

Don't [^]drop that box, Ms Morris.

Put it on the [^]box, Miss Johnson.

Have a ho[^]liday, Mrs Bloggs.

Stop [^]washing, Mr. Wong.

Don't [^]drop that box, Ms Morris.

Put it on the [^]box, Miss Johnson.

Intonation dictation

Listen to the intonation in the sentences below. Decide if they are suggestions (which are polite and friendly as the intonation is going [^]UP or commands (which are less friendly as the intonation is going [^]DOWN).

Draw an arrow [^]up or [^]down in the space before the strongly stressed word. Number I has been done.

1 Put these socks in the top [^] **drawer**, John. (command) _____

2 Put it on top of the box. _____

3 Make the coffee hot, MrsWong. _____

4 Don't wash these socks in the washing machine, Robin. _____

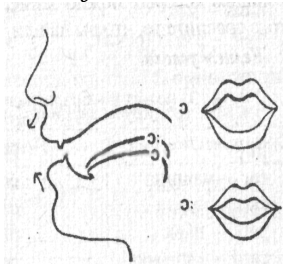
5 Don't go to the wrong office. _____

6 Go to the shops, Oscar. _____

7 Don't go to the wrong doctor, Bronwen. _____

/ɔ:/

Definition:. /ɔ:/ is back, open, rounded, long.



Articulation. The tongue is in the back part of the mouth. The back of the tongue is raised to a half-open position. No contact is made between the rims of the tongue and the upper teeth. The mouth is less open and the lips are more rounded than for the vowel /ɔ:/. This vowel may occur in any position in a word.

For example: ought, born, talk, before, uniform.

Suggestion. The “either/or” sound. Liken it to the word or.

Demonstrate that it is a long sound.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /ɔ:/ in different positions:

INITIAL POSITION		MEDIAL POSITION		FINAL POSITION	
or	almost	fall	talk	law	craw
all	always	tall	balk	saw	gnaw
also	already	ball	walk	raw	outlaw
ought	author	sort	taught	paw	guffaw
awful	autumn	sport	caught	claw	squaw
		warm	bought	draw	seesaw

awfull y	audien ce				
-------------	--------------	--	--	--	--

Exercise 2. Repeat the sentences with the phoneme /ɔ:/:

1. Is your daughter tall?
2. Call me at a quarter to four.
3. Do not walk on the lawn.
4. The shawl is on the automobile.
5. Can you draw a horse?
6. The ball has fallen over the wall.
7. When it is warm I often sit in the orchard.
8. The hawk caught the ball in his claw.
9. Paul's audience applauded warmly.
10. Paul snores worse than a horse. We close the door when he snores. There ought to be laws to prevent such snores.

Exercise 3. Distinguish between the phonemes /ɒ/ and /ɔ:/:

pot – port	cock – cork	cot	–	tot	–
fox	–	not – naught	caught	–	taught
forks	–	what – water	not	–	shot
spot	–		naught	–	short
sport			sot	–	yon
			sought	–	yawn

Exercise 4. Listen to the sentences on the cassette. For each one, underline the word you hear.

1. The **cod/cord** isn't very good.
2. The **cock/cork** has been stolen.
3. They couldn't find the **fox/forks**.
4. The **pot /port** was very old.
5. We saw the **spot/sport**.

Exercise 5. Read and learn the following tongue-twister:

<i>Tongue-twister with the phoneme /ɔ:!</i>
I saw a saw in Arkansas, That would outsaw any saw I ever saw, And if you got a saw That will outsaw the saw I saw in Arkansas Let me see your saw.

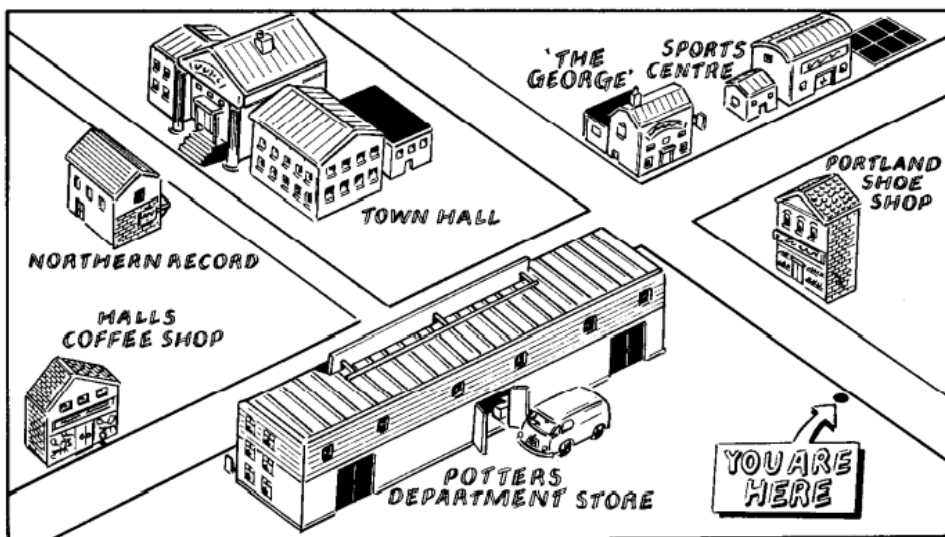
Listen, and practise this interview for a job.

- A: Why do you want a job with the *Northern Record*?
- B: I'd like to become a sports reporter. I always read the *Northern Record*. I saw your job advertisement. So I filled in an application form.
- A: What other jobs have you done?
- B: I've got a job in a sports shop, at the moment. Last August, I was a hotel porter. It was a holiday job, in a seaside resort.
- A: Are you interested in sport?
- B: Yes, I like watching football; I always watch my local football team when they play at the Sports Centre. I also watch sport on television quite often. And I go jogging every morning.
- A: Right. Now, I'll tell you what this job involves

Listen, and practise this conversation.

- A: Sorry to bother you, but I'm lost! I'm looking for the office of the local newspaper, the *Northern Record*.
- B: It's opposite the Town Hall. Go along this road. At the crossroads, turn left. Then there's a department store called Potters. Opposite Potters, there's a small street. Walk up there, and you'll see the Town Hall on the right. The *Northern Record* office is opposite.
- A: Is it a long way?
- B: No, it's not far to walk.
- A: Thank you very much.
- B: Not at all.

Look at the map below. Ask and give directions.



/əʊ/ home /ɔ:/ saw

Listen, and practise the difference.

low	law	toe	tore
Joe	jaw	tone	torn
yoke, yolk	York	snow	snore
boat	bought	hole	hall
cold	called	sew, sow	saw
bowl	ball	show	shore

Listen to this airline pilot, and practise what he says.

Hello, this is Captain Oates speaking. Below us is the coast of Italy. We are very close to Rome – the road below us goes from Rome to the coast. We shall fly over the city before landing. Please obey the NO SMOKING notices.

Complete this extract from an airline magazine, and read it aloud.

One of the most popular destinations is the Holy City, _____. Overseas Airways planes approach _____ from the _____ of Italy, and fly _____ the city before landing.

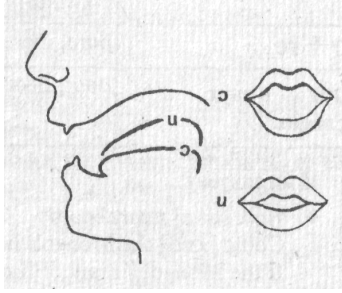
Say /ɔ:/

Listen, and practise this conversation.

- A: Hello, you're Gloria, aren't you? Mr Walker's small daughter?
B: Yes, I'm Gloria Walker. But I'm not small any more. I'm four and three-quarters.
A: Yes, you are quite tall, for four and three-quarters.
B: I'm taller than my friend Gordon, and he's five and a quarter.
A: Does Gordon live next door?
B: No. We live at number forty, and he lives at forty-four.

/u:/ food /ʊ/ put

Definition /u/ is back-advanced, close, rounded, short.



Articulation. The whole body of the tongue is in the back part of the mouth. The part of the tongue nearer to the centre than to the back is raised just above the half-close position. There is no firm contact between the side rims of the tongue and the upper teeth. The tongue is rather lax. The lips are rounded about the same amount as for /ɔ:/ but the mouth is not so open. The vowel is short. It never occurs in word

initial positions.

For example: good, look, bosom, butcher.

Suggestion. A short sound. Exaggerate the forward position of your lips. One way into this sound is to ask students what noise a gorilla makes!

1 Listen, and practise the difference.

fool	full	boot	foot
pool	pull	food	good
Luke	look	tool	wool

2 Listen to the words on the cassette.

Write the words you hear.

3 Listen to these quotations*. Which sound is in the words underlined – /u:/ or /ʊ/?

A good book is the precious life blood of a master spirit (*Milton*)

No sun – no moon!

No morn – no noon..... November! (*Hood*)

A fool and his money are soon parted. (*proverb*)

I could not love thee (Dear) so much,

Lov'd I not honour more. (*Lovelace*)

Beauty is truth, truth beauty. (*Keats*)

I like work I can sit and look at it for hours.

(*Jerome K. Jerome*)

I was a stranger and you took me in. (*The Bible*)

T A S K 2 Say /u:/

2.1a Listen, and say these places.

a supermarket a shoe shop a school
a chemist's a café a newsagent's
a tool shop

2.1b Listen, and say these sentences.

'Use a ruler.'
'I'd like some boots for the winter, and some shoes for school.'
'Have you got any "Beauty-tooth" toothpaste?'
'Could I have some fruit juice?'
'A newspaper and some chewing gum, please.'
'Excuse me, where are the fruit and vegetables?'

T A S K 3 Say /ʊ/

3a Listen, and practise these conversations in a library. Notice how the librarian's voice rises; she repeats the customer's enquiry, while she thinks what to say.

A: Can I help you?
B: Yes, please. I'm looking for a book about woodwork.
A: A **book** about ~~wood~~work? What about *Woodwork for Beginners* by Peter Bull? It's full of good ideas.
B: Thank you. I'll look at it.

A: Can I help you?
B: I hope so. I'm looking for a book about knitting.
A: A **book** about ~~kn~~itting? Here's a very good book called *Good Looking Woollens*, by Michael Foot. You could look at that.
B: Yes, that looks good.

3b Make similar conversations using the information given. The customer wants a book about the following.

knitting wedding cakes football (for a schoolboy)
the history of cooking

The librarian suggests one of these books.

Football Annual by the Football Association
Teach Yourself Football by Jack Woolmer
Pullovers for All by Catherine Hooker
Sugar Decoration for Cakes by Ann Pullen
Everywoman Guide to Craft and Cookery by Sally Booker
Cooks of the World by Kumud Patel

First practise the sound /u/ in some of the words from this unit.

Read the words aloud or visit the website to practise.

good book foot cook look took should could would
full sugar football bookshelf cookery shouldn't couldn't
wouldn't

Listen to the dialogue, paying attention to the target sound

Lost book [\(31\) A lost book - Ship or Sheep Unit 10 - YouTube](https://www.youtube.com/watch?v=uz-MUSVZJNl)

<https://www.youtube.com/watch?v=uz-MUSVZJNl>

MR COOK: Could you tell me where you've put my book, Bronwen?

MRS COOK: isn't it on the bookshelf?

MR COOK: No, The bookshelf is full of your cookery books.

MRS COOK: Then you should look in the bedroom, shouldn't you?

MR COOK: I've looked. You took that book and put it somewhere, didn't you?

MRS COOK: The living room?

MR COOK: No. I've looked. I'm going to put all my books in a box and lock it!

MRS COOK: Look, John! It's on the floor next to your foot

MR COOK: Ah! Good

Intonation: down tags

EXAMPLE We should put all these books in that box now, ↘shouldn't we?

*The intonation in most question tags is **going down**. This means that the speaker **expects agreement**. So down tags are used a lot in conversations to create agreement and rapport between the speakers*

a Listen and repeat.

↘ should you? ↘shouldn't you? ↘could you? ↘couldn't you? ↘would he? ↘wouldn't he?

He couldn't ↘cook, ↘could he?

She could play ↘football, ↘couldn't she?

You wouldn't ↘look, ↘would you?

They would like ↘sugar, ↘wouldn't they?

Practise in pairs.

Listen and respond, like the example.

EXAMPLE *She couldn't cook.*

A: She couldn't ↘cook, ↘could she?

B: No, she ↘couldn't.

1 We couldn't cook a cake without sugar.

2 Good footballers shouldn't eat too much pudding.

3 You should look at some good cookery books.

- 4 You wouldn't put your foot in it'*. (*idiom meaning say or do the wrong thing)
 5 They wouldn't 'cook the books'*. (*idiom meaning change the accounts to steal money)

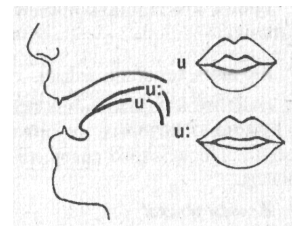
Read and learn the following tongue-twister:

<i>Tongue-twister with the phoneme</i> <i>/u/</i>
How much wood would a woodchuck chuck If a woodchuck could chuck wood? He would chuck, he would, as much as he could, And chuck as much wood as a woodchuck would If a woodchuck could chuck wood.

/u:/

Definition. /u:/ is back, close, rounded, long.

Articulation. The tongue is in the back part of the mouth. The back of the tongue is rather high in the mouth. The vowel is noticeably diphthongized. The tongue glides from a position nearer to /u/ to a more retracted and high position. No firm contact is made between the rims of the tongue and the upper teeth. The tongue is tense. The lips are very closely rounded. The mouth is open only very little. The vowel is long. This vowel occurs in all kinds of syllables. *For example: do, cool, fruit.*



Suggestion. Make and hold the sound. Use a rising then falling intonation, as if you've heard something surprising, or some interesting gossip (uuUUuu). Demonstrate that it is a long sound.

T A S K 4 Say /u:/ and /ʊ/

4.1 Listen, and say these phrases.

a foolish book
 a rude cook
 blue wool

good food
 a wooden spoon
 a full pool

4.2a Listen, and practise this extract from a radio programme.

JUDITH BROOKES: In the Food Programme studio today, we have two cooks, Julian Woolf and Susan Fuller. They are going to choose Christmas presents for a new cook. Julian Woolf, your kitchen is full of useful tools. If you could choose just two things for a new cook, what would you choose?

JULIAN WOOLF: I'd choose a fruit juice maker. You just put the fruit in and it produces fruit juice. It's super. And secondly, I'd choose a really good butcher's knife. Every cook could do with a good knife.

SUSAN FULLER: I'd choose a good cookery book, full of beautiful pictures. He could look at the book, and it would give him good ideas. And secondly, I'd choose a computer.

4.2b Listen to the next part of the conversation. Notice the interviewer's rising intonation on the question.

SUSAN FULLER: I'd choose a computer.

JUDITH BROOKES: A **computer**?

SUSAN FULLER: Yes, it would be useful, to keep a record of recipes and menus.

Listen to the strong and weak stresses in:

oOoooo a **fool**proof **compu**ter.

Then listen and underline the strong stresses in:

OooO waterproof boots

oOoOo a wind-proof jacket

OooOo childproof containers

oOooO an ovenproof dish

oOooO a waterproof coat

oOooO a bullet-proof vest.

Listen to the dialogue and underline the strong stresses. The number in brackets tells you how many strong stresses there are in that line. The first line has been done

[The two rudest students in the school - Ship or Sheep Unit 11 - YouTube](#)

The two rudest students in the school

MISS LUKE: (1) Good after**noon** girls.

GIRLS: (2) Good afternoon, Miss Luke.

MISS LUKE: (4) This afternoon we're going to learn how to cook soup.

(5) Turn on your computers and look at unit twenty-two.

LUCY: (2) Excuse me, Miss Luke.

MISS LUKE: (1) Yes, Lucy? LUCY;

(2) There's some chewing gum on your shoe.

MISS LUKE: (5) Who threw their chewing gum on the floor? Was it you, Lucy?

LUCY: (2) No, Miss Luke. It was Susan.

MISS LUKE: (1) Who?

LUCY: (2) Susan Duke.

SUSAN: (3) It wasn't me, stupid. It was Julie.

JULIE: (1) It was you!

SUSAN: (8) It wasn't me! My mouth's full of chewing gum. Look Miss Luke!

JULIE: (4) Stop pulling my hair, Susan. It was you!

SUSAN: (1) YOU!

JULIE: (1) YOU!

MISS LUKE: (11) Excuse me! If you two continue with this rudeness, you can stay after school instead of going to the pool.

Sentence stress

Listen to this conversation. Notice how the strongly stressed words are LOUDer, and the weakly stressed words are said very quickly.

A: Excuse me.

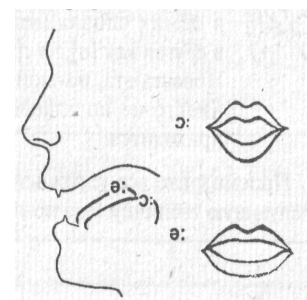
B: Yes? A: Could you tell me where I can get some (1) shoelaces?

B: Yes. There's a shop next to the (2) supermarket that sells very good (1) shoelaces.
I'm going there too.

/ɜː/ bird /ɑː/ car

Definition. /ɜː/ is central, mid, un-rounded, long.

Articulation. The tongue is almost flat. The central part of the tongue is slightly higher than the front and the back of the tongue, which are raised between the half-close and half-open positions. No firm contact is made between the rims of the tongue and the upper teeth, the lips are neutrally spread, they do not cover the teeth. The passage between the teeth is rather narrow. The vowel is long. This vowel may occur in all positions in the word. *For example:* *earn, stir, serve, search, foreword.*



Suggestion. The “something horrible” sound. Make and hold the sound, curl your upper lip, and pretend to look at something nasty. Look in the litter bin, if there is one to hand. Demonstrate that it is a long sound.

T A S K 1 Distinguish between /ɜː/ and /ɑː/

1.1 Listen, and practise the difference.

firm	farm	dirt	dart
burn	barn	hurt	heart
stir	star	birth	bath
heard	hard	purse	pass

T A S K 2 Say /3:/

2.1a Listen, and practise this conversation:

- A: I'd like to reserve a seat on the ten thirty flight to Birmingham, on Thursday. My name is Vernon.
B: Thursday May 21st? Certainly, sir. There's a seat in the third row.
A: That's fine. And I'm returning on May 23rd.
B: The first flight leaves Birmingham at eight thirty.
A: That's a bit early.
B: Or there's twelve thirty, or four thirty.
A: Four thirty's too late. Twelve thirty, please.
B: On the twelve thirty flight on May 23rd, there's only a seat free in row thirteen.
A: Row thirteen*? No, thanks. I'll go at eight thirty.

2.1b Ask and answer questions. Try to use a falling intonation on these Wh-questions.

Where is Mr Vernon **going**?

When is he **travelling**?

Which row is his **seat in**?

What date is he **returning**?

What **time**?

Why doesn't he want a seat on the **twelve-thirty flight**?

2.2 Listen, and practise this conversation between a driving instructor and a learner driver.

- A: Take the third turning on the right. Then stop by the church. I'd like you to reverse round that corner.
B: Yes, I certainly need to practise reversing.
(*stops and reverses*)
A: Not bad. But you weren't close enough to the kerb. Turn the steering wheel further to the left.
B: OK. Last lesson I turned it too much, and I was too close to the kerb.
(*tries again*) Oh dear, that was worse.
A: We'll return to reversing later. Now drive on. Turn right by the big fir tree.
B: I need to learn how to do an emergency stop.
A: Yes, when we've gone a bit further. Take the first turning – mind that little girl! Well done, that was a perfect emergency stop.

Task 3 Listen to the dialogue and practice

[The worst nurse - Ship or Sheep Unit 12 - YouTube](#)

Sir Herbert: Nurse!

Colonel Burton: Nurse! I'm thirsty!

Sir Herbert: Nurse! My head hurts!

Colonel Burton: NURSE!!

Sir Herbert: Curse these nurses!

Colonel Burton: Nurse Sherman always wears such dirty shirts.

Sir Herbert: And such short skirts.

Colonel Burton: She never arrives at work early.

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

Colonel Burton: No, they weren't.

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

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

3.1. Intonation: up or down tags

The intonation of question tags is usually going **down**. This means the speaker **expects agreement**. Down tags are used a lot to create agreement and rapport between the speakers.

EXAMPLE A: *We were at work early, ↘ were't we?*

B: Yes, we were

Sometimes the intonation **goes up**. This means the speaker is **not sure** if the information is correct and is asking the listener **to check it**. Before an up tag there is often a slight pause

EXAMPLE A: *The nurses were at work on Thursday, ↗ were't they?*

B: Yes, they were

Up or down?

Listen and mark intonation arrows on the tags: ↘(expects agreement) or ↗ (not sure). Number 1 has been done.

1 They weren't walking to work, ↗ were they? *not sure*

2 Those dirty shirts were Nurse Turner's, weren't they?

3 The wards weren't dirty, were they?

4 They weren't speaking Gelman, were they?

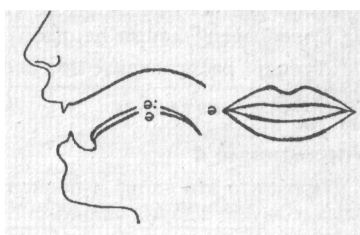
5 Those nurses were thirsty, weren't they?

6 The Colonel and Sir Herbert were the worst patients in the ward, weren't they?

Practise reading the questions above with the same intonation. Record your voice to compare your production of the intonation with the recording

/ə/ in unstressed words and syllables

Definition. /ə/ is central, mid, unrounded, very short.



Articulation. The quality of /ə/ is that of a central vowel which varies from a half-open to a half-close position. The lips are unrounded. The opening between the jaws is narrow. The vowel occurs in all unstressed positions in the word. This vowel occurs in all unstressed positions in the word. *Suggestion.* The “Friday afternoon” sound. Relax

your whole body, slump your shoulders, relax your face and mouth, and say /ə/, as though completely exhausted.

Discussion points and activities

Exercise 1. Read the following words with the phoneme /ə/ in different positions:

INITIAL POSITION		MEDIAL POSITION		FINAL POSITION	
ago	allow	circus	relative	cinema	china
ado	annoy	element	lesson	calendar	data
away	along	company	syllable	paper	gorilla
alive	appeal	alphabet	cassette	soda	quota
about	asleep	breakfast	necessary	sofa	vista
above	around	banana	marvellous	camera	zebra

Exercise 2. Repeat the sentences with the phoneme /ə/:

1. Tina fell asleep.
2. The weather was wonderful.
3. Father is taller than mother.
4. They arrived in Africa.
5. Roger bought me a balloon at the circus.
6. Anna has another parasol.
7. I had a banana for breakfast.
8. The elephant is a large animal.
9. She gave me some chocolate when I went away.
10. He fell asleep on the sofa.

Exercise 3 Reading aloud

Read this story aloud or visit the website to practise. The spelling has been changed to show you when to make the sound /ə/. Record your voice to listen to your production of the target sound.



Barbərə spent Satəday aftənoon looking at ə beautifəl book əbout South əmericə.

'I want tə go tə South əmericə,' she said tə həself.

Thə next morning, when Barbərə woke up it wəs six ə'clock, ənd hə brothəs ənd sistəs wə still əsleep. Barbərə looked at thəm, ənd then closed hər eyes əgain.

Then she quietly got out əf bed ənd started tə pack hə suitcase.

She took səme comfətəble clothes out əf thə cupbəd. She packed ə pair əf binoculəs ənd hə sistə's camərə. She packed ə photəgraph əf həself ənd one əf hə mothər ənd fathə.

'I musn't fəget tə have səme breakfəst,' she said tə həself. Bət then she looked at thə clock. It wəs ə quartə tə seven.

'I'll jəst drink ə glass əf watə,' she said.

'ə glass əf watə,' she said.

'Watə,' she said, ənd opened hər eyes.

She wəs still in hə bed, ənd hə brothəs ənd sistəs wə laughing at hə.

'Tell əs what you wə dreaming əbout,' they said tə hə.

Bət Barbərə didn't answə. She wəs thinking əbout hə wondəful journey tə South əmericə.

Diphthongs

/eɪ/ page /e/ egg

1 Listen, and practise the difference.

pain	pen	paper	pepper
tail	tell	late	let
main	men	wait	wet
fail	fell	gate	get
age	edge	taste	test
shade	shed	date	debt

Listen, and practise this conversation at a newsagent's.

- CUSTOMER: Hello. My name is Jameson. I live at 28 Daisy Way. We have our newspapers delivered.
- NEWSAGENT: Yes sir. How can I help you?
- CUSTOMER: This week, the papers have been late every day. And on Wednesday, we didn't get any papers at all.
- NEWSAGENT: Which papers do you have?
- CUSTOMER: *The Daily Telegraph* and the *Daily Mail*.
- NEWSAGENT: Oh yes. I can explain. The *Daily Mail* came late. There was a breakdown at the printers. And *The Daily Telegraph* is on strike.
- CUSTOMER: That's very strange. Well, can I take the *Daily Mail* now?
- NEWSAGENT: I'm afraid we're still waiting for it.
- CUSTOMER: Will you send it, when it arrives?
- NEWSAGENT: Yes, I'll send it straight away.

Listen, and practise the intonation of these alternative questions.

Is the customer's name James or Jameson?

Does he live in Daisy Way or Daisy Lane?

Is the problem about magazines or newspapers?

He didn't get any newspapers one day. Was it Wednesday or Thursday?

Does he have *The Daily Telegraph* or *The Times*?

Does he have the *Daily Express* or the *Daily Mail*?

T A S K 3 Say /ei/ and /e/

3a Listen, and practise these conversations at an airport information desk.

- | | |
|---|--|
| A: Excuse me, I'm waiting for someone from Spain.
Which plane is it? | C: Excuse me, I'm waiting for someone from Belgium. Which plane is it? |
| B: Flight BA 287. | B: Flight BA 280. |
| A: When is it due? | C: When is it due? |
| B: 8.28. | B: 8.10. |
| A: Is it on time? | C: Is it on time? |
| B: No, I'm afraid it's late. | B: Yes, it is. |

3b Make similar conversations, using information from the airport arrivals information board.

ARRIVALS			
FLIGHT NO	FROM	TIME DUE	
BA 280	Belgium	8.10	on time
BA 282	Edinburgh	8.17	delayed
BA 286	Denmark	8.25	on time
BA 287	Spain	8.28	delayed
BA 289	Norway	8.38	delayed

/eə/ there /ɪə/ near

1 Listen, and practise the difference.

hair	here, hear	dare	dear, deer
bear	beer	chair	cheer
air	ear	Clare	clear
fair, fare	fear	stare	steer
rare	rear	spare	spear
pear	pier	rarely	really

T A S K 2 Say /eə/

Listen, and practise the conversation.
Listen carefully to the intonation.

- A: Excuse me, I'm looking for Miss O'Dare. Do you know where she is?
- B: She's gone to Trafalgar Square.
- A: Do you know where, exactly?
- B: To the Headquarters of the Dairy Council.
- A: Why has she gone there?
- B: She has got a dairy. It's called Mary's Dairy.
- A: I thought she was a hairdresser.
- B: Oh you mean Clare O'Dare. She's upstairs. It's her sister Mary who's gone to Trafalgar Square.

T A S K 3 Say /lɔ/

3a Listen, and read out this letter.

LEARY BEER COMPANY
'Brewers of real beer for 70 years'
21 Clearwater Avenue,
Bere Regis

Mr A. J. Pierce,
Pierce's Detective Agency,
14 Steerforth Street,
Bere Regis

Dear Mr Pierce,

We have a serious problem here at Leary's. Barrels of beer keep disappearing from the cellar. I fear we have a thief here. It is clear to me that your experience would be valuable in solving these mysterious disappearances.

Yours sincerely,

P. G. Leary

P. G. Leary

3b Use information from the letter in 3a to complete the conversation below. Practise the conversation.

MR PIERCE: Pierce's Detective Agency. Can I help you?

MR LEARY: Good morning. My name is _____,
from the _____ Company.
I fear we have a _____ problem.

MR PIERCE: Oh dear. What appears to be happening?

MR LEARY: Barrels of _____ are _____ from the
cellar.

MR PIERCE: Has beer ever disappeared before?

MR LEARY: No. The Leary Beer Company has been brewing
_____ for _____
_____, and no beer has ever _____
before this _____. It appears that we have a thief
_____. It is clear that we need someone with your
_____ to solve these _____
_____.

T A S K 4 Say /eə/ and /ɪə/

4a Listen, and practise the conversation.

- A: I've brought my car in for repair.
B: OK, leave it here, and we'll take care of it. What's the trouble?
A: There are various things. Some are serious, some not so serious. The gear box is really bad. It won't go into top gear.
B: Yes, that does sound serious.
A: The steering wheel is stiff. And the radio aerial doesn't work.
B: You may need a new aerial. They wear out quickly.
A: But it's only three years old.
B: You can't get spare parts. So if one part wears out, you have to have a new aerial.
A: I see. And would you repair the spare wheel? The air comes out.

4b Listen and notice the falling intonation of these Wh-questions. Then ask and answer the questions.

Which four things in the car need repairing?

What is the problem with each thing?

Which do you think is most serious?

Which is least serious?

/aɪ/ five /ɔɪ/ boy /aʊ/ now

T A S K 1 Say /aɪ/

1.1a Listen, and say these words.

Notice which words contain /aɪ/.

List A: white kitchen pint ripe apple
ice sharp fried

List B: pie glass knife cream table
wine rice fruit

1.1b Put a word from List A with a word from List B to make a phrase connected with cooking, eating or drinking.

e.g. white wine

1.2a Listen, and say these sums:

$5 \times 5 = 25$ Five times five makes twenty-five.

$9 \div 3 = 3$ Nine divided by three makes three.

$90 - 5 = 85$ Ninety minus five makes eighty-five.

1.2b Say these sums, with the answers!

$5 \times 9 =$

$99 \div 9 =$

$35 \div 5 =$

$19 - 5 =$

$19 - 10 =$

$9 \times 10 =$

T A S K 2 Say /ɔɪ/

2.1 Listen, and practise this conversation:

A: Could I make an appointment with Doctor Boyle?

B: I'm afraid all Dr Boyle's appointments are taken today.

A: How annoying! I like Dr Boyle.

B: Sorry to disappoint you. Now, you've got a choice. You could make an appointment to see Dr Boyle tomorrow, or see Dr Lloyd today.

A: My employer has given me time off to go to the doctor. I'd better see Dr Lloyd today.

2.2a Listen, and repeat these sentences with question tags. The speaker is certain, and expects the other person to agree.

Doctor Boyle is very good, isn't he?

Most people want to see Doctor Boyle, don't they?

All his appointments are taken, aren't they?

2.2b Say the following sentences, adding a question tag.

It's annoying,

A is disappointed,

You could see Dr Boyle tomorrow,

You could see Dr Lloyd today,

A is going to make an appointment with Dr Lloyd today,

2.3 Look at the recipe below. With a partner, arrange the instructions in the correct order. Say the complete recipe. (Then you can listen to it)

Baked Potatoes

Wrap in foil to keep moist.

Boil for 20 minutes.

Scrub to remove soil.

Brush each potato with a little oil.

Bake in a hot oven for 40 minutes.


Remove from boiling water and drain.

TASK 3 Say /aʊ/

Listen, and read out three extracts from hotel brochures.

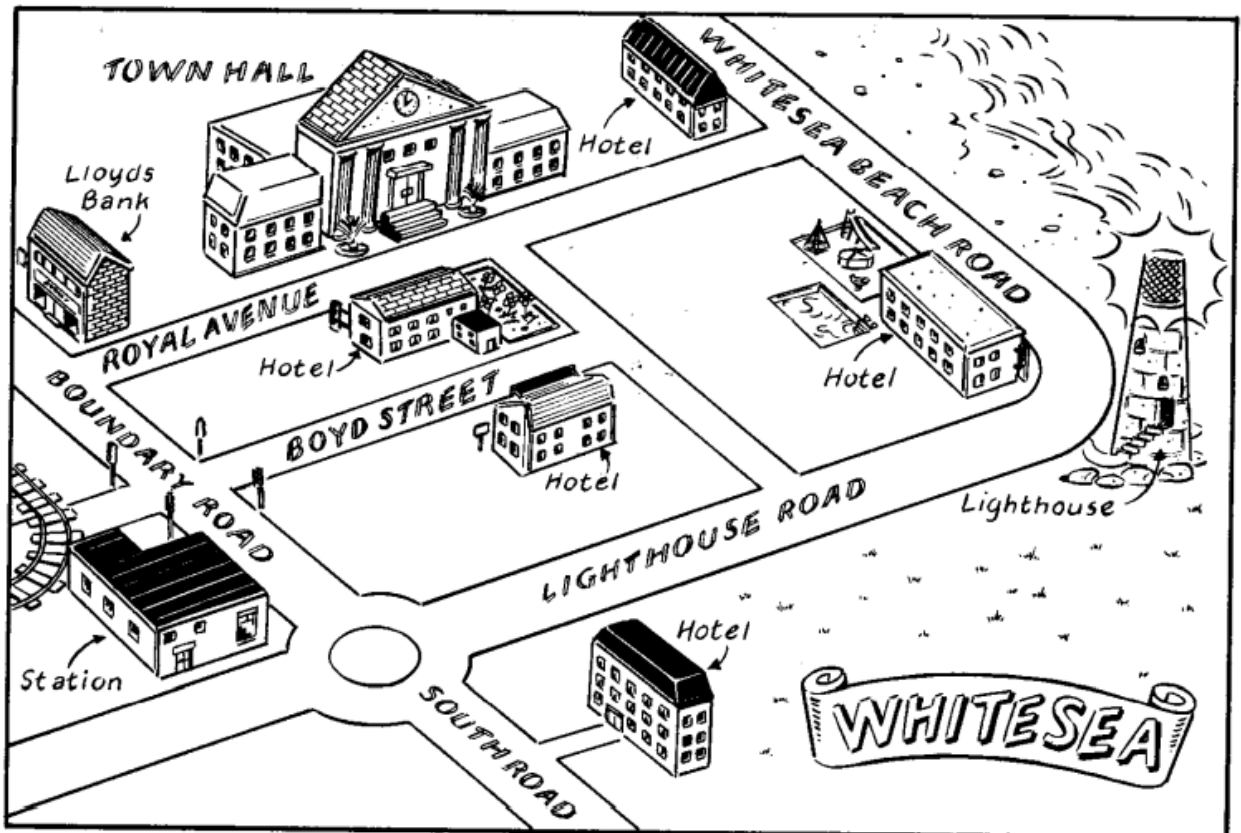
South Beach Hotel is right on the seafront, close to the Lighthouse. It has its own paddling pool and children's playground. There is a discount for children sharing their parent's room.

Just outside the town, to the south, is Loudwater House. This beautiful old house has been the home of the Townsend family for four hundred years. Now John and Mary Townsend have turned it into an outstanding Country House Hotel.

 Fountains Hotel is opposite the Town Hall. It takes its name from the fountains in front of the Town Hall. It has a beautiful flower garden, and an underground car park. There is a telephone in every room with direct dialling facilities.

TASK 4 Say /aɪ/ and /ɔɪ/ and /aʊ/

4.1a Look at the map of Whitesea, below. With a partner, identify the three hotels described in Task 3.



/əʊ/ phone

1 First practise the target sound /əʊ/ in words .

Spelling variations for the [əʊ] sound	Highlighted bold letters pronounced as [əʊ]
o	hope, ro le, fo cus, those, bo th, clothes, bo ld, o pen, whole
oa	road, oa k, oa t
ow	glow , sorrow, pillow , follow , sparrow, throw
ew	sew

Listen and repeat. Read each sentence aloud slowly at first, then as if you were telling it to someone in a natural way.

1. **J**oan has a **co**ld in her **no**se because she **ro**de her **po**ny through the **fr**ozen **sn**ow.
2. The **po**etry of **bo**ld **po**ems **im**posed a strange **to**ne on the whole **sh**ow.
3. I **do**n't **kn**ow when I will come **ho**me, **al**tho**u**gh I am **clo**sely **fo**cus**ing** on the **ro**ad. But soon, **mo**st probably, I will **kn**ow and will **ph**one you as I come **clo**ser to our **ho**me.
4. When speaking on the **po**dium keep your **sh**oulders **o**pen!



5. Discharge your **lo**athsome **lo**ads! Belch forth your venom, **to**ads!
6. **J**oe, **do**n't **go** to **O**klahoma or **O**hio but come **ho**me to **R**ome instead.

Moses **su**pposes his **to**eses are **ro**ses,
But **M**oses **su**pposes **er**roneously;
For **n**obody's **to**eses are **po**sies of **ro**ses
As **M**oses **su**pposes his **to**eses to be.



2 a Read the words from the dialogue aloud.

oh go no know Joe snow throw coat woke nose
closed dont Jones only window over going snowball joking
October hello

b Listen to the dialogue, paying attention to the target sound

Snow in October - Ship or Sheep Unit 19 - YouTube

Snow in October (Joe Jones is sleeping, but Joanna woke up a few minutes ago.)

JOANNA: Joe! Joe!

JOE: Hello, wake up, Joe!

JOE: (groans) Oh! What is it, Joanna? JOANNA: Look out of the window.

JOE: No. My eyes are closed, and I'm going to go to sleep again.

JOANNA: Oh! Don't go to sleep, Joe. Look at the snow!

JOE: Snow? But it's only October. I know there's no snow

JOANNA: Come over to the window, Joe. JOE: You're joking, Joanna, There's no snow.

JOANNA: OK. I'll put my coat on and go out and make a snowball and throw it at your nose, Joe Jones.

Triphthongs

Read the words paying attention to triphthongs

`faɪə	ɪn `kwaɪə	`aɪən	`taɪəd
`waɪə	dɪ `zaɪə	`kwaɪət	`daɪəri
`kwaɪə	rɪ `kwaɪə	`daɪət	`saɪəntɪst
`aʊə	`baʊə	`gəʊə	`ləʊə
`saʊə	`taʊəl	`məʊə	`sləʊə
`paʊə	`vaʊəl	`θrəʊə	`fəʊləʊə

Compare [aɪ], [aʊ], [əʊ] [aɪə], [aʊə], [əʊə].

laɪ — laɪə	spaɪ — spaɪə	pləʊ — pləʊə	daʊn — `daʊəlɪs
baɪ — baɪə	draɪ — draɪə	baʊ — baʊə	taʊn — taʊəl
haɪ — haɪə	traɪ — traɪə	vaʊ — vaʊəl	faʊt — faʊəd

1. ə 'kəʊld `faʊə || ə 'bɪg `faɪə || ə 'kli:n `taʊəl ||
ə bɪt `taɪəd || ə 'strikt `daɪət || ə 'bjʊ:tɪfʊl `fləʊə ||
ən 'əʊpən `vaʊəl || ən 'əʊld `aɪən ||
'veri `kwaɪət || 'mʌtʃ `haɪə || 'leɪt `aʊəz ||
ði 'ju:nɪvɜ:sɪtɪ `kwaɪə || ðə 'rəʊmən `empaɪə ||
ðə 'faɪər əv `lʌndən || ðə 'taʊər əv `lʌndən ||

2. avər ˈɒfɪs || avər ˈɪŋɡlɪʃ ˈklɑːsɪz ||
 avər ˈʌvən ˈhaʊs || avə ˈwelkept ˈɡɑːdn || avə ˈneɪtɪv ˈkɑːntrɪ ||
 avər ˈəʊld ˈfrendz ||

3. aɪm ˈɡævɪŋ tə ˈteɪk ə ˈfəvə || ˈweəz maɪ ˈtəʊəl ||
 ˈhɪəz ə ˌkliːn ˌtəʊəl || bət ˈdəʊnt bɪ ˈtuː ˈlɒŋ || ˈbrekfəst ɪz
 ˌredɪ || aɪ ˈwɒnt ə ˈɡlɑːs əv ˈdʒuːs ˌʌvnlɪ || aɪ məst ˈkiːp tu ə
 ˈstrikt ˈdaɪət ||

CONSONANTS

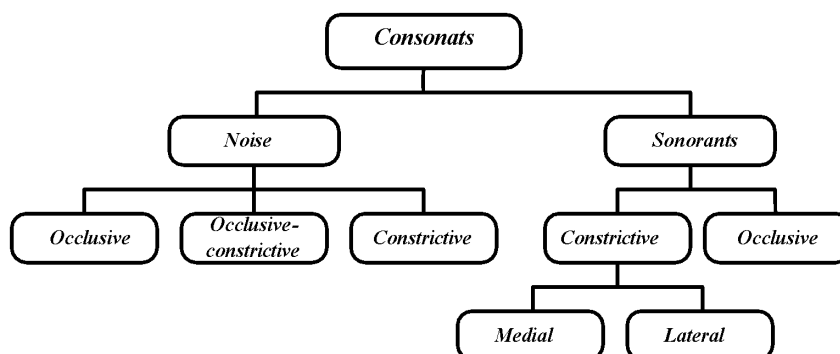
Consonants. Principles of Classification

In the articulation of consonants a kind of noise producing obstruction is formed in the supra-glottal cavities. On the articulatory level the consonants change:

- In the degree of noise.
- In the manner of articulation.
- In the place of articulation.
-

I. THE DEGREE OF NOISE

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



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

- in the work of the vocal cords;
- in the degree of force of articulation.

According to the work of the vocal cords consonants may be *voiceless* and *voiced*. When the vocal cords are brought together and vibrate we hear voice.

Voiced consonants are: /b/, /d/, /g/, /v/, /ð/, /z/, /ʒ/, /dʒ/.

If the vocal cords are apart and do not vibrate, we hear only noise and the consonants are voiceless.

Voiceless consonants are: /p/, /t/, /k/, /f/, /θ/, /s/, /ʃ/, /tʃ/, /h/.

The degree of noise may vary because of the force of articulation. Strong noise consonants are produced with more muscular energy and stronger breath effort. Weak noise consonants are produced with a relatively weak breath effort.

Strong noise consonants are: /p/, /t/, /k/, /f/, /θ/, /s/, /ʃ/, /tʃ/, /h/.

Weak noise consonants are: /b/, /d/, /g/, /v/, /ð/, /z/, /ʒ/, /dʒ/

English phoneticians call the weak consonants *lenis* and the strong noise consonants *fortis*.

Class B. Sonorants. Sonorants (or sonorous consonants) are made with tone prevailing over noise because of a rather wide air passage.

Sonorous consonants are: /m/, /n/, /ŋ/, /r/, /l/, /w/, /j/.

II. THE MANNER OF ARTICULATION.

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

1. Occlusive.
2. Constrictive.
3. Occlusive-constrictive.

1. Occlusive consonants are sounds in the production which the air stream meets a complete obstruction in mouth. Occlusive noise consonants are called *stops* because the breath is completely stopped at some point articulation and then it is released with a slight explosion, that is why, they are also called *plosives*. According to the work of the vocal cords stops may be *voiced* and *voiceless*.

Occlusive voiced consonants are: /b/, /d/, /g/.

Occlusive voiceless consonants are: /p/, /t/, /k/.

According to the force of articulation English voiced stops are *weak*, voiceless are *strong*.

Occlusive sonorants are also made with a complete obstruction but the soft palate is lowered and the air stream escapes through the nose, so they are *nasal*.

The English occlusive nasal sonorants are: /m/, /ŋ/, /n/.

2. Constrictive consonants are those in the production of which the air stream meets an incomplete obstruction in the resonator, so the air passage is constricted. Both noise consonants and sonorants may be constrictive.

Constrictive noise consonants are called *fricatives*, f. e. the consonant sounds in the articulation of which the air passage is constricted and the air escapes through the narrowing with friction.

The English *fricatives* are: /f/, /v/, /θ/, /ð/, /s/, /z/, /ʒ/, /ʒ/, /h/.

Fricatives may also differ in the work of the vocal cords and in the degree of force of articulation.

According to the work of the vocal cords they may be *voiced* and *voiceless*.

The English *voiced fricatives* are: /v/, /ð/, /z/, /ʒ/.

The English *voiceless fricatives* are: /f/, /θ/, /s/, /ʃ/, /h/.

According to the force of articulation voiced consonants are weak, voiceless consonants are strong.

Constrictive sonorants are also made with an incomplete obstruction but with a rather wide air passage; so tone prevails over noise.

The English constrictive sonorants are: /w/, /r/, /l/, /j/.

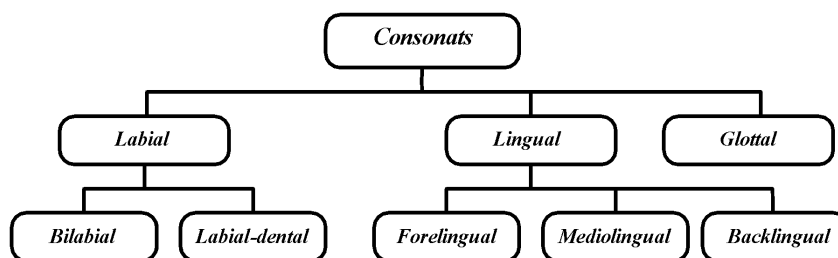
3. Occlusive-constrictive consonants or *affricates* are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction.

There are only two occlusive-constrictives in English: /tʃ/, /dʒ/.

III. THE PLACE OF ARTICULATION

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

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



1. **Labial consonants** are made by the lips. They may be *bilabial* and *labio-dental*. *Bilabial* consonants are produced when both lips are active. *Labio-dental* consonants are articulated with the lower lip against the edge of the upper teeth.

The English *bilabial* consonants are: /p/, /b/, /m/, /w/.

The English *labio-dental* consonants are: /f/, /v/.

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

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

According to its work they may be:

Apical, if the tip of the tongue is active as in the case of the English /t/, /d/, /s/, /z/, /ʒ/, /ʃ/, /θ/, /ð/, /tʃ/, /dʒ/, /n/, /l/.

Cacuminal, if the tip of the tongue is at the back part of the teeth ridge, but a depression is formed in the blade of the tongue as in the case of the English /r/.

According to the place of obstruction forelingual consonants may be:

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

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

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

Palato-alveolar consonants or *palato-alveolars* are made with the tip or the blade of the tongue against the teeth ridge and the front part of the tongue raised towards the hard palate; the English /tʃ/, /dʒ/, /ʒ/, /ʃ/.

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

Palatal consonants or *palatals* are made with the front part of the tongue raised high to the hard palate: the English /j/.

Backlingual consonants are also called *velar*, because they are produced with the back part of the tongue raised towards the soft palate.

The English *backlingual* consonants are: /k/, /g/, /ŋ/.

3. The **glottal consonant** /h/ is articulated in the glottis.

Review questions

1. What is a *consonant sound*?
2. What consonants of English are known to you?
3. What are the main principles of classifying consonants?

4. What are the two consonant classes according to the degree of noise?
5. How does the degree of noise vary because of the force of articulation?
6. What is a *sonorant*?
7. What consonant sounds are called *occlusive*?
8. What consonant sounds are called *constrictive*? What is the difference between *occlusives* and *constrictives*?
9. Enumerate the consonant groups according to the place of obstruction.

Discussion points and activities

Exercise 1. PLACE OF ARTICULATION. As you hear each term, please fill it in next to the appropriate definition.

- 1) articulated with the two lips close together or touching;
- 2) articulated with the lower lip touching the upper teeth;
- 3) articulated with the tip of the tongue close to or touching the upper teeth, or between the upper and lower teeth;
- 4) articulated with the tip or blade of the tongue close to or touching the ridge behind the upper teeth;
- 5) articulated with the blade of the tongue close to or touching the place where the ridge behind the upper teeth meets the hard palate.

Exercise 2. Comment on the parameters below, illustrating them with examples. *Sonorants vary:*

- in the manner of articulation;
- in the place of articulation;
- in the position of the soft palate;

Exercise 3. Provide three words for each consonant phoneme, with the sound at the beginning, middle and end of the word. The 'impossible' one has been blocked out.

	Beginning	Middle	End		Beginning	Middle	End
p	/pen/			z			
	<i>pen</i>						
k				ʒ			

Exercise 4. What nasal consonant is most likely to pose a challenge to Ukrainian learners of English? Why? Do you know how English stops are correctly pronounced in English? Right! They are often unreleased in final position.

Example: mop/bob (lips remain closed);

peck/peg (back of the tongue remains on velum).

pick/pig back/bag cap/cab	hot/cod tot/tod shop/rob	Wow! The buttons look like they're going to pop! Yeah, it's just not going to fit. I'm going to take it back.
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Exercise 5. Each of the following sets contains one inappropriate consonant. That is, three of the consonants in each set share an articulatory feature that the fourth does not. Underline the symbol that does NOT belong to the set, and give the articulatory feature that it does not share with all three others.

Example: /m n v ŋ/ fricative, all the others are sonorants.

/p b d g/ voiceless, all the others are voiced.

1. /t s n g/ _____, all the others are _____.
2. /g ŋ s k/ _____, all the others are _____.
3. /b z d g/ _____, all the others are _____.
4. /f v d ŋ/ _____, all the others are _____.
5. /p θ k t/ _____, all the others are _____.
6. /g h k ŋ/ _____, all the others are _____.

Exercise 6. Complete the following chart with the appropriate articulatory information – or missing symbol.

<i>Phoneme</i>	<i>Voice</i>	<i>Place of articulation</i>	<i>Manner of articulation</i>
/dʒ/			Affricate
	Voiced	Labiodental	
	Voiceless	Glottal	
/ŋ/			

Exercise 7. Write the list of the articulatory features for the consonants.

	<i>+/- voice</i>	<i>Place of articulation</i>	<i>Manner of articulation</i>
/tʃ/	–	palato-alveolar	affricate
/b/			
/h/			
/g/			
/k/			
/ð/			
/dʒ/			

Exercise 8. Insert the appropriate consonant sound for each “learner-friendly” description.

a. /ð/ and /θ/	Put the front of your tongue against the back of your top teeth. Let the air pass through as you breathe out. Don't use your voice. Hold the sound, and add your voice.
b.	Put your lips together. Use your voice, and let the air escape through your nose.
c.	Put your lips together. Try to breathe out, but don't let the air escape. Release the air suddenly. Don't use your voice. Try again, and add your voice.

d.	Open your mouth and breathe out. Don't use your voice, but try to make a noise.
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Read sound / r/ paying attention to the position of the tongue

rɪb rɪðm rɪ:p rɪ:θ ˈrɪtn ˈrɪʃəd ˈrɪ:də ˈrɪ:pə
 rɪd rɪsk rɪ:d rɪ:ðz ˈrɪzn ˈrɪvə ˈrɪ:zn ˈrɪ:kɪŋ
 rɪŋ rɪns rɪ:l rɪ:k ˈrɪbən ˈrɪpl ˈrɪ:gən ˈrɪ:ʃɪŋ
 rɪʃ rɪst rɪ:ʃ rɪ:f ˈrɪdʒɪd ˈrɪŋkl ˈrɪ:dʒənt ˈrɪ:lɪŋ

ræt ˈræpɪd red ˈredɪ rei rai rəə
 ræp ˈræɡɪd rep ˈredɪʃ reɪd raɪd ˈrɛəlɪ
 ræk ˈrækɪt rek ˈreɪʃɪd reɪz raɪz rɪə
 ræʃ ˈrænsəm rest ˈreslɪŋ reɪl raɪm ˈrɪəlɪ
 ræn ˈrætl rent ˈrekən reɪs raɪs ˈrɪəltɪ

ˈkæri ˈʃeri ˈmæri ˈsɪəriəs ˈfɛərə – ˈfɛərɪst
 ˈmæri ˈberi ˈkleərə ˈfɪəriŋ ˈklevərə – ˈklevərɪst
 ˈmɪrə ˈferi ˈseərə ˈθɪəri ˈkliərə – ˈklɪərɪst
 ˈgærət ˈteri ˈvɛəriəs ˈdiəri ˈmerɪə – ˈmerɪst

ˈpɛərənt ɪksˈpɪəriəns ˈgæləri ˈterɪbl
 ˈdɛəriŋ ɪnˈfɪəriə ˈglæmərəs ˈfeɪvərəbl
 ˈkɛəriŋ ɪnˈfɪəriə ˈædmərəbl ˈdʒenərəs
 ˈʃɛəriŋ ˈsɪlvəri hɪˈleəriəs ˈvɛərəbl

ʃi: dɪʃ læʃ mæʃ ˈfɪʃɪz ˈfæʃən
 ʃi:t fɪʃ dæʃ smæʃ ˈdɪʃɪz ˈseʃən

ˈmeɪzə vɪʒən dɪˈsɪʒən – pəˈmɪʃən
 ˈpleɪzə ˈsɪ:ʒə dɪˈvɪʒən – kəˈmɪʃən

ʃɪn – dʒɪn	ʃi:z – dʒi:z	pæʃ – bædʒ
ʃɪl – dʒɪl	ʃɪps – ˈdʒɪpsɪ	fetʃ – edʒ
ʃek – dʒæk	ʃest – dʒest	kæʃ – hedʒ

Exercise 2. Repeat the sentences with the phoneme /p/:

1. She made a cap out of paper.
2. Keep the apple but give me the pear.
3. Please, draw a picture on this piece of paper.
4. Polly played a piece at the party.
5. The pig stopped in surprise and pounced on the apple.
6. Do you suppose that Paul appreciates painting and sculpture?
7. After the party there was paper all over the carpet.
8. Plan a speech improvement program and keep practicing.
9. Pretty poor peace prospects.
10. Pass the pink peas, please.

Exercise 3. Dramatize the dialogue, mind the phoneme /p/: Sounds English U 8

A: Can I help you?

B: I hope so. I have a complaint. I bought a pullover in your shop. It was a beautiful pullover, and very expensive.

A: What happened?

B: It was a present for a friend abroad. You said you could pack it, and post it for me. I was very pleased.

A: What's the problem?

B: The parcel was damaged in the post. The paper came off. The pullover was spoilt.

A: Oh dear. I'm sorry the pullover was spoilt. But it happened in the post. So the Post Office are responsible.

B: The Post Office said that the parcel wasn't properly packed. You are responsible.

A: We are very experienced at packing parcels. Lots of people send our pullovers as presents. We wrap up hundreds of pullovers. I'm sure our parcel was properly packed.

B: I'd like to speak to the department manager, please

Exercise 4. Read and learn the following tongue-twisters:

Tongue-twisters with the phoneme /p/	
A proper cup of coffee from a proper copper coffee pot.	A pleasant place to place a plaice is a place Where a plaice is pleased to be placed.
If Pickford's packers packed a packet of crisps Would the packet of crisps that Pickford's packers packed	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,

Survive for two and a half years?

Where's the peck of pickled peppers Peter Piper picked?

882 b Intonation

Intonation usually goes down on the last strongly stressed word in a sentence. In a list, the intonation goes up with each item but down on the last item. Listen and repeat.

He bought a pen.

He bought a pen and a pencil.

He bought a pen and a pencil and a pin.

/b/

Exercise 1. Read the following words with the phoneme /b/ in different positions:

INITIAL POSITION		MEDIAL POSITION		FINAL POSITION	
be	bird	baby	liberty	rib	tube
big	blue	above	number	rob	robe
bed	boat	about	anybody	sob	bribe
box	ball	table	trouble	tab	job
boy	begin	fable	nobility	cab	bob
book	black	rabbit	cupboard	web	scrub

Exercise 2. Repeat the sentences with the phoneme /b/:

1. A bad job.
2. Bob bought a blue blazer.
3. A big black bat flew past.
4. The blade is bad.
5. Bill has a billboard.
6. Barbara is a beautiful blond with bright blue eyes.
7. The baby bunny is in the blue crib.
8. The black rabbit is in the big cupboard.
9. Will you buy me a brown rabbit?
10. The ball bounced into the tub.

Exercise 3. Distinguish between the phonemes /p/ and /b/:

pin – bin	pea – bee	pet – bet	pride – bride
pig – big	pay – bay	cup – cub	peach – beach
pie – buy	pan – ban	peer – beer	upper – rubber

T A S K 1 Distinguish between /p/ and /b/**1.1** Listen, and practise the difference.

pit	bit	rope	robe
pat	bat	tripe	tribe
port	bought	tap	tab
pull	bull	cup	cub
pride	bride	rip	rib

**1.2** Listen to the words on the cassette.
Write the words you hear.**1.3** Listen to the sentences on the cassette.
For each one, write the word you hear.

- 1 Have you got a pet/bet?
- 2 There's a pin/bin in the corner.
- 3 She saw some pears/bears in the garden.
- 4 The peach/beach was dirty.
- 5 Have you seen the plays/blaze?
- 6 The rope/robe is too short.
- 7 What does 'tripe/tribe' mean?
- 8 The doctor looked at the rip/rib.

T A S K 2 Say /p/**2.1** Listen, and say these questions and answers.

How much is that pullover?
Twelve pounds seventy-five pence.



How much are those peaches?
Fifteen pence each.

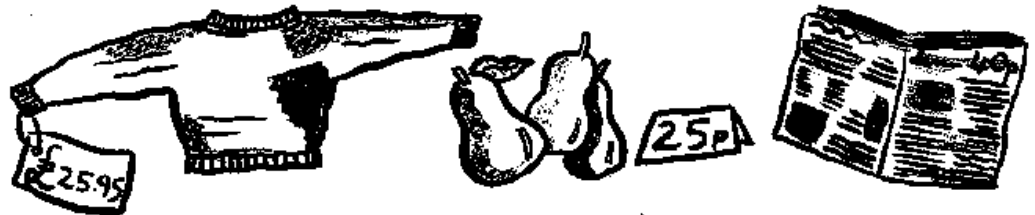


How much is that map?
Ninety-five pence.



How much are those stamps?
Twenty-two pence.

Now ask and answer questions about the following things.



BOB: Hi, Barbara!

BARBARA: Hi, Bob. It's my birthday today.

BOB: Oh, yes! ... Your birthday! ... er ... Happy birthday, Barbara!

BARBARA: Thanks, Bob. Somebody gave me this blouse for my birthday.

BOB: What a beautiful blouse! It's got ... mm ... er ... blue butterflies on it.

BARBARA: And big black buttons.

BOB: Did ... er ... mm ... Ruby buy it for you?

BARBARA: Yes. And my brother gave me a book about birds.

BOB: I didn't remember your birthday, Barbara. I'm terribly sorry. I've been so busy with my new job. I left my old job. The one in the pub. Guess what? I'm driving a cab.

BARBARA: A cabbie! Congratulations! Don't worry about the birthday present, Bob. But, remember that proverb: 'Better late than never'.

Exercise 6. Read and learn the following tongue-twisters:

<i>Tongue-twisters with the phoneme /b/</i>	
Billy Button bought a buttered biscuit, Did Billy Button buy a buttered biscuit? If Billy Button bought a buttered biscuit, Where's the buttered biscuit Billy Button bought?	Betty Botter bought some butter, "But," she said, "this butter's bitter. If I bake this bitter butter, It will make my batter bitter. But a bit of better butter – That would make my batter better." So she bought a bit of butter, Better than her bitter butter, And she baked it in her batter, And the batter was not bitter. So 'twas better Betty Botter Bought a bit of better butter.
The big black bug bit the big black bear, But the big black bear bit the big black bug back!	

Unit 8 5min 22 s

T A S K 4 Say /p/ and /b/



4.1 Listen, and practise this conversation in a travel agent's.

- A: Good morning. I'd like to book a cheap spring holiday. What package holidays are available?
- B: There's a splendid holiday in Paris.
- A: I expect Paris is expensive!
- B: There is a cheap period between November and February. You can compare our prices with other companies. Ours are cheaper.
- A: But I don't want to go in February. I'd prefer April.
- B: Well, April in Paris is beautiful. But it's very popular. Most package tours in April are fully booked.
- A: Yes, I remember my neighbour went to Paris in April. She belongs to a travel club. It was beautiful. But the airport was very busy. What other places are available in April?
- B: Here's a brochure, with all the places and prices.
- A: Right, I'll probably be back tomorrow. Goodbye.

1. LINKING [r]

When a word ending in [ə] (including [ɪə], [εə], etc.), [ɑ:], [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]. When there is no "r" in spelling, the inserted r-sound is called the *intrusive* [r] (e.g., the idea [r] of it). Learners of English are generally not recommended to use the intrusive [r], while the linking [r] is recognized as a typical feature of the English Standard pronunciation, e. g.: 'never a gain [ˈnevər ə ˈgeɪn], 'centre of the 'city [ˈsentər əv ðə ˈsɪti]; Notice, however, the absence of linking [r] in such "inconvenient" word sequences as 'a roar of laughter', 'an error of judgement' [ə ˈrɔː əv ˈlɑːftə], [ən ˈerə əv ˈdʒʌdʒmənt].

Read the phrases with linking /r/

SOUND DRILL

I. Practise the linking [r] at the junction of words.

for a while

for a short while

never again

for a change

for fear of

more or less

for instance

far away

a year ago

for a long time

later on

over and over again

an hour and a half

As far as I remember

an hour or two

As far as I know

a quarter of an hour

As a matter of fact

a year and a half

As far as I can see

'nevər 'æbsənt || 'nevər 'i:gə || 'nevər ə'geɪn || 'nevər'eɪbl ||
 nɪər ə 'leɪk || nɪər ə 'hɪl || nɪər ə 'fi:ld || ðər 'ɪznt 'taɪm ||
 ðər 'ɪznt 'eni || 'kliər ənd 'braɪt || 'klevər ənd 'sɪmpl ||
 ə 'membər əv ðə 'fæmɪli || ə 'membər əv ðə kə'mɪti ||
 ə 'peər əv 'sɪzəz || ə 'peər əv 'slɪpəz ||
 ə 'ti:ʃər əv 'mæθs || ə 'ti:ʃər əv 'ældʒɪbrə ||
 ə 'ti:ʃər əv 'hɪstri ||

- a) ðə 'bel ɪz 'rɪŋɪŋ || its 'taɪm tə bɪ'gɪn ðə 'lesn || its ə 'lesn
 əv 'hɪstəri || ðə 'ti:ʃər ɪz 'entəriŋ ðə 'læb || hɪz 'kæriŋ
 ə 'mæp ɪn hɪz 'hænd || its ə 'mæp əv 'brɪtn ||
- b) — ɪz ðər 'eniθɪŋ ɪn ðə 'pæn ||
 — 'jes ʒ ðeəz səm 'fɪʃ ðeə ||
 — 'gɪv ə 'lɪtl 'pi:s tə ðə 'kæt ||
- c) — ðər 'ɪznt enɪ 'taɪm 'left || ɪz 'evriθɪŋ 'redɪ ||
 — aɪ 'θɪŋk ɪt 'ɪz ||
- d) — ɪz ðər 'eniθɪŋ ət ðə 'saɪd əv ðə 'bed ||
 — 'jes ʒ ðeəz ə 'bedsaɪd 'teɪbl ðeə ||
 — 'ɪz ðər 'eniθɪŋ 'els ðeə ||
 — 'jes ʒ ðeəz ə 'mɪrə || its tə ðə 'raɪt əv ðə 'bed ||

II. Learn the rhymes.

There was a young lady of Niger
 Who smiled as she rode on a tiger
 They came from the ride
 With the lady inside
 And the smile on the face of the
 tiger.

For every evil under the sun
 There is a remedy or there is
 none.
 If there is one try and find it.
 If there is none never mind it.

T A S K 1 Distinguish between /t/ and /d/

1.1 Listen, and practise the difference.

two	do	sight	side
ten	den	heart	hard
ton	done	plate	played
town	down	bat	bad
train	drain	set	said

1.2 Listen to the words on the cassette.
Write the words you hear.

1.3 Listen to the sentences on the cassette.
For each one, write the word you hear.

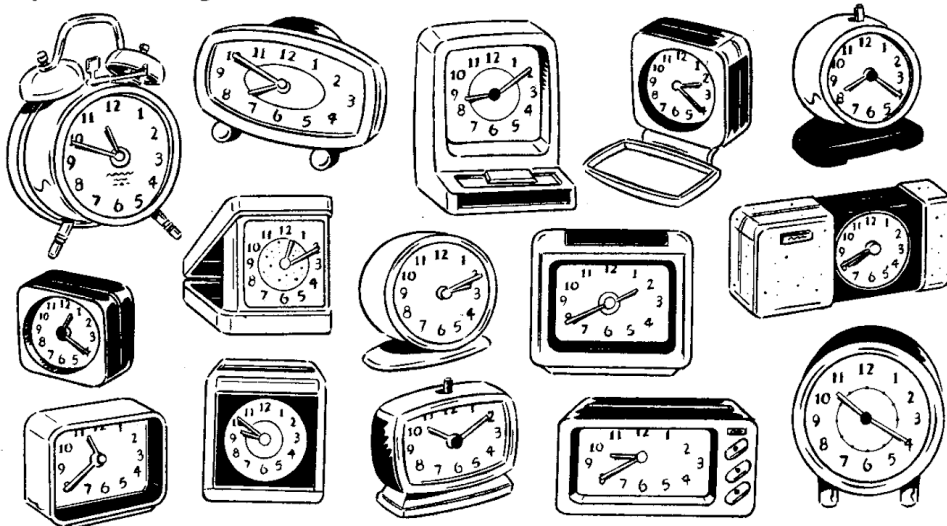
- 1 There was something wrong with the trains/drains.
- 2 She tied/dyed the scarf.
- 3 They saw a trunk/drunken lying on the ground.
- 4 He writes/rides very well.
- 5 This cart/card has just arrived.
- 6 My brother hit/hid the ball.
- 7 He has never made a bet/bed.

T A S K 2 Say /t/

Listen, and repeat.

Could you tell me the time, please?
It's ten to two.

Now ask and answer about these times. Remember to make the word 'to' very weak and quick.




T A S K 3 Say /d/

-  **3a** Read these notes, which were made during a phone call.

Mr Dickens phoned - Dickens Decorators Ltd.
Goods ordered - delayed. Delivered Friday.

The notes contain the important information. When we say what happened, the words containing important information are stressed. Other words fit in between.

-  **3b** Listen and practise this example. Notice the rhythm.


'Mr Dickens phoned from Dickens Decorators Limited. The goods you ordered have been delayed. They will be delivered on Friday.'

Now say in full each of the messages below.

Diana
David phoned -
Shoulder bad -
Gone to doctor.
Donald

Douglas
Duncan Dudley's deputy
phoned. Duncan on
holiday - Devon,
Monday - Friday.
Enid

T A S K 4 Say /t/ and /d/

-  **4.1a** Listen, and practise this conversation in a library.

- A: Good afternoon. I've just joined the library. How many books can I take out?
B: You can take two books, and keep them for ten days. After that, if you have finished them, you return them. If you haven't finished, you can renew them.
A: How do I do that? Must I visit the library?
B: No, you can telephone. Tell us the titles of the books, and the date they are due for return.
A: Splendid. Can you tell me where to find Thomas Hardy's books? I'm studying Victorian writers. I've read two of Thomas Hardy's books - *Tess of the D'Urbervilles*, and *Far from the Madding Crowd*. Today I want *A Tale of Two Cities*, or *David Copperfield*.
B: Actually *A Tale of Two Cities* and *David Copperfield* are by Charles Dickens.



4.1b Listen to these alternative questions. Notice the intonation. Then ask and answer the questions.

- Can he take out ~~two~~ books or ~~ten~~ books?
- Can he keep them for ~~two~~ days or ~~ten~~ days?
- To renew books, must he write or telephone?
- Is he studying Victorian writers or twentieth-century writers?
- Has he read ~~two~~ books by Thomas Hardy or ~~ten~~ books?
- Is *A Tale of Two Cities* by Thomas Hardy or Charles Dickens?



4.2 Listen, and practise this conversation.

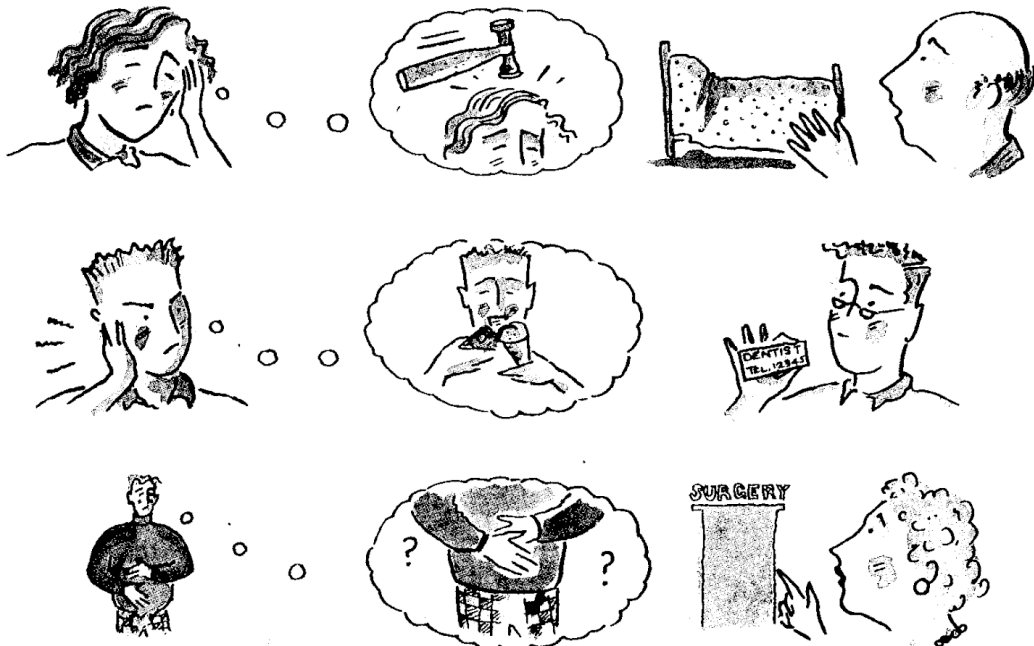
- A: What's the matter?
- B: I've hurt my toe.
- A: How did it happen?
- B: Somebody trod on it.
- A: Put it in cold water.
- That will make it better.



Now make similar conversations about these situations.

B's problems:

A's suggestions:



FURTHER PRACTICE

/t/ Unit 17:1, 2 page 73 /d/ Unit 17:1, 3, 4 pages 73-74

<i>Tongue-twisters with the phoneme /t/</i>	
Mr. Tongue Twister tried to train his tongue to twist and turn, And twit an twat, to learn the letter "T".	Admidst the mists and coldest frosts, With stoutest wrists and loudest boasts, He thrusts his fists against the posts, And still insists he sees the ghosts.
I know a boy named Tate who dined with his girl at eight. I'm unable to state what Tate ate at eight or what Tate's tete a tete ate at eight.	A Tudor who tooted the flute Tried to tutor two tooters to toot. Said the two to the tutor, "Is it harder to toot or to tutor two tooters to toot?"
A twister of twists once twisted a twist. And the twist that he twisted was a three twisted twist. Now in twisting this twist, if a twist should untwist, Would the twist that untwisted untwist the twists.	A bitter biting bittern Bit a better brother bittern, And the bitter better bittern Bit the bitter biter back. And the bitter bittern, bitten, By the better bitten bittern, Said: "I'm a bitter biter bit, alack!"

<i>Tongue-twisters with the phoneme /d /</i>	
How much dew does a dewdrop drop If dewdrops do drop dew? They do drop, they do As do dewdrops drop If dewdrops do drop dew.	How much dough would Bob Dole dole If Bob Dole could dole dough? Bob Dole would dole as much dough As Bob Dole could dole, If Bob Dole could dole dough.
If one doctor doctors another doctor, Does the doctor who doctors the doctor Doctor the doctor the way The doctor he is doctoring doctors? Or does he doctor the doctor The way the doctor who doctors?	If you understand, say "understand". If you don't understand, say "don't understand". But if you understand and say "don't understand". How do I understand that you understand. Understand!?

Sentence stress

Listen to the Yes/ No questions and repeat. Notice how the voice begins to go up on the most important word for the speaker's meaning. This word is spoken with a very strong stress.

You ↗**too** ? ↗**You** sent the emails? Is hers the ↗**red** cart?

Can he ↗**write** well? Does this train ↗**smell**? Is there a ↗**trunk** here?

Intonation in questions: new information / old information

EXAMPLE *Could you tell me the ↗time, please?*

In WH questions, intonation usually begins to go down on the most important word for the speaker's meaning.

EXAMPLES What's the ↘**time**, please?

How do I get to the ↘**sports** equipment?

Where's the ↘**toilet**, please?

Notice that intonation in *WH* questions can change when we are talking about old information. The first time we ask somebody's name, we ask: *What's your name?* This is new information. But if we then forget the name and ask again, we ask: *What's your name?* because we are asking about old information that has already been given. Intonation goes up to show that this is something we have already shared.

b Listen to customers at the information desk in a department store. Some of them are asking for new information. Some of them want to check old information they have already received just now or in the past.

1 Where's the fruit juice? (asking for new information)

2 Where's the fruit juice? (checking old information)

3 What's on the next floor? (asking for new information)

4 How do I get to the restaurant? (asking for new information)

5 How do I get to the restaurant? (checking old information)

6 Which floor are computers on? (checking old information)

/d/ is **LOUD** before a vowel.

DIANE

Let's go dancing,
darling.

DAISY

Let's listen to the
radio, Jordan.

DAVID

You forgot our date
yesterday, Daisy.

/d/ is often quiet at the end of a word or before a consonant.

stayed repaired It rained. bad cold They played cards.

What happens when /d/ at the end of a word is followed by a vowel?

They stayed at home. They repaired it today. It rained all day.

I had a bad cold. They played a game of cards.

4 Verbs ending in *ed*

Verbs ending in *ed* are pronounced:

/d/ after a vowel or
voiced consonant

/t/ after an unvoiced
consonant

/ɪd/ after the sound
/t/ or /d/

C7 a Listen and repeat.

played

brushed

waited

cleaned

laughed

painted

snowed

pushed

shouted

closed

watched

wanted

filled

danced

landed

stayed

walked

departed



C8 b *ed* endings: /d/, /t/, /ɪd/

Talk about these pictures. Work with a partner or listen to the recording. Follow the example.

EXAMPLE stayed awake/snored

A: He stayed awake, didn't he?

B: No, he didn't. He snored.





combed his hair
brushed it



cried a lot
laughed a lot



painted a room
cleaned it



emptied his glass
filled it



closed a door
opened it



walked away
waited a long time



washed the TV
watched it



pulled his car
pushed it



departed at noon
landed



whispered it
shouted it



danced all night
played cards



rained all day
snowed

/k/ cat /g/ get

1.1 Listen, and practise the difference.

could	good	leak	league
cot	got	pick	pig
coat	goat	lock	log
cave	gave	ankle	angle
clue	glue	crow	grow

Listen, and practise this conversation.

- A: How many cups of tea and coffee do you drink each day?
 B: I'll count them. I drink two cups of coffee at breakfast. In the morning break, I drink another cup of coffee. In the tea break at three o'clock, I have a cup of tea and a biscuit. When I get in from work, I drink a couple of cups of tea. And later in the evening, I drink another cup of coffee.
 A: So that's four cups of coffee, and three cups of tea.
 B: Yes. And if I'm working late, I have a couple of cups of coffee to keep me awake.

Listen, and practise this conversation.

- A: I want to improve my English. Is it a good idea to go to a language school in August?
B: I went to an English summer school a year ago. It was at the Gold School of English.
A: Was it good?
B: Yes, very good. There were grammar lessons. And regular progress tests. And we also played games. That was great.
A: What sort of games?
B: Guessing games, for example. A simple game is the Bag Game. One group has a big bag, and the other group guesses what's in the bag. It's a good game at the beginning, to get to know each other.
A: Did you get to know the other students well?
B: Yes. It wasn't a big group. I've forgotten exactly how many. We got on very well together.

Listen to some questions about the conversation. Notice that the voice rises in the Yes/No questions, and falls in the Wh-questions.

When did B go to an English summer school?

What was the school called?

Did they study grammar?

What else did they do?

How do you play the Bag Game?

Did B get on with the other students?

Now ask and answer the questions.

4 Say /k/ and /g/

Match each problem with a solution

Problems	Solutions
My car's broken down.	Call an ambulance.
Cats keep coming into my garden.	Cut the grass.
My cousin has broken his leg.	Drink a cup of coffee.
I've broken a glass in the kitchen.	Call a mechanic.
There's a cow in my garden.	Look it up in the phone book.
I've been bitten by a dog.	Get a dog.
I've forgotten Carol's address.	Pick it up carefully.
I can't keep awake.	Go to the doctor.
My garden looks a mess.	Take a photograph.

/l/ leg /n/ no
/r/ ring

T A S K 1 Distinguish between /l/ and /n/ and /r/



1.1 Listen, and practise the difference.

low	no	lip	nip
light	night	life	knife
let	net	Kelly	Kenny
Lee	knee	collect	connect



1.2 Listen to the words on the cassette.
Write the words you hear.



1.3 Listen to the sentences on the cassette.
For each one, write the word you hear.

- 1 There are low/no sounds in the background.
- 2 She lost her life/knife.
- 3 This light/night seems to be lasting a long time.
- 4 Mrs Kelly/Kenny would like to speak to you.
- 5 They've collected/connected the television.



1.4 Listen, and practise the difference.

low	no	row	collect	connect	correct
light	night	right	Kelly	Kenny	Kerry
lap	nap	rap, wrap	belly	Benny	berry
lip	nip	rip			

T A S K 2 Say /l/



2a Listen to the questions. Match up the questions with the answers.
Then practise them.



What's your favourite colour?
What time do you usually get up?
Have you ever been to London?
Where do you live?
How long have you lived there?
What languages do you speak?
Do you like getting up early?
What sort of food do you like best?
What's your favourite sport?

No, not at all.
Italian.
Cycling.
Only English.
Eight o'clock.
In Love Lane.
Yellow.
Eleven years.
Yes, lots of times.

T A S K 3 Say /n/



Listen, and practise this conversation. Notice that the words in *italics* are strongly stressed.

- A: We're *nearly* there. I've just seen a signpost. It's only nine miles to Newcastle.
B: I'm glad it's nearly the end of the journey. The engine is making a *terrible* noise.
A: Oh, it *always* makes a noise. I *never* take any notice. Nothing *ever* happens.
B: You mean, nothing has happened *yet*!

T A S K 4 Say /l/ and /n/



4a Listen, and practise.

- A: I loved my junior school. I used to get there early in the morning, and leave as late as possible in the afternoon. When I was eleven, I went to a new school. I liked it a lot, but not as much as the old school.
B: I didn't like my junior school. I was usually naughty in class. The teachers didn't like me. They were pleased when I left. I was pleased too.
C: I liked some lessons. I was lazy, and I only worked in lessons I liked. I liked languages, and I liked acting in plays. But I didn't like science, so I didn't listen. I was always last in science.



4b Say what you felt about your junior school. Try to use phrases from the texts in 4a.

T A S K 5 Say /r/



Listen, and practise this conversation at a hotel reception desk.

- A: Good evening. My name is Bridget Rees. I've got a room reserved.
B: Oh Ms Rees. We thought you were coming tomorrow. We have reserved a room for you tomorrow night.
A: Tomorrow night? But I wrote to you. I made the arrangements by phone. Then I wrote and confirmed the reservation.
B: Don't worry. I'm sure there is a room free tonight. Yes, Room 3 is free. Would you sign the register, and I'll ring for the porter. He'll carry your cases to your room.

T A S K 6 Say /l/ and /n/ and /r/



6a Listen, and practise this extract from a radio arts programme.

ANNOUNCER: The Leeds Opera Company has just produced an opera by the Italian composer Carino. Carino wrote the opera in 1803, and it was performed in Rome and London. Then it was lost. It was only found last year, locked up in a drawer in an old London library.

Here on the programme tonight is a leading singer from the Leeds Opera Company, Gillian Reed. Gillian, tell us what the opera is about.

GILLIAN: It's the story of a rich man, played by the famous tenor Roger Knight. One night he is alone, and he hears a knock at the door. The door is closed and locked, but suddenly he sees a girl inside the room. It is a girl he once loved. He left her because he wanted to marry a rich woman, and the girl killed herself. Now her spirit returns. The tenor is terrified. This is a really frightening moment. The lights are low, and there is a glow around the spirit. – But I'm not going to tell you the rest of the story. You'll have to come to Leeds and see the opera.

T A S K 2 Say /v/

1] Listen, and practise this news story.

This evening, police stopped a van containing seven men. Five of the men were carrying knives. In the van were several very valuable paintings. The driver said a friend gave him the paintings when he had to leave his large house. He couldn't remember where the friend lived. The police didn't believe him. They drove the van to the police station. The seven men are still there.

T A S K 3 Say /f/

1] Listen, and practise this conversation.

A: It's Philippa's fourth birthday on Friday.

B: That's funny. Philippa is fifteen.

A: Yes, she's fifteen. But it's her fourth birthday. She was born on February 29th. So she only has a birthday every four years.

T A S K 4 Say /v/ and /f/

1] 4a Listen to two people talking about their lives. Practise what they say.

A: My father's job involves travelling. We have to move quite often. We've lived in five different places in the last seven years. I love it. I've got friends I can visit in all five places. But my mother hates moving. She hates leaving her friends. She says she leaves part of herself behind, every time she moves.

B: I work in an office in the capital, but live in a village. Well, just outside the village, in fact. In an old farmhouse. I grow flowers and vegetables. I like the fresh air, and the people are very friendly. I love the country. But the travelling is difficult. The traffic is awful. I often leave home before seven, and don't arrive at the office till half past eight.

1] 4b Discuss your feelings about the following.

- moving house frequently
- living in a city or living in a village
- living near your work or travelling to work

T A S K 1 Distinguish between /b/ and /v/ and /w/

1.1 Listen, and practise the difference.

best	vest	berry	very
boat	vote	bolts	volts
bowl	vole	ban	van
bat	vat	bet	vet

1.4 Listen, and practise the difference.

vet	wet	via	wire
vest	west	vine	wine
veil	wail, whale	v	we
verse	worse	veal	wheel

Listen, and say what happened to this person.

My brother had a bad time last winter.

In September, his bicycle was stolen.

In October, he lost his job.

In November, his bungalow was burgled.

In December, nobody remembered his birthday.

In February, he broke his elbow.

T A S K 3 Say /v/

Listen, and practise this conversation.



- A: Good evening. I saw your advertisement about a television for sale. I'm interested in a second-hand television. Is it still available?
B: Yes, it is. It's a lovely television. I've only had it seven months. But I'm moving, and a large television isn't very convenient. Come and have a look. It's over here.
A: Yes, it looks very nice. Your advertisement said £77.
B: Yes, £77, including delivery.
A: I've got a van, so I don't need it delivered. I'll give you £70.
B: OK. You can have it.

T A S K 4 Say /w/

4a Listen, and repeat these statements.

William went for a walk.
William heard something wonderful last week.
Winnie went to work at the same time all week.
Winnie had lunch at a wine bar.
William went away on holiday.
Winnie went out through the window.
William wants wet weather next week.

4b Now make Wh-questions about the statements in 4a. Make sure your voice falls in the questions.

e.g. William went for a walk. (Where?)

Where did he go?

William heard something wonderful last week. (What? When?)

Winnie went to work at the same time all week. (What time?)

Winnie had lunch at a wine bar. (Which? When? What?)

William went away on holiday. (When? Where?)

Winnie went out through the window. (Why? Which?
When?)

William wants wet weather next week. (Why?)

T A S K 5 Say /b/ and /v/ and /w/

5.1a Listen, and practise.

Bob is very worried about his friends. Barbara weighs 70 kilos, and is very unfit. Ben has a violent temper, and he's always in trouble. Vera's job is boring, and she always feels tired. And he never sees Wendy because she is so busy.

5.1b Match the names and the descriptions below.

e.g. Bob's very worried.

Bob	Barbara	Ben	Vera	Wendy
overweight	bored and weary	very worried	always violent	very busy

5.2a Listen, and practise this conversation.

A: What can I give my brother for his birthday?
B: What does he do for a living?
A: He's a van driver.
B: Give him some driving gloves.
A: He doesn't wear gloves when he drives, not even in winter.
B: What does he do as a hobby?
A: In warm weather, he goes swimming. And he plays golf.
B: Give him some golf clubs.
A: He's already got a bag full of golf clubs. His golf bag is so heavy he can hardly move it.
A: What does he do in the winter?
B: He belongs to a football club. But he spends more time drinking beer in the bar than playing football.
A: That solves your problem. Give him a big bottle of beer!

5.2b Look at the list of presents below. Which things would be good presents for A's brother. Explain why, or why not.



driving gloves golf clubs a golf bag a football a bottle of beer
a bottle of wine a book about vegetables a record of violin music
a watch a whistle a beach ball swimming trunks

5.2c Discuss what presents to give to other students, or your family or friends. Choose from the list in 5.2b, or think of other things with /b/, /v/, or /w/.



e.g. My friend Brenda swims very well. I would give her a bikini.

T A S K 5 Say /ŋ/

Listen, and practise this conversation from a TV programme.

A: Good evening. My guest tonight is the young singer, Kay King.
B: Good evening.
A: Kay, what were you doing earlier today?
B: I was recording a song called 'Bells are Ringing'.
A: Did the recording go well?
B: Yes. Sometimes everything goes wrong, but today nothing went wrong. I think 'Bells are Ringing' is going to be the top song, this spring.

T A S K 6 Say /n/ and /ŋ/

6.1 Listen, and practise this television announcement.

Britain has won the European Golden Song Contest, for the ninth time. The winning song is 'Bells are Ringing', sung by Kay King. Last year's winners, Sweden, came second. Their new song is called 'Bing Bang Bong'. Runners-up were Denmark, with the song 'It's Spring Again, I'm Young Again'.

6.2 Listen, and practise this conversation.

- A: We're feeling anxious.
B: We're feeling angry.
A: We didn't sleep last night. The gate was banging all night.
B: And the children from next door keep ringing the doorbell and running away.
A: And the telephone keeps ringing.
B: And when we answer it, it's a wrong number.
A: And now the television has gone wrong.
B: That's why we're feeling angry.
A: And anxious.

70

UNIT 15

/θ/ thin /s/ so
/ð/ this /z/ zoo

T A S K 1 Distinguish between /θ/, /s/, /ð/ and /z/



1.1 Listen, and practise the difference.

thick	sick	path	pass
think	sink	mouth	mouse
theme	seem	moth	moss
thumb	sum	worth	worse
thing	sing	tenth	tense

1.4 Listen, and practise the difference.

breathe	breeze	then	Zen
teething	teasing	though	zone
clothing	closing	this	zip
bathe	bays	these	zero

T A S K 3 Say /θ/ and /s/

3a Listen, and practise this conversation.

- A: I think there's something wrong with me.
B: What's the matter?
A: I've got a sore throat.
B: That doesn't sound very serious.
A: My throat has been sore for three days. And I'm thirsty.
B: Well the weather is hot. I expect that's why you feel thirsty.
A: You're not very sympathetic. I'm thinking of going to the Health Centre. If there's anything seriously wrong with my throat, Doctor Thorne will see to me.
B: I don't think it's worth it. Doctor Thorne will be less sympathetic than me.

3b Listen, and practise correcting incorrect statements. Notice how the voice falls to emphasise the correct word.

- A has a sore thumb. No, A has a sore throat.
B is very sympathetic. No, B isn't very sympathetic.

Now correct the following incorrect statements.

- ** His thumb has been sore for three days.
He feels hungry.
The weather is thundery.
A is thinking of going to the swimming bath.
B thinks Doctor Thorne will be sympathetic.

T A S K 4 Say /ð/

Listen, and practise this conversation.

- A: Good morning, Mr Motherwell. What can I do for you this morning?
B: Good morning, Doctor Wetherley. It's my breathing. I get this pain when I breathe in.
A: I'll listen to your chest. Breathe in, and breathe out. And again, breathe in, and breathe out. Keep breathing deeply.
B: Is there anything wrong with my chest, doctor?
A: No, I don't think so. Your breathing sounds fine. Have you got a pillow with feathers in it?
B: No.
A: Or any leather clothes?
B: I've got a new leather jacket.
A: That may be the problem. Leather affects some people like that. Get rid of your leather jacket, and I think that pain will go.

T A S K 4 Say /d/ and /ð/

- 4a** Listen to someone talking about their childhood. In the text below, circle the words with /d/ and underline the words with /ð/. The first three are done for you. Then practise the text.

One day when I was in the third class, we had to write a story. I told a true story about my father. He wanted to clean the windows. He borrowed a ladder. He tried to put it against the wall, but the end of the ladder went through the window. My teacher said it was a very good story. I had to read it aloud to the other students.

Three years later, my brother was in that class. He wrote the same story, about my father and the ladder. He had to read it aloud, too.

- 4b** Listen to these sentences. Notice how the voice rises at the end of the non-final phrases.

One day, when I was in the third class, we had to write a story.

Three years later, my brother was in that class.

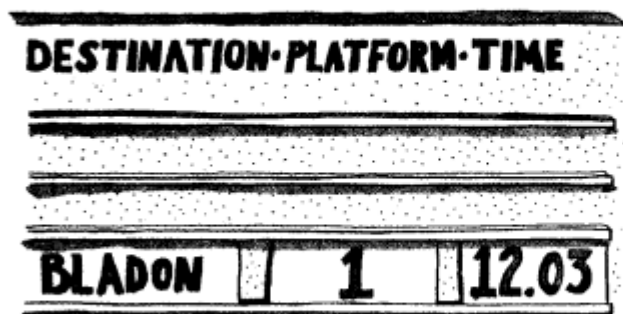
- 4c** Make up your own sentences, beginning with the following phrases, or others. Make sure your voice rises at the end of the phrase.

Yesterday, Three days ago, When my father was a boy,
The other day, Early this morning, When I was three years old,

Consonant clusters 1 – beginning of words

T A S K 1 Say clusters with /p, b, t, d, k, g/ followed by /w, r, l, j/

1.1 Listen, and repeat.



- A: The train for Bladon leaves from Platform 1.
B: Meet me under the clock.

1.2a Listen, and practise this conversation.

- A: Excuse me, is this the Bladon train?
B: No, I'm afraid you've just missed the Bladon train. It went at 12.03.
A: But it's only twelve o'clock now. Look at the clock.
B: No, that clock's three minutes slow.

1.3 Listen, and practise these conversations.

A: I've got a job with the BBC.
B: The British Broadcasting Corporation?
A: No, the Brighton Brush Company.

A: I didn't sleep very well last night.
B: Was your brain full of brilliant ideas?
A: No, there were breadcrumbs in the blankets.

T A S K 2 Say clusters beginning with /s/

2.1 Listen, and practise describing these problems.

I was stung on the wrist by a wasp. I screamed.
I slipped down the steps and sprained my ankle.
We had a puncture, and our spare wheel was flat.
I stretched up to shut a window, and strained myself.
A thief snatched my bag in the street.

2.2 Quiz. Which English words, beginning with 's', are defined like this?

- 1 a place where children go to study
- 2 to slide over ice, wearing a blade under your foot
- 3 to slide over snow, wearing a long strip of metal under your foot
- 4 frozen water vapour
- 5 to rest, unconscious, with the eyes closed
- 6 a thin, flat piece of e.g. bread
- 7 a country situated to the north of England

If you need help, look at the words on the next page.

T A S K 3 Say clusters with /f, θ, ʃ/

3.1 Listen, and practise this conversation.

A: Why did the Fire Brigade come on Friday?
B: I was cooking fritters.
A: What are fritters?
B: Pieces of fruit, rolled in flour, and deep fried.
A: And did the firemen come to lunch?
B: No. As I was frying the fritters, suddenly there was a flash, and flames from the frying pan. So I shrieked, and threw the fritters on the floor, and rang for the Fire Brigade.

3.2 Listen, and practise this conversation.

A: Splendid cricket match!
B: Who won?
A: We did! Shropshire needed three runs to win. Shrimpton hit the ball. Fletcher tried to catch it, but it slipped through his fingers.
B: Oh no! So Shrimpton got his three runs, I suppose.
A: No, Thrush was just behind Fletcher. He flung himself forward

B: And he caught the ball?
A: No, but he picked it up, and threw it, and Shrimpton was out!
B: What a thrilling ending!

T A S K 4 Say clusters

4a Listen, and practise this conversation.

A: What are you doing on Tuesday?
B: I'm going to a play by J B Priestley.
A: What's it called?
B: 'An Inspector Calls'.

Consonant clusters at the beginning of words

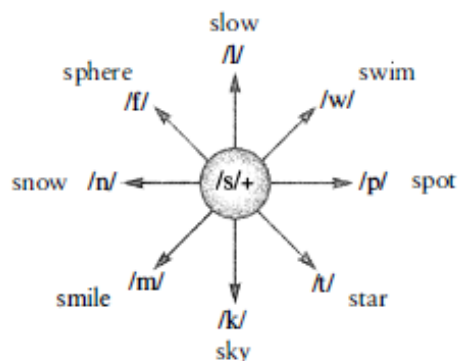
- A21 Combinations of consonant sounds (*consonant clusters*) can be difficult to pronounce for some learners. English words can start with a vowel, or one, two or three consonant sounds. Compare:

am ram cram scam

Here are the possible *two-consonant clusters* at the start of English words:

	/p/	/t/	/k/	/b/	/d/	/g/	/m/	/n/	/f/	/v/	/θ/	/ʃ/	/h/
+/l/	play	x	class	black	x	glass	x	x	fly	x	x	x	x
+/r/	pray	trip	crime	brown	drop	grow	x	x	fry	x	three	shrink	x
+/w/	x	twins	queen	x	dwelt	x	x	x	x	x	x	x	x
+/j/	pure	tube	queue	beauty	due	x	music	news	few	view	x	x	huge

In addition, the following two-consonant clusters are possible with /s/:



- A22 Here are the possible *three-consonant clusters* at the start of English words:

	/sp/	/st/	/sk/
+/l/	splash	x	x
+/r/	spray	straw	scream
+/w/	x	x	squeak
+/j/	x	stew	skewer

bli:k gli:n pli:z kli:n
 blæk glæd plæn klæm.
 bles glen plæt klæp
 ni:dɪ setl tɪkl kændlz
 mɪdl ketl pɪkl hændlz
 fɪdl bætl sɪmpl sændlz
 bi:tn fætn tʃɪkn di:pɪn ni:dnt
 bɪtn pætn sɪkn hæpn dɪdnt
 ə 'bɪg 'mi:l ə 'sɪk 'mæn
 'fæt 'mɪlk ə 'bæd 'mɪksə

Consonant clusters 2

– end and middle of words

T A S K 1 Say past tenses

1a Listen, and repeat these verbs.

- 1 dragged escaped grabbed locked opened robbed
rushed unlocked
- 2 cracked dropped helped jumped knocked smashed
wiped

1b Use the verbs to fill the gaps in the stories below. Practise them. Listen to the cassette to check.

- 1 Three masked men _____ the City Bank yesterday. When the doors were _____, they _____ in. They _____ the manager, and _____ him into the strongroom. They _____ the safe with his keys. Then they _____ the manager in, and _____ with £30,000.
- 2 When I _____ at the door, he _____, and _____ three eggs on the floor. Of course, they _____. I _____ him as he _____ up the mess. His glasses fell on the floor. The glass _____.

T A S K 2 Say final clusters

2.1 Listen, and repeat these phrases. Notice that both words are stressed, but the first word has the stronger stress.

SPORTS shirts MATHS books BOOKshelves
READING lamp POSTcards TENNIS shorts

2.2a Listen, and practise this conversation between a young man and his mother. She repeats what he says, while she thinks about it. Notice how her voice rises.

- A: Have you seen my sports shirts?
B: Your ~~sports shirts~~? They're being washed.
- A: Have you moved my maths books?
B: Your ~~maths books~~? They're on the bookshelves.
- A: Have you taken my reading lamp?
B: Your ~~reading lamp~~? No, it's on the desk.
- A: Can I borrow some postcards?
B: ~~Postcards~~? All right. They're in the drawer, with the envelopes.
- A: Will you iron my tennis shorts?
B: Your ~~tennis shorts~~? No, you can iron them yourself!

T A S K 3 Say /t/or /d/ followed by /n/

- 3a Listen, and practise this conversation in a department store. Notice the intonation of A's polite phrases.

A: Excuse me, I'm looking for some sewing cotton.

B: Pardon?

A: I'm looking for some sewing cotton. Can you tell me which department I need?

B: I'm not certain.

A: Well, is it Fashion or Haberdashery?

B: I don't know. You'd better ask an assistant.

A: I beg your pardon. I thought you were an assistant.

T A S K 5 Say clusters

- 5a Listen, and practise these instructions for Keep Fit exercises.

Stand with your back straight, and feet a little way apart. Your toes should be pointing to the front. Swing your arms up. Keep them straight. Stretch up, with your hands high up above your head. And relax.

Put the backs of your hands on your ribs, just above the waist. Feel your ribs move outwards as you breathe in. Take a deep breath, hold it, and breathe out.

Put your hands by your sides. Circle your head. This helps to relax the neck. Put your head down in front. Turn it to the right. Now let your head drop back. And round to the left. And in front again.

Put your hands on your hips. Bend to the side – first left then right. And rest!

- 5b In groups, one student reads out the instructions. The others do the exercises!

T A S K 6 Say longer clusters of consonants

- 6a Listen, and practise.

Last Sunday, I had a strange dream. I was walking up a long street. I came into a small square, with a fountain. There was a big church. A bride was standing outside, in a beautiful wedding dress. Suddenly there was a loud cry from a tall building opposite. The bridegroom was looking out of a window on the fifth floor. He jumped into the fountain, with a big splash. Then I woke up.

- 6b Listen, and repeat these false statements about the dream in 6a.

She was walking over a wide bridge.

She came into a small street.

A bride was standing outside a small cottage.

There was a loud cry from the church.

The bridegroom was on the roof of the tall building.

He jumped through the window of the big church.

Now say each of the statements correctly. Use stress and intonation to emphasise the correct facts.

Modification of Consonants in Connected Speech

Language in everyday use is not conducted in terms of isolated, separate units; it is performed in *connected sequences* of larger units, in words, phrases and longer utterances.

In connected speech the sounds are subjected, in general, to two main types of influence: the reciprocal influence of neighbouring sounds and the influence on sounds by larger speech units and their elements, first of all – by the stress. The first

group of processes is called the *combinative* changes, the second group – the *positional* changes. The majority of changes of sounds in connected speech are combinative.

The sounds are modified by other sounds near to them in the phonetic sequence. As a result of mutual interaction of speech sounds in connected speech there is a number of phonetic processes such as assimilation, elision, linking and intrusion.

ASSIMILATION is a process of alteration of speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound. In English it occurs frequently, both within words and between words.

Some rules for assimilation

1. The phonemes [t], [d] and [n] often become bilabial before bilabial consonants [p], [b] and [m]: f.e.

He's a rather fat boy. [t] assimilates to [p]

She's got an apartment in Manhattan. [t] assimilates to [p]

He's a very good boy. [d] assimilates to [b].

2. [t] assimilates to [k] before [k] or [g];

[d] assimilates to [g] before [k] or [g]: f.e.

Where has that cat been all night? [t] assimilates to [k]

She's a very good girl. [d] assimilates to [g].

3. [n] can assimilate to [ŋ] before [g] or [k]: f.e.

I've been going out too much lately. He's bringing his own car.

4. [s] can assimilate to [ʃ] before [ʃ]: f.e.

I really love this shiny one over here.

5. [z] can assimilate to [ʒ] before [ʃ]: f.e.

We found this lovely little cheese shop in Paris.

6. [t] and [j] coalesce to form [tʃ]:

You went to France last year, didn't you?

7. [d] and [j] coalesce to form [dʒ]: f.e.

Would you like a cup of tea?

Several *types of assimilation* can be recognized.

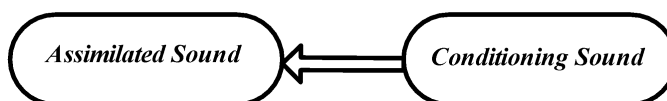
1. According to **the degree** the assimilating consonant takes on the characteristics of the neighbouring consonant, assimilation may be **1) partial** or **2) total**. In the phrase *ten bikes*, the normal form in colloquial speech would be [tɛm baɪks], not [tɛn baɪks] which would sound somewhat 'careful'. In this case, the assimilation has been **partial**: the [n] has fallen under the influence of the following [b] and has adopted its bilabiality, becoming [m].

The assimilation is **total** in *ten mice* [tɛm maɪs], where the [n] is now identical with [m].

2. A further classification is in terms of **the direction** in which the assimilation works. There are three possibilities:

2.1. **Regressive assimilation**: the sound changes due to the influence of the following sound, e.g. *ten bikes*.

Regressive assimilation



In rapid native speaker speech, sequences of *sibilants* having the form [s] or [z] + [j] are particularly susceptible to this type of regressive assimilation:

[s] + [j] = /ʃ/, e.g. *horseshoe, one's shadow, his shirt*

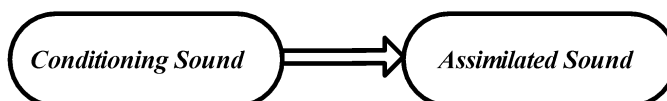
[z] + [j] = /ʒ/, e.g. *hosier*.

With a stop consonant, a final /t/ or /d/ may assimilate to a following initial [p], [k], or [b], [g] respectively, i.e. the place of articulation changes but the voiced or voiceless quality of the segment remains constant:

<i>good</i> <i>boy</i>	<i>good</i> <i>girl</i>	<i>at</i> <i>peace</i>	<i>pet</i> <i>kitten</i>
[b:]	[g:]	[p:]	[k:]

2.2. Progressive assimilation: the consonant changes because of the influence of the preceding consonant, e.g. , in the word *print* [print] [r] becomes partially devoiced under the influence of the preceding voiceless [p]; in the word *news* [nju:z] [u:] becomes more front under the influence of the preceding [j]. But these assimilations are less common in English. They occur in some contractions, e.g. *it's, that's*.

Progressive assimilation



2.3. Reciprocal assimilation means complex mutual influence of the adjacent sounds. This assimilation occurs most frequently when final alveolar consonants [t], [d] are followed by initial palatal [j]. Then they become *affricates* [tʃ], [dʒ], and this assimilation is called *affricatization*. Final alveolar consonants [s], [z] before [j] can become palatalized fricatives or *sibilants* [ʃ] and [ʒ] respectively (the assimilation is then called *assibilation*), e.g.:

t + j = /tʃ/ *Is that your dog?, virtue, statue*

d + j = /dʒ/ *Would you mind moving? education, during*

s + j = /ʃ/ *issue, He is coming this year. /tʃ/, /dʒ/, /ʒ/, /ʃ/*

z + j = /ʒ/ *Does your mother know?*

The amount of assimilation that occurs in native speaker pronunciation will depend on the formality of the situation, the rate of speech, and the style of the speaker.

ELISION. The term *elision* describes the disappearance of a sound. For example, in the utterance *He leaves next week* speakers would generally leave out the [t] in *next* saying [neks wi:k]. Again here, the reason is an economy of effort, and in some instances the difficulty of putting certain consonant sounds together while maintaining a regular speech rhythm and speed.

Some rules for elision

1. The most common elisions in English are [t] and [d], when they appear within a consonant cluster.

We arrived the next day. [t] elided between [ks] and [d]

We bought a lovely carved statuette. [d] elided between [v] and [st].

- Complex consonant clusters are simplified.
She acts like she owns the place! [æktks] can be simplified to [æks]
George the Sixth's throne. [sikθs θr] simplified to [siks θr]
- [ə] can disappear in unstressed syllables.
I'll love you forever, promise. Well, perhaps. [ə] can disappear
That's an interesting idea. [ə] is not pronounced by many speakers, reducing the number of syllables in the word)
- /v/ can disappear in *of*, before consonants.
My birthday's on the 11th of November. It's a complete waste of time!

LINKING AND INTRUSION. When two vowel sounds meet, speakers often link them in various ways.

Linking [r]. Some accents of English are described as **rhotic** ['rəʊtik], which means that when the letter *r* appears in the written word after a vowel (as in *car* or *carve*), the /r/ phoneme is used in the pronunciation of the word (as in ['kɑ:r] and ['kɑ:rv]). Examples are most dialects of American English, Irish English and certain British regional accents. Other accents are **non-rhotic**, and do not pronounce the [r], so we get [kɑ:] and [kɑ:v]. RP (Received Pronunciation) is non-rhotic. When, however, there is a written *r* at the end of a word and it occurs between two vowel sounds, speakers with non-rhotic accents often use the phoneme /r/ to link the preceding vowel to a following one:

Her German is absolutely awful, though! [r] is not pronounced
My brother always phones at the wrong time. [r] is pronounced)

Intrusive [r]. Where two vowel sounds meet and there is no written letter *r*, speakers with non-rhotic accents will still often introduce the /r/ phoneme in order to ease the transition. This happens when the first word ends in [ə], [ɑ:], or [ɔ:]. Speakers with rhotic accents tend not to do this:

The media are to blame. [ərə:]
It's a question of law and order. [ɔ:rən]

Review questions

- What do you know about assimilation?
- What degrees of assimilation do you know?
- What are the *general rules for assimilation*?
- What is the difference between progressive and regressive assimilations?
- What is elision? What are the *general rules for elision*?
- Speak about linking [r]. Speak about intrusive [r].

Discussion points and activities

Exercise 1. *To master fluency and listening comprehension in a foreign language a language learner should know how sounds behave in actual speech. Fill in the gaps to make the text about sound adjustments sound true.*

Sounds in actual speech are _____ pronounced by themselves. To pronounce a word consisting of more than one sound it is necessary to _____ the sounds together in the proper way. When sounds _____ in actual speech undergo _____. The modifications are observed both _____ and _____. There exist several types of _____, some of which are common to all or many languages, while others are characteristic of individual languages. An English learner should be familiar with the following types of sound modifications: _____.

Exercise 2. What types of assimilation are singled out by the phoneticians? Fill in the chart below.

Direction	Degree of completeness	Degree of stability	Example

Exercise 3. Decide what the assimilations are in the following sentences.

It's in that box .	The <i>t</i> at the end of <i>that</i> assimilates to
There are eleven n players in a soccer tea	
Can you see that k kid over there?	
There are ten cups on the table.	
I'm going to give up smoking this y year .	

Exercise 4. Decide what the elisions are in the following sentences.

We finally arrived the next day.	[nekst] <i>becomes</i>
This is Everton's last chance to win the league.	
We had a cold lunch in a small bar.	
If you visit Britain, you must try some fish and chips.	
Her mum always served sherry on Christmas morning.	

Exercise 5. Decide which sound intrudes or links sounds in the following sentences.

It was an important media event .	[r] intrudes between
You can park the car over there.	
He eats raw onion for breakfast.	
He was way over the speed limit.	
Did you go out on New Year's Eve?	

Exercise 6. In the following sentences, the words in bold show how certain words or phrases sound in ordinary, fast speech. Work out how they should really be written.

Example: A Hollywood studio wants to film my **scream-play!**=screenplay.

- The **pry minister** is due to visit Russia within the next few weeks.
- Careful on that street. There's a lot of **bag** guys there.
- The **neck strain** will be arriving at platform 2 in five minutes.
- I'm not hungry. I'll just have a **letter salad**, I think.
- I really ought to buy some new **close**.
- There were **sick students** waiting for the teacher.
- No. I don't want a burger. I don't like **farce food**.
- I'm not really a **cap person**. I much prefer dogs.
- This is a private party. If you are not on the **guess list**, you can't get in.
- The defendant pleaded **knock guilty**.

Exercise 7. In normal, fast spoken English, certain sounds may disappear. Read the following sentences and spot the instances when the sounds *t* or *d* may disappear.

Example: Let's face the facts. This company is going bust quickly.

1. My landlady bought a new handbag the other day.
2. The first girl earned twenty pounds.
3. The second boy waited for half an hour.
4. I don't know when they finished work yesterday.
5. I don't like fast food as a rule.
6. It was a perfect afternoon, perfectly marvellous.
7. Raise both your hands slowly into the air.
8. I watch TV most evenings; in fact I watched for five hours last night.

Exercise 8. Listen and practice saying the following linked groups. Say the group as if it were one word:

my apple	high up	no other	the end
she answers	how old	though I	too often
we ought	you ought	may I	she is
when I	pull over	push over	give up
can you	share it	turn on	plan everything

Exercise 9. See how word link together in natural speech. When the final consonant of a word is the same as the initial consonant of the next word, the two consonants "merge". Practice saying these groups of linked words.

Richard gave **V**era a
drink.

Tim, don't
push **S**heila.

And don't **p**ull **L**inda's
hair.

Vera, give
Thomas **s**ome too.

Diane,
please **s**top **p**ushing.

Joe, you've **h**urt **T**om.

Did Richard **d**o that?

Quick, **b**ring **G**reg a
cloth.

Can I have another
apple, **p**lease?

He opened the
big **g**ate.

He plans to **r**ob **b**oth.

Where's the **r**ed **d**oor?

one evening, stop now, go away, etc.

Linking sounds

next
ning

In fluent speech, words within a speech unit (see Section E4 *Glossary*) are usually said without a break. The sound at the end of one word is linked to the sound at the beginning of the next so that there is a smooth connection between them.

- B52 A consonant sound at the end of a word is linked smoothly to a vowel sound at the beginning of the next:

one evening a serious accident the exact opposite

- B53 When a word ending with a consonant sound is followed by a word beginning with another consonant sound there is no break between them, although the first consonant sound may change its pronunciation a little to make it easier to move to the next consonant sound:

a warm breeze I've seen it starting tomorrow

Notice also that when a word ending with one of the consonants /p/, /b/, /t/, /d/, /k/, /g/, is followed by a word beginning with a different one of these (or /m/ or /n/), no air is released at the end of the first consonant and there is a smooth change to the second:

stop now heard tell make bread

- B54 When a word ending with a consonant sound is followed by a word beginning with the same consonant sound, one lengthened consonant sound is made:

some milk glorious sunshine it's half full

- B55 A vowel sound at the end of a word is linked to a vowel sound at the beginning of the next by an inserted /w/ or /j/ ('y') sound:

who is it? go away can you see it? it's completely empty

/w/ /w/ /j/ /j/

The choice of either /w/ or /j/ depends on the vowel sound that ends the first word. If the vowel is produced with the highest part of the tongue close to the *front* of the mouth (/i:/, /eɪ/, /aɪ/, /ɔɪ/) then the linking sound will be /j/. If the vowel is produced with the highest part of the tongue close to the *back* of the mouth (/u:/, /aʊ/, /əʊ/) then the linking sound will be /w/.

- B56 Words ending with the letters *-r* or *-re* have a final vowel sound: e.g. car /kɑ:/, more /mɔ:/, fir /fɜ:/, other /'ʌðə/, fear /fɪə/, hair /heə/, pure /pjʊə/. When a word like this is followed by a word beginning with a vowel, a /r/ sound is inserted:

car engine my other uncle pure oxygen

/r/ /r/ /r/

In some dictionaries this /r/ before a vowel is shown with the symbol ^r.

For example: /kɑ:^r/ (car) /'ʌðə^r/ (other) /pjʊə^r/ (pure)



Note: In many other accents of English (e.g. Scottish, Irish and most North American accents) words ending in *-r* or *-re* always have a final /r/ sound: car /kɑ:r/, more /mɔ:r/, etc.

Less commonly, a /r/ sound is inserted when the word ends in one of the vowels /a:/, /ɔ:/, /ɜ:/, /ə/, /ɪə/, /eə/ or /ʊə/ but is not spelt with the letters *-r* or *-re*:

China and Japan the area is flooded

/r/ /r/

This unit will help you to link words together smoothly. Think of the words joined together like this: Putitaway.

Or imagine that the last letter of a word is the first letter of the next

word: a big apple — a bi gapple

read a book — rea da book

In this unit, words to link are shown like this: put it away, read it

T A S K 1 Link /p, b, t, d, k, g/ to a following vowel



1a Listen to people giving advice. Practise it.

My neck aches.

Wrap it in a scarf.

Drink a cup of tea

Take an aspirin.

Don't think about it.

Rub it.

I've got a big emerald ring.

Put it on.

Keep it safe.

Lock it up.

Take it to the bank.

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

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

Make a dress.

Knit a jumper.

Read a book.

Paint a picture.

Sit and relax.

What would Anne like for Christmas?

a big umbrella

a bag and some gloves

a book on music

a red and white scarf

T A S K 2 Link /f, v, ʃ, tʃ, dʒ, s, z, θ/ to a following vowel

Listen, and practise this conversation.

- A: What do you want to do when you leave school?
B: I want to move into a flat with some friends.
A: It's less expensive to live at home.
B: I'm going to give a party.
A: Don't damage anything!
B: I'd like to buy myself a sports car.
A: Don't crash into anything!
B: I want to catch a plane to South America.
A: Arrange a cheap flight!
B: What do you want to do when you leave school?
A: I want to get a job in a large organisation, and save all my money.

T A S K 3 Link /r/ to a following vowel

Listen to this conversation in a hospital waiting room. Note that you can pronounce /r/ at the end of a word, when the next word begins with a vowel. Mark the links in A's last speech.

- A: We've been waiting for an hour and a half.
B: Say your aunt is very ill. A doctor ought to see her at once.
A: There isn't a doctor available. They're all busy.
B: Ask the receptionist to hurry up.
A: I've asked her over and over again. The more I ask, the longer I wait.

Now practise the conversation.

T A S K 4 Link vowels /i:, ɪ, aɪ, eɪ, oɪ/ to a following vowel

Listen, and repeat. Think of a little /j/ sound (as in 'yes' /jes/) linking two words. Mark the links in the last group.

- very ^jinteresting
the story ^jis very ^jinteresting.
The ^jend of the story ^jis very ^jinteresting.
a lovely ^jice cream
enjoy ^ja lovely ^jice cream.
I ^jalways enjoy ^ja lovely ^jice cream.
a day or two
stay at home for a day or two
I ought to stay at home for a day or two.

T A S K 5 Link vowels /u:, əʊ, aʊ/ to a following vowel

5a Listen, and repeat these sentences which were all overheard at a party. Think of a little /w/ sound linking two words. Mark the links in the last four sentences.

I couldn't do ^wanything about it.

Let's go ^winto the next room.

Do you know ^weveryone here?

I've moved to a new ^woffice – next to ^wOxford Circus station.

I knew ^wI would be late.

Are you ^win the same place?

You ^walways say that.

It was so ^wexciting.

I don't know ^wall the students, but I know ^wall the teachers.

How old is he?

There was snow and ice everywhere.

We travelled through Africa.

I don't know anything about him.

5b Discuss which of the sentences above might have come from the same conversations.

T A S K 6 Recognise and produce links with all sounds

Listen to this conversation which contains words ending with each of the consonants practised in this unit, followed by a vowel, and also of linking with r, j and w. Look for an example of each type of link and mark the link.

A: Anne's just phoned. She and Diana are both on their way. Is dinner nearly ready? Can I help with anything?

B: Yes. Can you get out two eggs from the fridge?

A: Which eggs? The large ones or the small ones?

B: The large eggs. Small eggs are no good.

A: OK. Anything else?

B: Yes. Squeeze another orange, and put the fresh orange juice in a jug, please.

A: Right. What next?

B: There's a pie in the oven. Take it out, and slide it under the grill. Then finish laying the table for me. Each person needs a knife and fork, and a cup and saucer. And then, could you scrub all these potatoes.

A: Come on, Anne and Diana!

Exercises

First match A's questions with B's answers in this conversation. Then look at the B parts and decide whether the links marked are /w/ links (write /w/) or /j/ links (write /j/).

1 A: Where are you going?	..... B: By air.
2 A: When?	..... B: Yes, I grew up there.
3 A: Why?	..... B: Yes, a new umbrella.
4 A: Who is he?	..... B: He asked me for one.
5 A: Have you got cousins there, too?	..... B: Tomorrow afternoon.
6 A: How will you get there?	..... B: I'll stay a week.
7 A: How long will it take?	..... B: To Austria. /w/
8 A: Have you been there before?	..... B: No, they all live in France.
9 A: How long will you be there?	..... B: It's too expensive.
10 A: Why don't you stay longer?	..... B: To see Adam.
11 A: Will you take Adam a present?	..... B: A few hours.
12 A: Why an umbrella?	..... B: My uncle.

Now listen and check your answers. Press 'pause' before each B part and read it aloud. Then press 'play' again and compare your pronunciation with what follows.

Mark all the possible /r/ links in these sentences containing idiomatic phrases. Say the sentences aloud and then listen and check your answers. (Check any idioms you don't know in a dictionary or in the Key.)

EXAMPLE I bought it on the spur of the moment.

- | | |
|--------------------------------------|--------------------------------------|
| 1 He's got a finger in every pie. | 6 Let's focus on the matter in hand. |
| 2 It's in the nature of things. | 7 Is that your idea of a joke? |
| 3 She's without a care in the world. | 8 He's a creature of habit. |
| 4 It's as clear as mud. | 9 Pride comes before a fall. |
| 5 It's the law of the jungle. | 10 Get your act together! |

ə 'li:f ə 'di:f ə 'letə tə 'fetʃ tə 'dʒɪl
 ə 'lɪd ə 'mæʃ ə 'pensl tə 'fɪʃ tə 'dʒi:n
 ə 'self ə 'stɪʃ ə 'lemən tə 'fi:l tə 'dʒæk

fɪ 'zɪl ən 'i:l ənd 'edi
 its 'el ən 'i:gl ənd 'æntəni
 it 'endz ən 'ænməl ənd 'ælən

'si:l it 'mæʃ it 'sel it 'ʃek it br 'ɡɪn it 'li:v əs
 'fil it 'fetʃ it 'spel it 'kæʃ it 'fɪnɪʃ it 'tel əs

its 'silvə

its 'simpl

its 'sæli

its 'sæləd

its 'sili

its 'sæmsən

ə 'big 'ʃip

ə 'blæk 'ʃi:p

ə 'bæk 'sentə

ə 'di:p 'si:

ə 'sæd 'si:n

ə 'bæd 'film

ə 'flæt 'lid

ə 'big 'læb

ə 'bæd 'lesn

ə 'blæk 'læm

'lend mi ə 'hæmə

'mi:t mi ət 'sevn

'let mi 'si:

'send mi ə 'letə

'get mi ən 'æpl

'let mi 'fetʃ it

last night, I haven't seen her Leaving out consonant sounds (1): /t/

Some consonant sounds tend to be left out in conversation. For example:

I was al~~most~~ le~~ft~~ behind.

I practis~~ed~~ football with ~~h~~im.



Units 29 and 30 look at some of the most common consonant omissions. It is not necessary to leave these out in your own speech in order to be understood, but leaving them out can make your speech sound more fluent and natural, and being aware of these changes can help you understand fast speech.

B73

ant
ening

When a word with a final consonant cluster ending /t/ is followed by another word beginning with a consonant sound, /t/ is often left out (see also Unit 9):

Last~~t~~ night.

He stoppe~~d~~ breathing.

It kept~~t~~ still.

He was le~~ft~~ behind.

Just ac~~t~~ normal.

I collect~~t~~ coins.

Notice, however, that -

- we don't usually leave out /t/ before a vowel sound or /h/:
First of May. You've bent it. She's left handed.
- when the final consonant cluster is /skt/ we often leave out /k/ before a vowel and /h/, and may leave out both /k/ and /t/ before a consonant. Compare:
I ask~~ed~~ Oliver. (.../ɑ:stɒl/...) He risk~~ed~~ his life. (.../rɪskɪz/...)
I ask~~ed~~ Brian. (.../ɑ:zbr/...) He risk~~ed~~ losing. (.../rɪslu:/...)

an old car, a bottle of water

Leaving out consonant sounds (2): /d/, /h/, /l/, /v/

Leaving out /d/ in consonant clusters

When a word with a final consonant cluster ending /d/ is followed by another word beginning with a consonant sound, /d/ is often left out (see also Unit 9):

An ~~old~~ car. I chang~~ed~~ clothes. Can you fin~~d~~ Mark?

Notice, however, that -

- we don't usually leave out /d/ before vowel sounds or /h/
Hand it over. They served apple pie. She seem~~d~~ happy.
- we don't usually leave out /d/ before the sounds /l/, /w/, /r/ and /s/
Do you mind walk~~ing~~? (compare: Do you min~~d~~ giving me a lift?)

Note: When a word ending with /d/ is followed by a word beginning with /j/ ('y'), the /d+/j/ is usually pronounced /dʒ/ (as in 'June'). This happens both in consonant clusters and when the word ends with the single consonant sound /d/:

Had you met before? I'll lend you one.
/dʒ/ /dʒ/



B80 Leaving out /h/

We often leave out /h/ at the beginning of -

ant
sing

- the pronouns *he, her, his, him*
I thought ~~he~~ was. Did you meet ~~her~~? Ask ~~him~~.
- the auxiliary verbs *have, has, had*
The students ~~h~~ave all left. Karen ~~h~~ad already left.
- the question word *who*
Can you describe the person ~~wh~~o did it?

However, /h/ is not left out if it is stressed or at the beginning of an utterance:

It's not mine, it's his. It's him! Has Ken arrived? Who did it?

B81 Leaving out /l/ after /ɔ:/

Many speakers leave out /l/ after the vowel /ɔ:/ in words such as:

ant
sing

al~~most~~ al~~ready~~ al~~right~~ al~~so~~ al~~though~~ al~~ways~~

B82 Leaving out /d/ in *and* and /v/ in *of*

Before consonant sounds, *and* is usually pronounced /ən/ or /n/ and *of* is pronounced /ə/:

ant
sing

red ~~and~~ blue now ~~and~~ then a bottle ~~of~~ water a waste ~~of~~ time

Before vowel sounds, *and* is usually pronounced /ən/ or /n/ but *of* is pronounced /əv/:

pen ~~and~~ ink Adam ~~and~~ Eve a bag ~~of~~ apples a can ~~of~~ oil

Exercises

- 1 Say these sentences aloud and cross out any letters representing /d/ at the ends of words that you think are likely to be left out.

EXAMPLE Hold ~~t~~ tight.

- 1 She's world champion.
2 We sailed slowly.
3 She changed clothes.
4 I'll send Lucy.

- 5 I was pleased with it.
6 She arrived there.
7 Can you hold it?
8 I understand that.

- 9 We climbed over.
10 It moved towards us.
11 They're second-hand.
12 He turned round.

- 3 Now listen, check your answers and repeat.

- 2 The /h/ sounds at the beginnings of words are highlighted in these conversations. Cross them out if you think they are likely to be left out in fast speech.

EXAMPLE A: Is that ~~h~~im over there?

B: Who?

A: The man ~~wh~~o took your bag.

1 A: He wasn't at home.

B: No, I think he's on holiday.

3 A: How's Tom these days?

B: Haven't you heard about his heart attack?

2 A: It says here, the President's coming.

B: Where?

A: Here.

B: I really hope we'll get to see her.

4 A: Kate says she left her handbag here.

Have you seen it?

B: This one? But Judy says it's hers.

Now focus on the words in bold and

- (i) cross out any letters representing sounds that are missed out;
(ii) write ? above any /t/ sounds replaced by a glottal stop;
(iii) note any other changes to sounds at the end of the highlighted words.

A: Have you ~~g~~ot[?] much work on ~~ju~~st now?

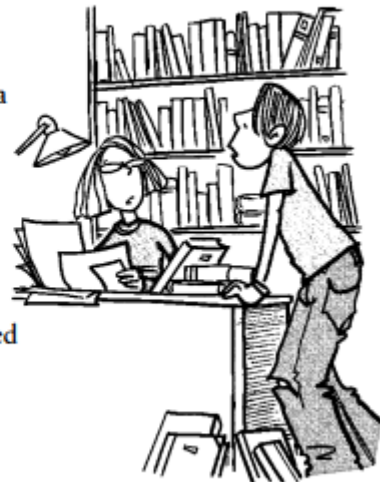
B: Dr Thomas ~~h~~as given us a very hard essay, but I ~~mu~~stn't get a low mark this time.

A: I had an ~~ar~~gument with my tutor ~~la~~st week.

B: ~~Wh~~at happened?

A: Well, I ~~co~~uldn't find my coursework, so I asked for a couple of days extra. She ~~g~~ot really annoyed with me and complained I was ~~al~~ways late for lectures. Anyway, I told her I thought her course was a waste of time.

B: ~~Di~~d you? Well, ~~at~~ least Dr Thomas ~~do~~esn't shout at us, ~~al~~though I'm not very confident that I'll pass his exam.



Read the passages and write them down in words

/wen_ aɪ 'lʊk 'bæk_ | ɒnmaɪ 'tʃaɪldhʊd ɪl

?aɪ 'wʌndə 'hau(w)aɪsə 'vaɪvd_ət_ 'ɔ:l ɪl

?ɪt 'wɒz_əf 'kɔ:s | ?ə 'mɪzərəbl_ 'tʃaɪldhʊd ɪl

ðə 'hæpi 'tʃaɪldhʊd_ | ɪz 'hɑ:dli 'wɜ:θjɔ: 'waɪl ɪl

'wɜ:sðənði:(j) 'ɔ:dɪnəri 'mɪzərəbl_ 'tʃaɪldhʊd_ |

ɪzðə 'mɪzərəbl_ '?aɪrɪʃ 'tʃaɪldhʊd ɪl ?ænd 'wɜ:s 'jet |

?ɪzðə 'mɪzərəbl_ '?aɪrɪʃ 'kæθəɪk 'tʃaɪldhʊd ɪl /

/ 'sʌm_ɑ: 'bɔ:n 'greɪt | 'sʌm_ə'tʃi:v 'greɪtnɪs | 'sʌm hæv 'greɪtnɪs 'θrʌst_ə'pɒn ðəm |
 ʔænd 'ðen | ðær_ɑ: 'ʔʌðəz ||

'hɑ:vi wəz 'bɔ:n_ɪntə ðə 'wɜ:l_d_ | 'ʌpsaɪd 'daʊn | 'bæk tə 'frʌnt |
 ʔænd wəz 'krɪs_ɪnd 'hɑ:vek 'mɪl_ɒf krum'petski || hɪz 'fɑ:ðəz 'neɪm wəz 'mʌtʃek |
 ʔə 'lʌmbədʒæk wɪð 'hændz_əz 'bɪg_əz 'ʃʌv_ɪz | ʔænd 'he: ðət 'smelt_əv 'paɪn 'ni:d_lz ||
 hɪz 'mʌðəz 'neɪm wəz lɪl'_ɑ:nə | ʔə 'wɪəri 'wʊmən wɪð 'led_ɪn hə 'veɪnz frəm 'wɜ:kɪŋ_ɪn_ə
 'maɪn || ʃi wəz_əb'sest wɪð 'kaʊntɪŋ hə 'fɪŋgəz | ʔænd 'hæd kɒnvə'seɪʃənz wɪð 'pi:p_l | ðət
 dʒʌst 'wɜ:nt 'ðe: || ði_ʔ_ʌðə 'vɪlɪdʒəz 'steɪd 'wel 'klɪə | bət ʃi 'dɪd_ɪt 'ni:d 'frendz |
 'nəʊ ðət ʃi 'hæd hə 'mɪrəkl_ ||

'hɑ:vi 'gru: 'strɒŋ_ən 'helθi || hi 'hæd_ɪz 'fɑ:ðəz_ɪəz_ | _ənd_ɪz 'mʌðəz_əʊp_ɪ 'hɑ:t ||
 bət 'su:n | hɪz 'peɪrənts br'gæn tə 'nəʊtɪs pə'kju:lɪ'ærətɪz || hi br'gæn tə 'hæv 'ʔɒd 'twɪtʃɪz |
 ʔænd 'laɪkt tə 'tʌtʃ 'θɪŋz wɪð_ɪz_ 'ɪndeks 'fɪŋgə | fə 'nəʊ 'ri:z_ŋ_ət_ɔ:l ||
 wen hi 'met 'sʌm_wʌn | hi 'hæd tə 'tʌtʃ ðəm_ɒn ðə 'nəʊz || ðə 'dɒktə 'sed | hi 'hæd tu'ret
 'sɪndrəʊm | ʔə 'breɪn dɪs'ɔ:də | ðət 'ment hi 'kʊd_ɪt kən'trəʊl hɪz_ɪmp_ɪəlsɪz ||
 ʔɪt wəz laɪk 'traɪŋ tə kən'trəʊl ðə 'sni:z || ðə wəz 'nəʊ 'kju:ə | ʔɔ:r_eksplə'neɪʃ_ɪn || /

Intonation

Part IV. Stress

4.1. Word Stress in English. Its Nature and Linguistic Function

The syllabic structure of words is closely connected with their stress pattern or accentual structure. The sequence of syllables in a word is not pronounced identically. The syllables uttered with greater prominence are known as *stressed* or *accented*.

Word stress is defined as a complex phenomenon, marked by the changes of force, pitch, quantitative and qualitative components. The correlation of these components determines the nature of word stress in an individual language. English word stress presupposes special changes in all four components.

Word stress in a language performs three functions.

1. Word stress constitutes a word, it organizes the syllables of a word into a language unit having a definite accentual structure, that is a pattern of relationship among the syllables; a word does not exist without the word stress. Thus the word stress performs the *constitutive function*. Sound continuum becomes a phrase when it is divided into units organized by word stress into words.

2. Word stress enables a person to identify a succession of syllables as a definite accentual pattern of a word. This function of word stress is known as *identificatory*. Correct accentuation helps the listener to make the process of communication easier, whereas the distorted accentual pattern of words, misplaced word stresses prevent normal understanding.

3. Word stress alone is capable of differentiating the meaning of words or their forms, thus performing its *distinctive function*. The accentual patterns of words or the degrees of word stress and their positions form oppositions, e.g. *'import – im'port*.

According to the placement of word stress languages differ into those with a fixed stress and those with a free stress. The English tends to mix the free and fixed tendencies of the placement of word stress. It holds

true that word stress can occur in different syllables ('mother, 'cinema, ba'lloon, de'mocracy) and there are cases of shifting word stress ('import – to im'port, 'library – li'brarian). Still the placement of word stress in English is highly predictable, as its position is in most cases the product of the historical development of the language.

In order to avoid accentual mistakes learners should know the basic rules of accentuation.

4.2. The Degrees and the Position of Word Stress

In English there are three degrees of word stress: stressed syllables\primary stress, half-stressed syllables\secondary stress, weak or unstressed syllables.

The position of word stress. Word stress always falls on a particular syllable of any given word. The position of word stress in English is the product of its historical development. It has been influenced by the combination of different tendencies. The oldest of them is known as the *recessive* tendency, according to which the root syllable/the semantic unit of the word is stressed. So the majority of words of Germanic origin have stresses on the first root syllable e.g. 'clever, 'body, 'water.

The second tendency is the result of the mutual influence of Germanic and French accentual patterns. It is known as the *rhythmic* tendency which manifests itself in stressing the third syllable from the end, e.g. 'situate, 'articulate. According to both tendencies words of three syllables generally have stress on the first syllable (which is the third syllable from the end), e.g. 'cinema, 'enemy, 'afterwards, 'situate.

Words of four syllables may have either recessive or rhythmic stress, e.g. 'architect, 'criticism, 'characterize, re'markable.

The following groups of words have two primary stresses:

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

- ✓ **un-, dis-, non-, in-** : 'un'known, disap'pear, 'non'final, 'incon'venient;
- ✓ **re-** (meaning repetition): 're'write, 'reorganize, 'reu'nite;
- ✓ **mis-** (meaning wrong): 'misunder'stand, 'mis'print, 'mis'count;
- ✓ **pre-** (meaning 'before', 'earlier'): 'pre'paid, 'prehis'toric;
- ✓ **ex-** (meaning 'former'): 'ex-'champion, 'ex-'husband;
- ✓ **under-, sub-** (meaning 'subordinate'), e.g. 'under'charge;
- ✓ **inter-** (meaning 'among'): 'inter'change, 'inter'view.

b) Numerals from 13 to 19 including.

c) Compound numerals, e.g. 'twenty-'three.

d) Compound adjectives, e.g. 'well-'known, 'kind-'hearted.

e) Compound verbs consisting of a verb followed by a post-position, e.g. to 'give 'in, to 'put 'on, to 'take 'off, to 'try 'on.

Word stress in compounds depends on the semantic weight of the elements. This is the case with the majority of compound nouns. They are usually single-stressed, e.g. 'raincoat, 'music-hall.

Review questions

1. How can word stress be defined?
2. What factors create the effect of stress in a word?
3. What functions does word stress perform?
4. Explain the essence of recessive tendency.
5. Explain the essence of rhythmical tendency.
6. Speak on the guidelines to word stress placement in English:
 - a) monosyllabic words; b) two-syllable simple words;
 - c) three-syllable simple words; d) four or more syllables;
 - e) words with prefixes; f) compounds.
7. What difficulties with word stress in English do you encounter?
8. Does the knowledge of word stress nature and accentual tendencies in Modern English help manage misstressing?

Discussion points and activities

Exercise 1. Complete the text, choosing the relevant option.

English word stress is purely / mainly / not only dynamic. The word stress in English is fixed/free. The occurrence of the word stress is/is not limited to a particular syllable in a polysyllabic word. The word stress in English is/is not shifting. It performs/does not perform the semantic function of differentiating lexical units, parts of speech, grammatical forms. In English word stress is/is not used as a means of word-building. Usually (although there are some exceptions), the stress of a verb/noun is on the last syllable, and that of a verb/noun is on the first syllable. The rhythmic structure of an isolated word always/never/may not coincide(s) with that of a phrase. The tempo of speech influences/does not influence the accentual pattern of words.

Exercise 2. What function of stress helps to differentiate parts of speech in English? Underline the stressed syllable in pairs of words below. How does the meaning change with the change of word stress?

Example:

to preSENT (meaning: to give, to introduce); a PREsent (meaning: a gift).

To conflict, a conflict; to contest, a contest; to contract, a contract; to convert, a convert; to convict, a convict; to incline, an incline; to insult, an insult; to object, an object; to permit, a permit; to produce, a produce; to project, a project; to protest, a protest; to recall, a recall; to reject, a reject; to research, a research; to concert, a concert.

Exercise 3. Listen and write the correct stress pattern next to each word.

VERB	STRESS PATTERN	NOUN	STRESS PATTERN
invite	■ ■	invitation	■ ■ ■ ■
inform		information	
decide		decision	
examine		examination	
correct		correction	

Exercise 4. Match the utterances to the possible meanings (a-e). Stressed syllables are shown in capitals and underlined.

1. I'll <u>PL</u> L walk with you to the station.	a. I don't want to bring my car.
2. I'll <u>WALK</u> with you to the station.	b. But not back again.
3. I'll walk with <u>YOU</u> to the station.	c. But not as far as the park.
4. I'll walk with you <u>TO</u> the station.	d. But I'm not going with him.
5. I'll walk with you to the <u>ST</u> Ation.	e. Nobody else has offered.

Exercise 5. Put word stress in the following words.

Get, ice-cream, maybe, primary, before, represent, fair-haired, animal, armchair, kind-hearted, contradictory, downstairs, different, north-east, accidental, climate, continental, repeat, population, administration, about, hard-working, passer-by, forget, object (v), object (n), permit (v), permit (n), conduct (v), conduct (n), increase (v), increase (n), dictate (n), dictate (v).

Exercise 6. Practice reading the following sentences with special attention to the difference in the word stress of noun and verb.

- You need to insert a paragraph here on this newspaper insert.
- How can you object to this object?
- I'd like to present you with this present.
- The manufacturer couldn't recall if there'd been a recall.
- The religious convert wanted to convert the world.
- The political rebels wanted to rebel against the world.
- She makes a good delegate. She knows how to delegate authority.
- Unfortunately, City Hall wouldn't permit them to get a permit.

4.3. Sentence-Stress

In a sentence or an intonation group some of the words are of greater importance than the others. This largely depends on the situation or context. Words which provide most of the information are brought out in speech by means of sentence-stress.

Thus *sentence-stress* is a special prominence given to one or more words according to their relative importance in a sentence. The main function of sentence-stress is to single out the communicative centre of the sentence which introduces new information. The prominence is realized by variations of pitch, force, length and quality.

Phoneticians differentiate three types of sentence-stress:

Normal stress affects content words which convey the necessary information to the listener, e.g. *We have plenty of time.*

Normal sentence-stress is used to arrange words into sentences or intonation groups phonetically. Together with the lexical and grammatical means it expresses the general idea of the sentence and indicates its communicative centre.

The type of sentence-stress which gives special prominence to a new element in a sentence or an intonation group is called *logical stress*. The word which is singled out by the logical stress is the most important (the communicative centre/logical centre) in the sentence. Any word in the sentence may become

the nucleus of the communicative centre of the sentence and may be logically stressed as carrying new information.

e.g. *It is ^ˈnot a ^ˈgood ^ˈjob | but it is a ^ˈjob.*

Most human utterances express not only the speaker's thoughts, but also his feelings and attitudes to reality and to the contents of the sentence. Both normal and logical stresses can be unemphatic and emphatic. *Emphatic stress* increases the effort of expression. It may strengthen the stressed word making it still more prominent.

In any phrase or sentence of more than one word, some of the words are more prominent than the others. They are heard to stand out from the others. These words that stand out are stressed; whereas the other words in the sentence are unstressed. This sentence-stress is not always the same as word-stress. A word always has a stress when pronounced alone, but it may lose the stress in a sentence, e.g. *a'bout* but: *'What are you 'talking about?*

1. In phrases or sentences where no special meaning is given to any word, the following parts of speech are usually stressed: nouns, adjectives, adverbs, principal verbs, demonstrative and interrogative pronouns, and numerals, e.g. *We were par'ticularly 'keen on 'listening to 'one 'speaker of 'this 'kind.*

2. Auxiliary and modal verbs, as well as the link-verb "to be" are stressed in the following positions:

a) at the beginning of a sentence (general and alternative questions), e.g. *'Were you 'busy last night?*

b) When they stand for a notional verb (in short answers to general questions): e.g. *'Have you 'seen him?*

– 'Yes, I 'have.

////////////////////
n contracted negative forms, e.g. *I 'shan't be in 'time.*

////////////////////
the auxiliary verb *to be* is stressed when it is final and preceded by the subject which is unstressed, e.g. *I 'don't 'know where he 'was.*

////////////////////
the auxiliary verb *to do* is stressed in emphatic sentences of the following type, e.g. *'Do ring him 'up.*

3. Personal pronouns are not stressed as a rule, e.g. *I 'saw him 'yester day. She 'came with her 'mother. They 'said they would 'come at six.*

4. In the combination possessive pronoun plus noun, the pronoun is not stressed, if no special importance is given to it, e.g. *His 'mother is 'very 'ill.*

However, the absolute possessive pronouns – *mine, his, ours, yours, theirs* – are always stressed, e.g. *The 'book is 'ours.*

5. Reflexive pronouns used as objects are unstressed, e.g. *He 'hurt himself. He 'offered himself as an in'terpreter.*

6. Prepositions are usually stressed if they consist of two or more syllables and are followed by an unstressed personal pronoun at the end of a sense-group, e.g. *The 'dog 'ran 'after him.*

7. Conjunctions are usually stressed if they stand at the beginning of a sentence and are followed by an unstressed word, e.g. *'If he 'drives, he may be 'here at any 'moment.*

Review questions

1. In what way are the words in a sentence made prominent?
2. How is the prominence of words realized?
3. What is the main function of sentence-stress?
4. Explain the difference between the normal and logical stress.
5. Explain the difference between the logical and emphatic stress.
6. What are the main rules of stressing words within a sentence.

Discussion points and activities

Exercise 1. Mark the stress in the following dialogue and read it:

- Cats chase mice.
- The cats chase mice.
- The cats have chased mice.
- The cats have chased the mice.
- The cats have been chasing the mice.
- The cats might have been chasing the mice.

Exercise 2. Read the dialogue paying attention to the sentence stress:

- Ben: Honey, I'm home!
- Maria: Hi! How are you? How was your day at work?
- Ben: It was great! I got a promotion! I'll have more responsibilities in the office, but the best news is that I'll have more money at the end of each month.
- Maria: That's great! Congratulations! I'm really happy.

Ben: Unfortunately, I have to go to a conference this weekend so I won't be able to go to dinner with your parents this Friday. Sorry to let you down.

Maria: You're sorry? You're sorry?!! I'm afraid "sorry" isn't good enough. I've already told them you're going, Ben!

Ben: I know, I know. And I am sorry about it. But as long as you have the chance to see them it's okay, right?

Maria: Fine. But we're going to dinner with them next Friday. No excuses.

Exercise 3. Read the following sentences with the correct logical stress:

1. I asked you to buy me a bunch of white roses.
2. I **asked** you to buy me a bunch of white roses.
3. I asked **you** to buy me a bunch of white roses.
4. I asked you to **buy** me a bunch of white roses.
5. I asked you to buy **me** a bunch of white roses.
6. I asked you to buy me a **bunch** of white roses.
7. I asked you to buy me a bunch of **white** roses.
8. I asked you to buy me a bunch of white **roses**.

// we stuck a picture// of an elephant// Breaking speech into units

As we speak, we group words into units depending on meaning and emphasis. Listen and notice how this speaker divides up what he is saying:

// I can remember as children// we were rather naughty//
once// we stuck a picture// of an elephant// on the back
of Dad's coat// before he went out// of course he
couldn't see it// so he didn't know why everyone was
laughing at him// until he got to work// and took it off//



In this book we call these *speech units* and mark them with //.

Although there are no rules about how we divide speech into units, some words are more likely to go together than others in order to help make sense of the message. For example:

// we stuck a picture// of an elephant// is more likely than:

// we stuck *all* picture of an elephant// or: // we stuck a picture of// an elephant//

// until he got to work// and took it off// is more likely than:

// until he got to// work and took it off// or: // until he got to work and took// it off//

Sometimes the division of speech into units can make a difference in meaning:

(i) // we were rather naughty// once// we stuck a picture// of an elephant//...

(ii) // we were rather naughty once// we stuck a picture// of an elephant//...

In (i), 'once' goes with 'we stuck a picture of an elephant' and shows that the speaker is giving an example of the many times they were naughty. In (ii), 'once' goes with 'we were naughty' and suggests that we were naughty only one time.

(iii)// before he went out// of course he couldn't see it//

(iv)// before he went out of course// he couldn't see it//

In (iii), 'of course' goes with 'he couldn't see it' and means that it is obvious that he couldn't see it. In (iv), 'of course' goes with 'before he went out' and means that it is obvious that we stuck it on his coat before he went out.

When we want to emphasise words in order to draw particular attention to them, we can put them into very short speech units:

// we were rather naughty// or for emphasis: // we were rather// naughty//
// on the back of Dad's coat// or for emphasis: // on the back// of Dad's// coat//

Within speech units, words are usually linked smoothly together, without pauses between them (see also Unit 26):

// I can remember as children//
/ɪ/

// of course he couldn't see it//
/ɪ/

// until he got to work//

2.1 Listen to the recording as many times as you need, and mark the boundaries between speech units with // in these extracts. The first one has been done for you.

- 1 that's the main thing// and then if you've got any questions afterwards hopefully we'll still have time to go through a few of them is that okay
- 2 she'd left when she had a baby and then decided not to go back although the job had been kept open for her
- 3 Tom dear where's the advert for this calculator because I don't know the address and I don't know who I've got to make the cheque payable to

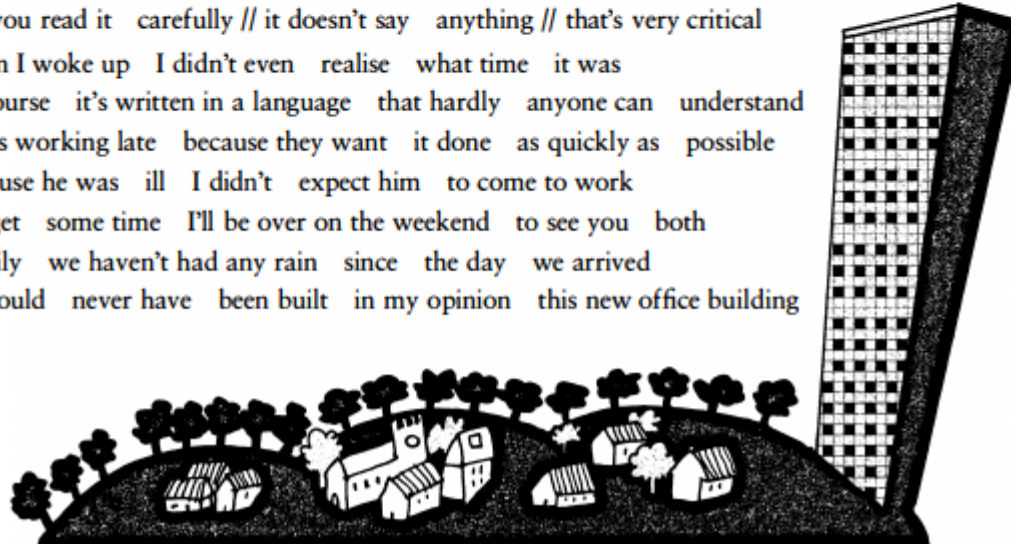
Now check your answers in the Key. Then read the extracts aloud. Put short breaks between speech units and link the words within speech units smoothly together without pauses.

2.2 Each of these extracts consists of three speech units. Put // in two of the four spaces to show where you expect the speech unit boundaries to be.

EXAMPLE

when you read it carefully // it doesn't say anything // that's very critical

- 1 when I woke up I didn't even realise what time it was
- 2 of course it's written in a language that hardly anyone can understand
- 3 I was working late because they want it done as quickly as possible
- 4 because he was ill I didn't expect him to come to work
- 5 if I get some time I'll be over on the weekend to see you both
- 6 luckily we haven't had any rain since the day we arrived
- 7 it should never have been built in my opinion this new office building



Part V. Intonation

5.1. Intonation and its Linguistic Function. Basic Intonation Patterns

The term *intonation* implies variations of pitch, force of utterance and tempo. Variations of *pitch* are produced by significant moves of the voice up and down. The *force component of intonation* is measured by the degree of loudness of syllables that determines the prominence of words. The *tempo* is determined by the rate of speech and the length of pauses.

The approach to the study of intonation is based on its two functions: the constitutive function and distinctive function.

The constitutive function. Intonation forms sentences. Each sentence consists of one or more intonation groups. An *intonation group* is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

The distinctive function. Intonation also serves to distinguish communicative types of the sentences, the actual meaning of the sentence, the speakers emotions or attitudes to the contents of the sentence, to the listener or to the topic of conversation. One and the same word sequence may express different meaning when produced with a different intonation pattern.

Intonation pattern consists of one or more syllables of various pitch level and bearing a larger or smaller degree of prominence. Those 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-head* includes unstressed and half-stressed syllables preceding the head. The *head* consists of the syllables beginning with the first stressed syllable up to the last stressed syllable. The last stressed syllable is called the *nucleus*. The unstressed and half-stressed syllables that follow the nucleus are called the *tail*. 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.

Usually a nucleus will be present in an intonation group; other elements may not be realized, the possibilities for combining the elements of an intonation group may be as follows:

<i>Pre-head</i>	<i>Head</i>	<i>Nucleus</i>	<i>Tail</i>
1.		Do	something.
2.	What should I	do?	
3. I'll	ask what to	do?	
4. I		do	it

The changes of pitch that take place in the nucleus are called *nuclear tones*. The nuclear syllable is generally the most prominent one in the intonation pattern. On the other hand an intonation pattern may consist of one syllable which is its nucleus. The nucleus and the tail form the *terminal tone*. It is the most significant part of the intonation group.

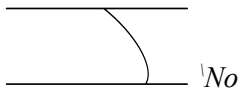
The most important nuclear tones in English are:

The Low Fall. The voice falls from the low pitch level to the bottom of the pitch.



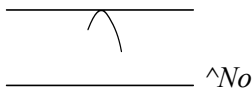
The use of the Low Fall enables the speaker to convey in his utterance an impression of neutral, calm finality, definiteness, resoluteness. Phrases with the Low Fall sound categorical, calm, final.

The High Fall. The voice falls all the way down from a high to the lowest note possible.



The use of the High Fall adds personal concern, interest and warmth to the features characteristic of the Low Fall. The High Fall sounds lively, interested in statements, it sounds very emotional and warm, too.

The Rise Fall. The voice usually rises from a medium to a high pitch level and then quickly falls to a low pitch.

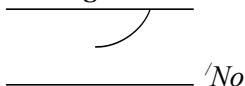


The Low Rise. The voice rises from a very low to a medium pitch level or a little higher.



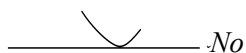
The Low Rise conveys a feeling of non-finality, incompleteness, hesitation. Phrases pronounced with this tone sound non-final, encouraging further conversation, wondering, mildly puzzled, soothing.

The High Rise. The voice rises from a medium or high pitch level and moves up to the top of the voice.



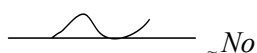
The High-Rise expresses the speaker's active searching for information. It is often used in echoed utterances, calling for repetition or additional information or with the intention to check if the information has been received correctly. Sometimes this tone is meant to keep the conversation going.

The Fall Rise. The voice first falls from a medium or high to a rather low pitch level then rises to a moderately medium pitch.



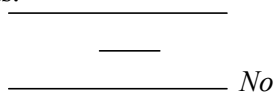
The Fall-Rise is a highly implicatory tone. The speaker using this tone leaves something unsaid known both to him and his interlocutor.

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



The Rise-Fall denotes that the speaker is deeply impressed. Actually the Rise-Fall sometimes expresses the meaning of "even".

The Mid-Level. The Mid-Level maintains a level pitch between high and low; the voice neither rises nor falls.



The Mid-Level is usually used in non-final intonation groups expressing non-finality without any expression of expectancy.

The English dialogic speech is highly emotional, that's why such emphatic tones as the High Fall and the Fall-Rise prevail in it. It is interesting to note, that the most frequently occurring nuclear tone in English the Low Fall occupies the fourth place in dialogic speech after the High Fall, the Fall-Rise and the Low Rise.

The **tempo** of speech as the third component of intonation implies *the rate of the utterance* and *pausation*.

The rate of speech can be *normal*, *slow* and *fast*. The parts of the utterance which are particularly important sound slower. Unimportant parts are commonly pronounced at a greater speed than normal.

Any stretch of speech can be split into smaller portions, i.e. "phonetic wholes", phrases, intonation groups by means of pauses.

By **pause** here we mean a complete stop of phonation. It is sufficient to distinguish the following three kinds of pauses: *short pauses* which may be used to separate intonation groups within a phrase; *longer pauses* which normally manifest the end of the phrase; *very long pauses*, which are approximately twice as long as the first type, are used to separate phonetic wholes.

Functionally, there may be distinguished syntactic, emphatic and hesitation pauses. *Syntactic* pauses separate phrases, intonation groups. *Emphatic* pauses serve to make especially prominent certain parts of the utterance.

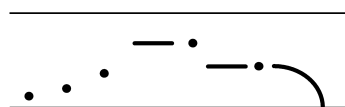
The changes of pitch, loudness and tempo tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances.

Tonic symbols. The pitch and prominence of syllables in a sentence are denoted in the following way. A dash (—) represents a stressed syllable pronounced with level pitch. A downward curve (∩) represents a stressed syllable pronounced with a fall in pitch within that syllable. An upward curve (∪) represents a stressed syllable pronounced with a rise in pitch within that syllable. A dot (·) represents an unstressed syllable. Two vertical strokes (||) denote a long pause, which usually occurs at the end of a sentence. A single vertical stroke (|) denotes a short pause inside a sentence. A vertical wavy line (∞) denotes a pause that is extremely short, or even actually absent, but possible and therefore non-obligatory.

These signs are written on staves, between two horizontal lines which represent the approximate upper and lower limits of the pitch of the voice in speech, or the range of the voice, and thus show the contour of intonation. Intonation may be shown on parallel lines, called staves,

as follows:

It was a ¹busy ¹little ₂street.
[ɪt wəz ə 'bɪzi 'lɪtl ˌstri:t]



Review questions

1. What does the term intonation imply?
2. What does the term *variations of pitch* denote?

3. Will you name to approaches as to the study of intonation.
4. What is the essence of distinctive function?
5. How is the distinctive function of intonation realized?
6. What does the *pre-head* include?
7. What does the *head* consist of?
8. What is a *tail*?
9. What is nucleus? What other synonymic terms do you know?
10. Characterize each of the *nuclear tones* in English.
11. What are their meanings? What do they express?
12. Characterize the level nuclear tone.
13. Define the tempo of speech.
14. What kind of pauses are there in English?
15. What methods for recording intonation patterns in writing do you know?

Discussion points and activities

Exercise 1. Match the given utterances with the adequate nuclear tone and attitude.

a. FALL	b. RISE	c. FALL-RISE	d. RISE-FALL
finality	general questions	uncertainty, doubt	surprise
definiteness	encouraging	requesting	being impressed

- ___ 1. It's possible.
- ___ 2. It won't hurt.
- ___ 3. I phoned them right away (and they agreed to come).
- ___ 4. Red, brown, yellow or...
- ___ 5. She was first!
- ___ 6. I'm absolutely certain.
- ___ 7. This is the end of the news.
- ___ 8. You must write it again (and this time get it right).
- ___ 9. Will you lend it to me?
- ___ 10. It's disgusting!

Exercise 2. Mark the nuclear tone you think is appropriate in the following responses.

Verbal context	Response-utterance	Nuclear tone
It looks nice for a swim.	It's rather cold (<i>doubtful</i>)	
I've lost my ticket.	You're silly then (<i>stating the obvious</i>)	
You can't have an ice-cream.	Oh, please (<i>pleading</i>)	
What times are the buses?	Seven o'clock, seven thirty, ... (<i>listing</i>)	
She won the competition.	She did! (<i>impressed</i>)	
How much work have you got to do?	I've got to do the shopping (<i>and more things after that</i>)	
Will you go?	I might. (<i>uncertain</i>)	

Exercise 3. Complete the information file with types of tones.

According to R. Kingdon the most important nuclear tones in English are: Low Fall, High Fall, Low Rise, High Rise, and Fall-Rise.

The meanings of the nuclear tones are difficult to specify in general terms. Roughly speaking, _____ of any level and range expresses certainty, completeness, independence and giving new information.

_____, on the contrary, expresses uncertainty, incompleteness or dependence. It may also suggest that what is said is seen as old information, something already known. _____ can be used in various ways to ask for repetition or for confirmation.

_____ may combine the meaning of assertion, certainty with the meaning of dependence, incompleteness. At the end of a phrase it often conveys a feeling of reservation; that is, it asserts something and at the same time suggests that there is something else to be said. At the beginning or in the middle of a phrase it is a more forceful alternative to the rising tone, expressing the assertion of one point, together with the implication that another point is to follow.

_____, as its name suggests, consists of _____ in pitch followed by _____. If the nucleus is the last syllable of the intonation group the fall and rise both take place on one syllable. Unemphatic STATEMENTS in English normally have a _____.

Exercise 3. Pronounce the statements with *LOW RISING / HIGH RISING* intonation. What does a *Low Rise* in this situation suggest?

1. A: I'm going to California next week.	B: Where?
2. A: We're moving to New York next month.	B: When are you moving?
3. A: I bought that rug in Mexico.	B: Where?
4. A: I tried to call you last night.	B: When?
5. A: Richard left a present for you.	B: What?
6. A: My mother works in an office.	B: What does she do?
7. A: I have an appointment on Tuesday.	B: When is your appointment?
8. A: Someone I work with gave me this cassette.	B: Who?

Exercise 3. Read the text quickly with the correct pauses.

Mr. Brown got to a hotel late in the evening after a long journey. || He asked the hall-porter | whether there were any vacant rooms in the hotel. || At that moment another traveler came to the hotel | and asked the hall-porter for a room, | too. || The only vacant room was a double room, | that is, | a room with two beds in it. || "Do you mind | if you spend the night in that room together? | the hall-porter asked. || It'll be less expensive for you, | you'll each pay half". ||

At first the travelers didn't like the idea, | but just then it began raining hard, | and they were too tired to go to another hotel, | so they changed their minds. || They spoke to each other | and then told the porter | that they agreed to spend the night in the same room. || Their things were carried in, | and soon the two men went to sleep to the accompaniment of the rain. || Suddenly Mr Brown was woken up by a loud noise. || It was quite dark. || "What's the matter?" | Mr. Brown asked in surprise. || "Is anything the matter?" ||

In a weak voice the second traveler answered, | "I'm sorry, | but I had to wake you up. || I've got asthma. || I feel very bad. || In addition | I've got a terrible headache. || If you don't want me to die, | open the window quickly." ||

Mr. Brown jumped out of bed | and began looking for his matches, | but he couldn't find them in the dark, | and the sick man went on moaning: | "Air, | air... || I want fresh air. || I'm dying." || Mr. Brown still couldn't find the matches, | so he tried to find the window. || It took him some time, | and at last he thought he had found it. || But he was unable to open it. || As the voice of the traveler grew weaker and weaker, | Mr. Brown in horror took a chair | and broke the window with it. || The sick man immediately stopped moaning | and said that he was very grateful | and felt much better. || Then the two of them slept peacefully until morning. || When they woke up next morning, | they were surprised to see | that the only window in the room was still closed, | but the large looking-glass was broken to pieces. ||

5.2. Intonation patterns and sentence types

English intonation is English: it is not the same as the intonation of any other language. The students must learn the shapes of the English tunes, and these may be quite different from the normal tunes of their own language. For example, "thank you" may be said in two ways: in the first the voice starts high and ends low, and this shows real gratitude; in the second the voice starts low and ends high, and this shows a rather casual acknowledgement of something not very important. However, some sentence types are more likely to be said with one intonation pattern than with any other.

FALLING intonation – is a pattern in which the voice falls to a low pitch by the end of a statement. Falling tones *communicate* CERTAINTY, you are telling a fact and/or you believe you are right.

The falling tone is used in the following communicative types of sentences: in categoric statements, or assertions; in special questions; in commands; in exclamations; in sentences expressing offers to do something or suggestions that something should be done.

1. *Categoric statements:*

It wasn't ready.

[ɪt 'wɪznt ɪ redɪ]



2. *Special questions:*

How do you spell this word.

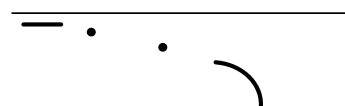
[həʊ duː juː ɪspel ðɪs wɜːd]



3. *Commands:*

Open the door.

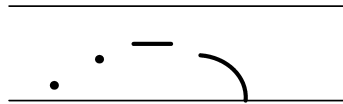
[əʊpn ðə ɔː]



4. *Exclamations:*

What a cold day!

[wɒt ə 'kəʊld ðeɪ]



3. *Offers to do something:*

Let me read!

['let mi 'ri:d]



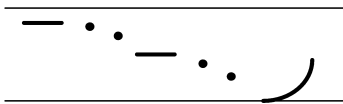
RISING intonation – is a pattern in which the voice rises to a high pitch by the end of a thought group or a statement. Rising tones *communicate* UNCERTAINTY, you are not sure of the truth and/or you are asking the listener to answer yes or no to the question; LACK OF FINALITY, you might be thinking of something else to add.

The rising tone is used in the following communicative types of sentences: in general questions; in requests; in non-categoric statements, or in sentences in which something is implied; in greetings pronounced on parting; in special questions expressing a friendly interest in the hearer or forming a series, as if in a questionnaire, or implying a mild reproach; in questions expressing a request to repeat a previously made statement; in echoing questions.

1. *General questions:*

Have you been studying long?

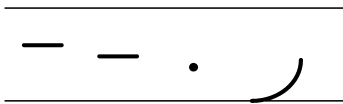
['hæv ju bi:n 'stʌdɪŋ lɒŋ]



2. *Requests:*

Don't go away.

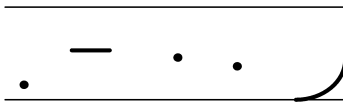
['dɒnt 'ɡəʊ ə 'weɪ]



3. *Non-categoric statements:*

It isn't so bad.

[ɪt 'ɪznt səʊ 'bæd]



4. *Greetings pronounced on partings:*

Good afternoon.

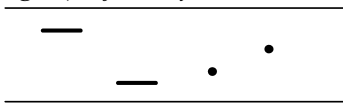
['ɡʊd 'a:ftə 'nu:n]



5. *In special questions expressing : a) a friendly interest in the hearer*

How old are you?

['haʊ əʊld a: ju:]



b) forming a series, as if in a questionnaire

What is your name?

['wɒt ɪz jɔ: 'neɪm]



c) implying a mild reproach

What have you done?

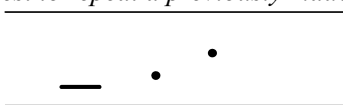
['wɒt hæv ju 'dʌn]



6. *Questions expressing a request to repeat a previously made statement:*

What's the time?

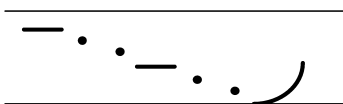
['wɒts ðə taɪm]



7. *Echoing questions:*

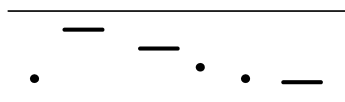
Have I prepared the report?

['hæv aɪ prɪ'peəd ðə rɪ'pɔ:t]

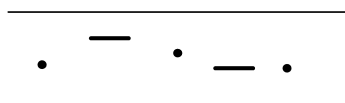


The **LEVEL tone** is used in sentences pronounced when the speaker stops to think, when he hesitates, when he pronounces the sentence with indifference, when he does not know what to say, or when he speaks to himself without paying any attention to the listener, and in reciting poems.

I don't know what to do.
[aɪ 'dəʊnt 'nəʊ wɒt tə→du:]



It doesn't matter.
[ɪt 'dʌznt →mætə]



Review questions

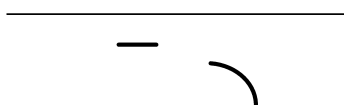
1. When do we use the falling tone?
2. When do we use the rising tone?
3. When do we use the level tone?

Discussion points and activities

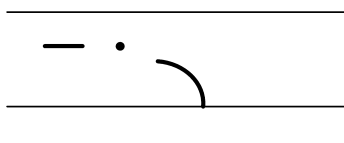
Exercise 1. Support your answer to the following questions:

- What intonation tone do **WH-QUESTIONS** follow? _____
 What intonation tone do **YES/NO QUESTIONS** follow? _____
 What intonation tone do **STATEMENTS** follow? _____
 What intonation tone do **EXCLAMATIONS** follow? _____
 What intonation tone do **GREETINGS** follow? _____

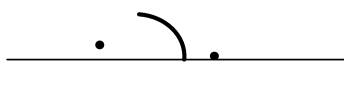
Exercise 2. Practice the following stress patterns.



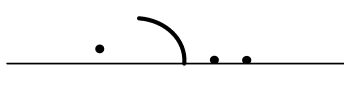
1. 'What ↗ for? 'Where ↗ from? 'Sit ↗ down. 'Any ↗ time. 'Take ↗ one. 'Stay ↗ here.



2. 'Watch it ↗ now. 'Once a ↗ gain. 'Not e ↗ nough. 'Leave it ↗ here. 'Make the ↗ tea. 'Have a ↗ drink. 'What's ↗ for?



3. Des ↗cribe it. Dis ↗cuss it. For ↗ breakfast. At ↗ midday. I ↗ think so. I'm ↗ sorry. It's ↗ better. They ↗ said it.



4. I'm ↗ fond of it. A ↗ friend of mine. It's ↗ difficult. My ↗ favourite. An ↗ other ↗ one. A ↗ lot of it.



'Breakfast and ↗ lunch. 'Talk to her ↗ now. 'Easy e ↗ nough. 'What did you ↗ do? 'When will you ↗ come?

Exercise 3. How do prominence and intonation affect the meaning of an utterance? Each of the following sentences might be pronounced in three different ways. Match the meaning of each version to the interpretation on the right. Pay special attention to intonation and stress!

Original sentence

Meaning

1. What do you think?

- a. What do YOU think? *I already know what he thinks*
- b. WHAT do you think? *Should we do it or not?*
- c. What do you THINK? *I'm sorry, I didn't hear what you said.*

2. She didn't take the car.

- a. She DIDN't take the car. *Someone else must have.*
- b. She didn't take the CAR. *So stop accusing her!*
- c. SHE didn't take the car. *She must have gone on foot or ..*

3. He thought the film was good.

- a. He thought the film was GOOD. *But the music was awful!*

- b. He thought the FILM was good. *She didn't, though.*
c. HE thought the film was good. *Oh really? The critics hated it!*

Exercise 4. Read the dialogue, paying special attention to the intonation patterns and how these help to communicate the meaning.

NO PANCAKES FOR YOU!

- A: Get me some pancakes.
B: We **DON'T SERVE** PANcakes.
A: Three eggs and a short stack of pancakes.
B: We **DON'T SERVE** pancakes.
A: What do you mean? Everybody serves pancakes.
B: **WE** don't serve PANcakes.
A: For the last time ... bring me some pancakes and eggs.
B: We **DON'T SERVE** PANcakes

Exercise 5. Repeat the sentences paying attention to the falling tone.

1. My sisiter's a teacher.
2. She's on holiday at the moment.
3. She's in France.
4. She's never travelles to Europe before.
5. She's been there for two weeks.
6. She's going back to work next week.
7. Her husband's a builder.
8. He's got his own business.

Exercise 6. Repeat the sentences paying attention to the rising tone.

1. It isn't very warm today, is it?
2. You can cook, can't you?
3. You've got a CD player, haven't you?
4. Mary's very clever, isn't she?
5. There are a lot of people here, aren't there?
6. The film wasn't very good, was it?
7. I'm a silly person, aren't I?
8. You aren't going out dressed like that, are you?

Exercise 7. Dramatize the dialogue paying attention to the rising tone.

- A: O.K. Bye then, Sally.
B: What did Sally say?
A: Oh, she's getting married on Saturday in Los Angeles and she's invited us to the wedding.
B: Mm...sorry, dear, what's Sally doing?
A: She's getting married.
B: Getting married?
A: Yes, on Saturday.
B: When did you say? On Saturday?
A: Yes.
B: Where's the wedding again?
A: In Los Angeles.
B: Los Angeles?
A: Yes. And she invites us.
B: To Los Angeles?
A: Yes.
B: On Saturday?
A: Heaven yes!!!
B: Come on then. Let's get started.

Exercise 8. Listen and repeat the sentences paying attention to the intonation.

1. A: Do you like studying English?
B: Yes, I do. It's my favorite subject.
2. A: Is it a nice day today?
B: No, it isn't. It's freezing.
3. A: Have you seen my pen?
B: No, I haven't. You can borrow mine if you want.
4. A: Are you staying at home this evening?
B: Yes, I am. Do you want to come round?

5. A: Did you go on holiday last summer?

B: No, I didn't. I couldn't afford to.

Exercise 9. Listen and repeat the sentences paying attention to the intonation.

- | | |
|---|---|
| 1. Is he married?
Yes, he is. | 5. What does his wife do?
She's an interior designer. |
| 2. What does he do?
He's a lawyer. | 6. Which sports does he play?
He sometimes plays golf. |
| 3. Where does he live?
In a big house in Dallas,
Texas. | 7. Where is he working at the moment?
In Mexico. |
| 4. Has he got any children?
Yes, he's got two. | 8. Is he paid very well?
Yes, he is. |

5.3. Rhythm

Words and sentence stress combine to create the rhythm of an English utterance. *Rhythm* is the regular alternation of stressed and unstressed syllables. Rhythm in English is stress-timed, i.e. it is based on the alteration of strongly and weakly stressed syllables.

The stress-timed nature of English can be seen if we compare the following sentences:

	■		■		■
	CATS		CHASE		MICE
The	CATS	have	CHASED		MICE
The	CATS	will	CHASE	the	MICE
The	CATS	have been	CHASing	the	MICE
The	CATS	could have been	CHASing	the	MICE

Even though these sentences differ in the number of actual syllables, they are equivalent in their number of stressed syllables. Therefore the time needed to say each sentence is roughly equivalent. The unstressed syllables, whether many or few, occupy approximately the same time between the stresses. The greater number of unstressed syllables there is between the stressed ones the more weakly and rapidly they are pronounced.

The pronunciation of intonation groups is based upon rhythmic groups. A **rhythmic group** is one or more words closely connected by sense and grammar, but containing one strongly stressed syllable and being pronounced in one breath, e.g. (◡) Thank you → ■

The unstressed syllables preceding the stressed ones are pronounced very quickly, the vowels in them are reduced, e.g. He was ◡ at work. ■

The unstressed syllables that follow the stressed ones form a cluster with the stressed syllables and it takes equal time to pronounce a stressed syllable plus any number of the following unstressed syllables, e.g. ■ **nine**

■ **ninety**

■ **ninetieth**

To acquire a good English speech rhythm the learner should: 1) arrange sentences into intonation groups and 2) then into rhythmic groups 3) link every word beginning vowel to the preceding word 4) weaken unstressed words and syllables and reduce vowels in them 5) make the stressed syllables occur regularly at equal periods of time.

Review questions

1. What is speech rhythm?
2. What are the characteristic features of English rhythm?
3. What is a rhythmic group?
4. Is the influence of rhythm in speech very important?
5. How are any unstressed syllables that follow the stressed one pronounced?
6. What is necessary for a learner to acquire a good English speech rhythm?

Discussion points and activities

Exercise 1. Read the exercise. Try to observe regular rhythm.

- | | |
|--------------------------------|---------------------------------------|
| a) A ◡ book, | b) A ◡ house. |
| A 'good ◡ book. | A 'little ◡ house. |
| A 'good 'English ◡ book. | A 'green 'little ◡ house. |
| A 'very 'good 'English ◡ book. | A 'nice 'green 'little ◡ house. |
| A 'very good 'English ◡ book. | A 'very 'nice 'green 'little ◡ house. |
| | A 'very nice 'green little ◡ house. |
- c) A ◡ bag.
I 'bought a ◡ bag.

I 'bought a 'black ɹ bag.
 I 'bought a 'black 'leather ɹ bag.
 I 'bought a ↑nice 'black 'leather ɹ bag.
 I 'bought a nice 'black leather ɹ bag.
 I bought a 'nice black leather ɹ bag.
 I 'bought a ↑very 'nice 'black 'leather ɹ bag.
 I 'bought a very 'nice black leather ɹ bag.
 I bought a 'very nice 'black leather ɹ bag.

Exercise 2. Read the following exercises. Make sure you read each new sentence in a steady rhythm based on the stressed syllables.

- a) I'm 'going to 'town for the ɹ day.
 I'm 'going to 'town to ɹ day.
 I'm 'going to 'town ɹ now.
- b) 'What do you 'want me to ɹ do?
 'What do you 'want to ɹ do?
 'What do you 'want ɹ done?
- c) I'm 'perfectly 'certain you're ɹ right.
 I'm 'almost 'certain you're ɹ right.
 I'm 'quite 'certain you're ɹ right.

I'm quite busy ☒ at the moment ☒ Falling and rising tones

☒ In each speech unit (see Unit 32) there is one main movement of the voice, either up or down, starting on the last prominent word of the speech unit. Listen to this example:

// you'll arRIVE ☒// at CENTral STation ☒//
 when you get OFF the TRAIN ☒//
 turn LEFT along the PLATform ☒//
 at the END of the platform ☒//
 there's an EScalator ☒// go UP it ☒//
 and you'll be in the MAIN SQUARE ☒//
 there's a FOUNTain ☒// in the SQUARE ☒//
 and i'll be WAITing for you THERE ☒//



These speech units have either a *falling tone* ☒ or a *rising tone* ☒.

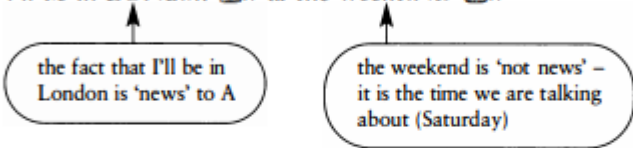
☒ A falling tone or a rising tone can extend over just one word (which may be only one syllable) or over a number of non-prominent syllables at the end of a speech unit:

// NO ☒//	// YES ☒//
// he WORKS in a Supermarket ☒//	// is that a CHOColate MILKshake ☒//
// i've ALways wanted to go there ☒//	// do you LIKE living in paris ☒//

Choosing a falling tone indicates that the information in the speech unit adds some 'news': it is information that the hearer is not expected to know already. Choosing a rising tone indicates that the information in the speech unit is 'not news': it is information that the speaker and hearer already share. Distinguishing 'news' from 'not news' in this way can help the hearer understand what is being said.

A: See you on Saturday.

B: // but I'll be in LONDON ☒// at the weekEND ☒//



A: I'm trying to get fit, so I've decided to go on a diet.

B: // you CAN'T just eat LESS ☒// you'll HAVE to do more EXercise ☒//



We can use a fall-rising tone instead of a rising tone to indicate that information is 'not news'. Compare these examples:

A: Can you come over now?

B: // I'm QUITE BUSY ☒// at the MOMent ☒//

or: B: // I'm QUITE BUSY ☒// at the MOMent ☒☒//

They taste great ☒, *these biscuits* ☒

Tails

In informal spoken English, *tails* are sometimes used at the end of a sentence to emphasise or make clearer what we have just said. We often use them when we give an evaluation of something:

It's a really good PHOtO ☒, **THAT** one ☒.



She's a JUDGE ☒, my **AUNT** ☒.



Tails consist of a noun or a noun phrase. They usually have a rising tone because they are referring to or expanding on something that has been said before (see Unit 39).

Some tails consist of *this*, *that*, *these* or *those* or a phrase beginning with one of these words. These tails usually emphasise what we are saying:

They're all we've got LEFT ☒, **THOSE** two ☒.

They taste GREAT ☒, **these** BIScuits ☒.

It's BEAUtiful ☒, **THIS** part of the COUNtry ☒.

It says here that they're going to put up a new town hall. INteresting ☒, **THAT** ☒.

Other tails make clear who or what we are referring to:

He's a good COOK ☒, **Nigel** ☒. (= Nigel is a good cook)

She's really STRICT ☒, **the headTEAcher** ☒.

I can't STAND it ☒, **cigarETTE** smoke ☒. (= I can't stand cigarette smoke)

That's MY hat ☒, **the ONE** you're WEARing ☒.



Another type of tail, also with a rising tone, repeats the subject + verb in order to reinforce what we have just said. It is similar to a *tag* (see Unit 41), and is used mainly in very informal speech:

A: Maybe you could borrow the money from your brother?

B: No, he's incredibly MEAN , HE is .

subject + verb

A: Do you know those people over there?

B: Yeah, they LIVE near me , THEY do .

subject + verb

the subject in the tail is prominent and the verb non-prominent

Some other tails usually have a falling tone; for example, a tail added to a *wh-* question in order to clarify who or what the question refers to:

What time's it ON , this SHOW .

How OLD is she , your DAUGHTer .

Exercises

1.1 Match the sentence beginnings and the tails.

1 It's so boring,	..... this cream.
2 I think it's gone off,	..... those two shirts.
3 I took them myself,	..... most of these photos.
4 That's my coat,	..... my sister.
5 They're a bit unfriendly,	..... tennis.
6 It's really annoying,	..... that dripping tap.
7 They're quite similar,	..... the one with the fur collar.
8 She was the first one in our family to go to university,	..... our neighbours.

1.2 Do you think the tails in these sentences are likely to have a rising tone (put in the box) or a falling tone ()?

EXAMPLE They're all over the kitchen, those beetles.

1 Where's it being held, Friday's concert?

2 What's it like, this cheese?

3 It can be dangerous, skiing.

4 It's made from Thai silk, Vicky's dress.

5 When are they coming, Frank and Gill?

6 How much did you pay for them, these tickets?

7 It's not a great day for us to meet, Sunday.

The speakers in this conversation actually used sentences with tails instead of the parts in green. Write down what you think they said and mark the likely intonation with arrows.

A: These things are fascinating.

They're fascinating ↘, these things ↗.

B: Careful, that knife's sharp.

A: Looks old, too.

B: Most of those things've been in my family for over a hundred years.

A: That's amazing.

B: My grandfather brought them back from Nepal.

A: Nepal is somewhere I'd really like to go.

B: Me, too. But I'd have to go by plane, and I hate flying.

Great film 🗨️, *wasn't it* 🗨️? Question tags

- Question tags are short questions added to the end of a statement, usually to produce a response from a hearer. We use a falling tone for question tags when we expect the hearer to acknowledge that what we have just said is correct, for example, when we are giving our opinion:

They didn't PLAY very well 🗨️, DID they 🗨️?
GREAT FILM 🗨️, WASn't it 🗨️?

We use a rising tone when we invite the hearer to say whether what we have just said is correct or not, for example, when we are not certain that something is true:

JapanESE 🗨️, ISn't it 🗨️?
NOT on a Diet again 🗨️, ARE you 🗨️?

Notice that question tags are often used after statements where the subject or subject and verb have been left out.

- Question tags usually have a falling tone when the statement is obviously correct:

You're not WELL 🗨️, ARE you 🗨️?
HOT 🗨️, ISn't it 🗨️?

We also use a falling tone when we want the hearer to admit that something they may not have accepted before is, in fact, correct:

TOLD you I was RIGHT 🗨️, DIDn't I 🗨️?
WRONG again 🗨️, WEREN'T you 🗨️?

Question tags can also follow exclamations, and these tags usually have a falling tone:

what a riDICulous thing to SAY 🗨️, WASn't it 🗨️?

- When both the statement and the question tag are positive, the question tag usually has a rising tone:

came by CAR 🗨️, DID you 🗨️?
you've FINished 🗨️, HAVE you 🗨️?

This pattern is sometimes used to be critical or sarcastic. These sentences often begin with 'So...' or 'Oh, ...':

so you THINK you're CLEVer 🗨️, DO you 🗨️?

Question tags (usually *will you*, *can't you*, *won't you*, *would you*, or *shall we*) can be added to imperative sentences. These tags usually have a rising tone and are often used to soften a request or command:

let's get the EARLier train 🗨️, SHALL we 🗨️?
TAKE care of THESE 🗨️, WOULD you 🗨️?



Exercises

- 1.1 Do you think the question tags in this conversation are likely to have a rising tone (put ↗ in the box) or a falling tone (↘)?

A: Wonderful view from up here, isn't it?

B: Great.

A: I said it would be worth the effort, didn't I?

B: Hmm.

A: You're not tired, are you?

B: Exhausted. Give me some water, will you?

A: Not very fit, are you? Still, not much further.

B: But we're at the top, aren't we?

A: Just another kilometre to go. We can't turn round now, can we?

B: Of course we can. Let's go back now, shall we? Please.



Suggest an appropriate question tag to complete B's responses. Then read them aloud, using either a rising or falling tone on the tag as appropriate.

EXAMPLE A: Did you see the eclipse yesterday?

B: Fantastic, *wasn't it*?

1 A: Don't forget your gloves.

B: They're yours,?

2 A: He could have been killed crossing the road like that.

B: What a stupid thing to do,?

3 A: Try to come early to get a good seat.

B: There'll be a lot of people,?

4 A: What a terrible noise.

B: You're not a rock music fan,?

5 A: Where shall I leave you?

B: Drop me in front of the station,?

What I don't understand is how it got there

Cleft sentences

A cleft sentence is divided into two parts, allowing us to focus particular attention on information in one part of the sentence. Cleft sentences are common in speech. In these examples the focus is on 'my gold necklace':

What I lost was my gold necklace.

A *what-* cleft (sometimes called a *pseudo-cleft*) has *what + subject + verb* in the first clause followed by *be + the focus*.

It was my gold necklace that I lost.

An *it-* cleft has *it + be + the focus* in the first clause and is followed by a *relative (that or who) clause*.

What- clefts typically have a fall-rising tone at the end of the *what-* clause and a falling tone in the other part of the sentence. Remember that the tone begins on the last prominent syllable of the speech unit:

A: I can't get the chain back on my bike.

B: WHAT you need to DO is take the WHEEL off .

I hadn't seen Don since he went to Australia ...

... and what surPRISED me about him was his ACcent .

I know there's a pool of water in the kitchen, but ...

... what I DON'T understand is how it GOT there .

Notice that the order of information in the cleft sentence can often be reversed, but that the two parts keep the same tone:

I know there's a pool of water in the kitchen, but ...

... how it GOT there is what I DON'T understand .

We can use *all* instead of *what* if we want to emphasise that only one thing is done:

A: Paul hasn't spoken to me since I scratched his car.

B: ALL you've got to SAY is that you're SORRY.

It-clefts typically have a falling tone in the clause beginning with *it*. Tone choice in the relative clause depends on meaning in context (see Unit 39):

A: Pity about the flowers. They must have been eaten by snails.

B: It was the FROST that KILLED them.

this information is 'not news'

I thought the science exam would be hard ...

... but it was the MATHS that I found DIFFICULT.

She walked into a clearing in the forest ...

... and it was THEN that she SAW him.

this information is 'news'

I went over to Karen's house ...

... but it was her FATHER who ANSWERED the DOOR.

Read the sentences following the intonation

1 A: Do you want some tea?

B: what I'd REALLY like is a GLASS of WATER.

2 A: I see your neighbours keep goats.

B: what I OBJECT to is the AWful SMELL.

3 A: What's for breakfast?

B: what I USually have is COFFee and TOAST.

4 A: What are you having for your birthday?

B: what I'm HOPing for is a NEW compUter.

Now do the same with these. Before you answer, think about where the fall-rising and falling tones start.

5 A: My train to work was late yet again.

B: What you should do is write and complain.

6 A: All the plants in my garden are dying.

B: What we want is some rain.

7 A: What did you get from the butcher's?

B: All they had left were these sausages.

8 A: What's the view like from your bedroom window?

B: All I can see is a block of flats.

Expand the notes to make *it*-cleft responses. Then draw a falling tone in the clause beginning with *it* and then either a falling or fall-rising tone, as appropriate, in the relative clause.

EXAMPLES

A: Your idea of having a street party was a really good one.

B: (my daughter – suggested it) It was my daughter who suggested it.

A: Why were you staring at that woman?

B: (her eyes – looked strange) It was her eyes that looked strange.

1 A: How is Dan getting on in Sydney?

B: (his brother – went to Australia)

2 A: You looked uncomfortable during the meeting.

B: (my back – aching)

3 A: I suppose the Liberals will raise taxes now they are in government.

B: (the Democrats – won the election)

Before she left school// she started her own business

Dividing prepared speech into units (1)

In most contexts, when we speak we are making up what we say as we go along. However, many people at times need to plan and prepare speech more formally, and read this aloud from a written text or develop it from notes. For example, students and academics may have to give presentations or lectures in class or at a conference; business people may have to give reports at meetings; teachers or broadcasters may need to read text aloud to their pupils or their audience. In Units 54 to 60, we will look at some of the features of pronunciation that tend to be found in the *prepared speech* produced in situations like these.

In prepared speech, we tend to put speech unit boundaries, often marked with a pause, at clause boundaries (see also Unit 32) although they can go elsewhere, too. In this example, from a presentation, speech units are marked with //. The ones at clause boundaries are marked with //:

We have a great opportunity// at the moment// to encourage awareness of science// among the public// A recent opinion poll// which was conducted earlier this year// revealed that// 80% of the population// is interested in science// In addition//, it shows// a growing trust in scientists// who make an important contribution// to society// However//, the poll also showed// that few people// felt they know enough// about science// To develop understanding of science// we need more public debate// and we should be making science// more interesting// in school.



When written text is read aloud, speech unit boundaries are often placed at punctuation marks (commas, full stops, etc.). However, speech unit boundaries may also be put in other places.

In particular, we tend to put speech unit boundaries –

- between two clauses linked by *and* or *but*:
We have cut costs substantially// and will continue to invest.
This is only one view// but it's supported by recent research.
- before and after an adverbial clause (i.e. a clause that gives more information about how, where, when, why, etc.):
Before she left school// she started her own business.
We'll be meeting at eight// to get to the airport by ten.
- after a clause which is the subject of a sentence (see also Unit 42):
What they will do next// is unclear.
How the process works// will be explained in the next lecture.
- before and after a non-defining relative clause (i.e. a clause that gives more information about a noun or noun phrase before it):
The head of the police force// who is to retire next year// has criticised the new law.
I would like to thank the conference organisers// who have worked very hard.

But notice that *defining* relative clauses are less likely to be separated from the noun they refer to by a speech unit boundary:

The number of people who are emigrating// is increasing steadily.
rather than: The number of people// who are emigrating// is increasing steadily.
We objected// to the recommendation that was put forward.
rather than: We objected// to the recommendation// that was put forward.

Exercises

- 1.1 In each sentence, two possible speech unit boundaries are marked with //. Underline the one that is more likely.

EXAMPLE The only college // that teaches medical statistics // is to close next year.

- 1 The ship was launched // in September 1942 // and destroyed a month later.
- 2 Property prices will increase // as long as interest rates // remain low.
- 3 The bird is often heard // but seldom // seen in the wild.
- 4 They took what they could carry // and left the rest // of their belongings behind.
- 5 Why students drop out // of university // is a complex issue.
- 6 Thieves made off // with the painting // despite security guards in the building.
- 7 Most people also speak French // which is taught // from the age of six.
- 8 Who gave the order // to shoot // is to be investigated further.
- 9 Women // who are pregnant // should avoid alcohol.
- 10 He claimed // he was innocent // but the jury disagreed.

- 1.2 Prepare to read aloud this extract from a talk about complementary therapy. Think about where you will put speech unit boundaries and mark these with //. Use the information in A and B to help you. Read the extract aloud and, if possible, record and listen to yourself.



Complementary therapy, // which focuses on the whole person, // is becoming more widely used. It considers a patient's physical symptoms and also takes lifestyle into account.

Most practitioners believe that the body seeks a state of balance. What complementary therapy does is help people achieve this balance. Treatment not only relieves the disease but also promotes general wellbeing.

How complementary therapy works is still not entirely clear. Recent research has compared it with traditional medicine. In one study conducted in Canada a group of patients who had severe back pain were treated either with complementary or traditional treatments. Patients who had complementary treatments showed faster rates of improvement.

STRESS, RHYTHM AND RHYTHMICAL VARIATIONS

§ 1. Some Sound Changes in Speech Flow

Exercise 1. The unstressed word should be joined on smoothly and evenly to the stressed one.

stop — 'stop_it	bit — a 'bit_of
drop — 'drop_it	one — 'one_of
tell — 'tell_us	fit — 'fit_it
this — 'this_is	blot — 'blot_it
take — 'take_it	put — 'put_it

Exercise 2. The unstressed word in column B should be joined to the preceding stressed word suppressing the plosive. The plosives p, b; t, d; k, g are suppressed before similar plosives, sonants (m, n) and fricatives (f, v; θ, ð; s, z; ʃ, ʒ). A slight pause is heard before the next consonant is uttered.

Compare:

'Drop_it 'here
'Drop_them 'here
'Drop_by 'drop

A	B
'stop_it	— 'stop_them
'drop_it	— 'drop_them
'take_it	— 'take_them
'blot_it	— 'blot_them
'put_it	— 'put_them

Exercise 3. Read the following word groups, suppressing the plosives where necessary.

'let them 'in, 'knock them 'over, 'drop it 'here, 'take it a'way, 'fish it 'out, 'eat it 'up, 'sweep it 'out, 'tell us 'all, 'sum it 'up, 'take them 'too, 'take the 'pen, 'turn the 'page, 'bit by 'bit, 'drop by 'drop, 'one by 'one, 'side by 'side, 'up to 'now.

Exercise 4. Read the following sentences, suppressing the plosives.

1. It 'can't_be 'true.
2. We 'had_some 'tea.
3. 'Let_me 'go a'lone.
4. I 'can't_'think_today.
5. He 'stopped_him 'twice.
6. We 'went_to St. 'Paul's.
7. I 'couldn't_trans'late it.
8. I 'want_to 'tell you the 'truth.
9. He 'stopped_to 'write_the 'name of the 'street.
10. He 'picked_the 'best_'cherries for the 'child.
11. She 'wiped_the 'tea-cups and 'put_them a'way in the cupboard.

§ 2. Some Rhythmical Tendencies

The tendency to distribute stressed syllables evenly is characteristic of English speech. In ordinary speech the number of unstressed syllables between each pair of stresses varies considerably. It is important to keep the beat of the stresses going regularly, no matter how many intervening unstressed syllables there are. When two or three stresses come close together the speed of utterance is noticeably slower, when they are separated by several unstressed syllables these syllables flow more rapidly.

The following exercises help to maintain the regular beat of the stresses.

Exercise 1. The stressed syllables in this exercise should be spaced at regular intervals.

1. a 'cloth| a 'piece of 'cloth| a 'piece of 'white 'cloth| a 'large 'piece of 'white 'cloth| a 'large 'piece of 'pure 'white 'cloth.

2. a 'cup| an 'empty 'cup| an 'empty 'cup and 'saucer| an 'empty 'cup and a 'broken 'saucer| 'two 'empty 'cups and a 'broken 'saucer.

3. a 'hat| a 'straw 'hat| a 'dirty 'straw 'hat| a 'very 'dirty 'straw 'hat.

4. a 'cloth| a 'linen 'cloth| a 'linen 'table-cloth| a 'white 'linen 'table-cloth| a 'clean 'white 'linen 'table-cloth.

5. a 'desk| an 'oak 'desk| an 'oak 'desk with 'drawers| a 'polished 'oak 'desk with 'drawers| a 'polished 'oak 'desk with 'large 'drawers.

6. a 'telephone| a 'public 'telephone| 'two 'public 'telephones| 'two 'public 'telephones on 'Platform '4| two 'new 'public 'telephones on 'Platform '4.

7. a 'chair| an 'arm'chair| 'Granny's 'arm'chair| 'Granny's 'favourite 'arm'chair| the 'back of 'Granny's 'favourite 'arm'chair.

8. 'shoes| a 'pair of 'shoes| a 'dirty 'pair of 'shoes| a 'dirty 'pair of 'brown 'shoes| a 'dirty 'pair of 'brown 'leather 'shoes| a 'very 'dirty 'pair of 'brown 'leather 'shoes| 'two 'very 'dirty 'pairs of 'brown 'leather 'shoes.

9. a 'light| an e'lectric 'light| an e'lectric 'light with a 'shade| 'two e'lectric 'lights with 'coloured 'shades.

10. a 'lorry| a 'heavy 'lorry| a 'heavy 'lorry with a 'load| a 'heavy 'lorry with a 'load of 'wood| a 'heavy 'lorry with a 'full 'load of 'wood| a 'heavy 'lorry with a 'full 'load of 'two 'tons of 'wood.

Exercise 2. Read the following sentences, paying attention to the number of syllables in each group in bold type and changing the rate of speech accordingly.

What a **'sensible** 'piece of ad,vicel

What a **'useful** 'piece of ad,vicel

What a **'wise** 'piece of ad,vicel

I **'didn't** be'lieve it was ,true.

I **'didn't** 'think it was ,true.

I **'don't** 'think it was ,true.

I'm 'going to **'town for the** ,day.

I'm 'going to **'town to**,day.

I'm 'going to **'town** ,now.

'What do you **'want me to** ,do?

'What do you **'want to** ,do?

'What do you **'want** ,done?

Can **'anyone** 'tell me the ,time?

Does **'anyone** 'know the ,time?

Does **'anyone** 'know ,Tom?

It was 'good to ,speak to him a₁bout it.
It would be 'better if you ,spoke to him a₁bout it.
It would have been 'better if you had ,spoken to him
a₁bout it.

We 'bought a ,book.

We have 'bought another ,book.

We could have 'bought you another ,book.

We ought to have 'bought ourselves another ,book.

Exercise 3. Read sentence B more quickly than sentence A. In the sentences marked A there are more stressed elements than in those marked B, and some words which are usually stressed lose their stress under the influence of speed.

1. A. This is a 'funny 'old ,hat.
B. This is a 'funny old ,hat.
2. A. 'Buy her a 'pretty 'new ,dress.
B. 'Buy her a 'pretty new ,dress.
3. A. 'What have you 'done with the ,ink?
B. 'What have you done with the ,ink?
4. A. 'Where have you 'hidden the ,key?
B. 'Where have you hidden the ,key?
5. A. 'When are you 'going a,way?
B. 'When are you going a,way?
6. A. 'Go to a'nother ho,tel.
B. 'Go to another ho,tel.
7. A. It's 'nearly as 'far as the ,bridge.
B. It's 'nearly as far as the ,bridge.
8. A. 'Tell the 'girl to 'put the 'book ,down!
B. 'Tell the girl to 'put the book ,down!
9. A. There 'isn't 'really 'quite e'nough for ,two.
B. There 'isn't really 'quite enough for ,two.
10. A. 'That can be 'seen at a ,glance.
B. 'That can be seen at a ,glance.

Exercise 4. Sentences for rapid reading. Note the loss of stresses.

1. He's 'two hours 'late a,gain.
2. I 'shan't stay a 'minute ,longer.
3. Can I 'see him if I 'come back ,later?
4. We've 'both got the 'same ,answer.
5. 'Why did he run a'way?
6. I can't find my ,pipe.
7. 'What makes you ,think so?
8. It isn't 'quite what I ,think.

9. But she 'hasn't sent it off ,soon enough.
10. Don't 'ever do that a,gain.
11. He 'can't 'make up his ,mind.
12. For 'goodness 'sake 'make up your own ,mind.
13. Your 'very good ,health!
14. Is 'Mike 'still doing ,well?
15. We'd 'better make ,sure.
16. Are you 'still in that 'dingy little ,office?
17. We're 'quite sold ,out.
18. 'Time to get ,up.
19. It's 'right next 'door to the ,station.
20. What a de'lightful sur,prise!
21. How 'perfectly ,charming of her.
22. It 'turned out 'fine after ,all.
23. It de'pends 'which way you ,go.
24. 'That wouldn't 'matter in the ,least.
25. 'That's what ,everybody ,says.
26. 'Ten or e'leven hours a ,week.
27. 'How long did you stay in ,London?
28. 'Why not come 'down for a week-,end?
29. What 'ever 'made you do ,that?
30. 'When will you get ,back?
31. Does it 'really make 'very much ,difference?
32. 'Let's go ,on.
33. Then 'make it ,up with her.
34. 'How much d'you ,want for it?
35. Then 'don't let him ,bully you so.
36. I'magine how ,silly I'd ,look.
37. Then for 'heaven's 'sake 'go and lie ,down.
38. 'Try 'turning it the 'other way ,round.
39. 'Poor old ,chap.
40. 'Better 'luck next ,time.
41. It's 'not as 'complicated as you'd ,think.
42. 'Which one do you pre,fer?
43. 'How long do you in'tend to ,stay there?
44. 'How did you get ,on?
45. How ,old is he?
46. The 'tower looks ,beautiful.
47. Is 'everything ,ready for Miss 'Warren?
48. Well, 'when did you 'have it ,last?
49. Yes, but 'did she ,bring it ,back in ,fact?
50. Now 'what's the 'price of this ,other one?
51. Do you 'mind if I ,smoke?
52. Could 'anything have been 'simpler than ,that?

53. Wouldn't you 'really think he'd have more ,sense?
54. Do you 'think it'll be all ,right?
55. But do you 'really under,stand it?
56. Shall I come to'day or to,morrow?
57. What a 'dear little ,room!
58. 'Soon after 'half past ,six.
59. She's a 'silly young ,thing.
60. They've got a 'lovely little 'house in the ,country.
61. She is an efficient young ,woman.

§ 4. Rhythm and Rhythmical Groups

To acquire correct reading habits it is advisable to attach the unstressed syllables to the preceding stressed word rather than to the following one.

Exercise 1.

'John's a'way on \business.

'Thank you for the \letter.

'What a de'lightful sur\prise.

'Somebody 'called when you were \out.

'Will it be a 'nuisance if I 'leave it ,here.

They 'went for a 'walk in the \park.

I'm 'going to the 'theatre to-\night.

I 'sent them a 'photo of the \children.

You can 'get there by 'bus from \Liverpool street.

I should 'think it would be 'better to 'wait till to-\morrow.

Per'haps we might 'go to the 'theatre to\gether for once.

I 'don't 'think they will have 'come 'back from their ,
'trip to 'Paris by \then.

I would have 'tried to 'see his 'point of \view.

Exercise 2.

As we felt hot and dusty after our trip we bathed and rested a while. By that time it was five thirty, and we decided to stroll down to the dining-room and see what was on the menu for dinner. We decided not to eat until six o'clock. So since there was half an hour to kill we went into the lounge to watch the television for a while.

Exercise 3.

A bad tempered dog one day found his way into a manger, and found it so nice and comfortable that he made up his mind to stop there. When ever the cattle came near to eat their hay he growled and barked at them to frighten them off. "What a very selfish dog," exclaimed one of the oxen. "He can't eat the hay himself and he won't let us eat who can."

Exercise 4. Break the following sentences into rhythmical groups according to the model given below and read them fluently beating the time.

John's away on business.

Model: John's a
way on
business.

1. Let me help you get your coat off.
2. What are you going to do about it?
3. It's not quite what we want.
4. I've got behind with my work.
5. What's the name of this place?
6. She can't get that tune out of her head.
7. What would you like to do this week-end?
8. There's no need to get into a rage about it.
9. You ought to have told him about that before.
10. Will you go and get her in a taxi?

11. Won't you have another sandwich?
12. Have you got a copy of that book?
13. The big event of the century was the splitting of the atom.

Poems

Transcribe the poems and put down pauses and stresses.

The Chaos of English Pronunciation

by *Gerard Nolst Trenité*

Dearest creature in creation,
Study English pronunciation.
I will teach you in my verse
Sounds like corpse, corps, horse, and worse.
I will keep you, Suzy, busy,
Make your head with heat grow dizzy.
Tear in eye, your dress will tear.
So shall I! Oh hear my prayer.
Just compare heart, beard, and heard,
Dies and diet, lord and word,
Sword and sward, retain and Britain.
(Mind the latter, how it's written.)
Now I surely will not plague you
With such words as plaque and ague.
But be careful how you speak:
Say break and steak, but bleak and streak;
Cloven, oven, how and low,
Script, receipt, show, poem, and toe.
Hear me say, devoid of trickery,
Daughter, laughter, and Terpsichore,
Typhoid, measles, topsails, aisles,
Exiles, similes, and reviles;
Scholar, vicar, and cigar,
Solar, mica, war and far;
One, anemone, Balmoral,
Kitchen, lichen, laundry, laurel;
Gertrude, German, wind and mind,
Scene, Melpomene, mankind.

Transcribe the poems and put down pauses and stresses.

Learn the poems by heart

In Time Of Silver Rain

Langston Hughes

In time of silver rain
The earth puts forth new life again,
Green grasses grow
And flowers lift their heads,
And over all the plain
The wonder spreads

Of Life,
Of Life,
Of life!

In time of silver rain
The butterflies lift silken wings
To catch a rainbow cry,
And trees put forth new leaves to sing
In joy beneath the sky
As down the roadway
Passing boys and girls
Go singing, too,

In time of silver rain When spring
And life
Are new.

To A False Friend
by Thomas Hood

Our hands have met, but not our hearts;
Our hands will never meet again.
Friends, if we have ever been,
Friends we cannot now remain:
I only know I loved you once,
I only know I loved in vain;
Our hands have met, but not our hearts;
Our hands will never meet again!
Then farewell to heart and hand!
I would our hands had never met:
Even the outward form of love
Must be resign'd with some regret.
Friends, we still might seem to be,
If I my wrong could e'er forget;
Our hands have join'd but not our hearts:
I would our hands had never met!

The Arrow and the Song
by Henry Wadsworth Longfellow

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

The poem with stresses, pauses and intonation

I 'shot an 'arrow into the ,air §
 It 'fell to ,earth, | I 'knew not 'where, |
 For "so ~swiftly it ^flew, | the 'sight
 'Could ·not 'follow it §- in its ,flight. ||
 I 'breathed a 'song into the ,air |
 It 'fell to ,earth, § I ^knew not ,where |
 For 'who has 'sight § 'so 'keen and 'strong |
 That it can ^follow § the ~flight of a ,song. |
 ,Long, § 'long 'afterward § in an 'oak
 I ,found the ,arrow § ~still un^broke |
 And the ,song § from be'ginning to ,end |
 I >found a'gain §- in the 'heart §- of a ,friend.* ||

The Owl and the Pussy-Cat

by *Edward Lee*

I

The Owl and the Pussy-cat went to sea
 In a beautiful pea-green boat,
 They took some honey, and plenty of money,
 Wrapped up in a five-pound note.
 The Owl looked up to the stars above,
 And sang to a small guitar,
 "O lovely Pussy! O Pussy, my love,
 What a beautiful Pussy you are,
 You are,
 You are!
 What a beautiful Pussy you are!"

II

Pussy said to the Owl, "You elegant fowl!
 How charmingly sweet you sing!
 O let us be married! too long we have tarried:
 But what shall we do for a ring?"
 They sailed away, for a year and a day,
 To the land where the Bong-Tree grows
 And there in a wood a Piggy-wig stood
 With a ring at the end of his nose,
 His nose,
 His nose,
 With a ring at the end of his nose.

III

"Dear Pig, are you willing to sell for one shilling
 Your ring?" Said the Piggy, "I will."
 So they took it away, and were married next day

By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

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