

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ**

Англійська інтонація

**Навчальний посібник для студентів
II курсу факультету перекладознавства**

**Київ
Видавничий центр КНЛУ
2019**

УДК 811.111(075.8)

Ф 12

Друкується за рішенням вченої ради
Київського національного лінгвістичного університету
(протокол № 19 від 20 червня 2019 року)

Рецензенти **Черхава О. О.**, доктор філологічних наук, доцент, доцент кафедри англійської мови факультету перекладачів Київського національного лінгвістичного університету;

Сизенко А. С., кандидат філологічних наук, доцент кафедри іноземних мов економічного факультету Київського національного університету імені Тараса Шевченка;

Мартиненко О. Є., кандидат педагогічних наук, доцент кафедри іноземної філології та перекладу факультету економіки і права Національного транспортного університету.

Автори – **Кравченко О. Г.; Фабрична Я. Г.**

Загальна редакція – **Фабрична Я. Г.**

Ф 12 English Intonation: Practical Course for the Second Year Students Specialising in Translation Studies. Англійська інтонація: Навч. посібник для студентів II курсу факультету перекладознавства./ Заг. редакція – Фабрична Я. Г. – К.: Вид. центр КНЛУ, 2019. – 116 с.

© Фабрична Я., Кравченко О., 2019

© Вид. центр КНЛУ, 2019

ПЕРЕДМОВА

Навчальний посібник з англійської інтонації «English Intonation: Practical Course for the Second Year Students Specialising in Translation Studies» розрахований на студентів II курсу факультету перекладознавства.

Посібник розроблений у відповідності до змісту та завдань навчальної дисципліни «Перша іноземна мова (англійська)» для студентів першого (бакалаврського) рівня вищої освіти, спеціальності 035 Філологія, спеціалізації 035.04 Германські мови і літератури (переклад включно). Структура та зміст посібника спрямовані на забезпечення подальшого розвитку та вдосконалення фонетичної компетентності майбутнього філолога, фахівця з теорії та практики перекладу.

Структурно посібник складається з двох частин і п'яти додатків.

До складу першої частини «Part 1» входять шість розділів «Units», зміст і навчальні цілі яких передбачають: актуалізацію та систематизацію знань інтонації англійської мови, її компонентів і функцій; вдосконалення артикуляційних навичок, формування та подальше вдосконалення інтонаційних навичок, розвиток умінь інтонаційного аналізу.

На початку кожного розділу опція «Articulation Basis» пропонує завдання для систематизації знань фонетичної організації слів і вправи на опрацювання коректної вимови англійських фонем, що не мають аналогів в українській мові або схожі на звуки української мови, але відрізняються від них за акустичними особливостями та артикуляцією.

Актуалізація знань інтонації англійської мови відбувається за рахунок розгляду таких теоретичних питань: інтонація, її компоненти та функції (Units 1.1, 2.1, 3.1, 4.1, 5.1, 6.1); ядерні тони та їх семантичні функції (Units 1.1, 2.1); правила синтагматичного членування (Unit 3); типи шкал, їх класифікація та семантичні функції (Units 4.1, 5.1, 6.1). Питання та тестові завдання наприкінці кожної теоретичної частини розділу забезпечують перевірку рівня засвоєння фонетичних знань, а різноманітні вправи на впізнавання, диференціацію, ідентифікацію, рецепцію та (ре)продукцію інтонаційних моделей сприяють формуванню та вдосконаленню навичок коректного інтонаційного оформлення висловлювань, розвитку умінь інтонаційного аналізу речення, оперуючи основними поняттями, термінологією та методологією фонетики англійської мови.

Друга частина посібника «Part 2» складається з шести розділів «Units», в яких розглядаються особливості інтонаційного оформлення функціональних стилів англійської мови: поняття фонетичного стилю, таксономія та загальні характеристики (Unit 1.2); просодичні характеристики властиві для інформаційного (Unit 2.2), академічного

(Unit 3.2), ораторського (Unit 4.2), декламаційного (Unit 5.2) та розмовного (Unit 6.2) стилів. Вправи та практичні завдання кожного розділу другої частини посібника мають на меті вдосконалення інтонаційних навичок, розвиток умінь розпізнавати та аналізувати інтонаційні явища на рівні тексту, визначати його належність до певного функціонального стилю, аналізувати інтонаційні засоби, використані для досягнення комунікативної мети висловлювання.

Інтонаційні моделі та фонетичні стилі, що розглядаються у посібнику, проілюстровані зразками автентичного мовлення, представленими записами скоромовок, віршів, римувань, пісень, діалогів, новин, доповідей, лекцій, промов, а також фрагментами фільмів і телепередач, які відображають історичні та сучасні культурні особливості та реалії Великої Британії.

Ключі до тестових завдань «Keys» дозволяють студентам здійснювати самоконтроль набутих знань і навичок.

Додатки посібника містять завдання для студентів просунутого рівня та самостійної роботи студентів (Appendix 1), систему фонетичних і тонічних символів (Appendix 2), ядерних тонів (Appendix 3) та шкал (Appendix 4). У додатку 5 (Appendix 5) подано тексти аудіозаписів.

ACKNOWLEDGEMENTS

We, authors of the manual, would like to express our warm and grateful thanks to **Terry Appling**, a US guest teacher and volunteer with CCX. We offer our sincerest appreciation for the service he has rendered by way of reviewing, editing and proofreading our effort.

Mr Appling has provided invaluable help as regards language accuracy and style. Also, he has given useful advice apropos a number of phonetic phenomena and other language and subject-related matters. His contribution was instrumental in terms of enhancing the quality of the manual and its value as a teaching resource.

We wish Mr Appling success in his further teaching career and editing work, which will help published efforts by non-native English speakers shine linguistically.

Most sincerely,

Yana Fabrychna, Doctor of Philosophy, Associate Professor

Oleksandr Kravhenko, Assistant Lecturer

PART 1

“Our intonations contain our philosophy of life, what each of us is constantly telling himself about things.”

*Marcel Proust,
(French novelist, critic, and essayist)*

UNIT 1.1

**Articulation Basis. Consonants: /θ/ /ð/. Syllable Formation & Division.
Intonation. Components of Intonation: Speech Melody.
Nuclear Tones: Low Fall, High Fall, Low Rise, High Rise.**

I. Articulation Basis

1. Comment upon the statements below telling to what extent you agree or disagree with them.

- 1) Tongue twisters were invented by enterprising scholars and parents whose kids could not make distinctions between one word and the next because of one single letter that either changed position in the word or was changed into another.
- 2) The point of tongue twisters is to exercise the mind and the tongue to make them coordinated and stretched like muscles during physical activities, however this way you put some mental effort instead of physical.
- 3) Some people would consider practising them a bit childish and as a stupid way of learning.
- 4) Tongue twisters are very fun to say, when you speak, your tongue gets so twisted that you usually stop for a moment, your mind skips and you laugh, but it is very important to try again and again as practice makes perfect.
- 5) The aim of learning and reciting tongue twisters is to practice English pronunciation to perfection.

2. Choose the correct answer

- 1) The English sounds /θ/ /ð/ are classified as
a) *consonant* b) *vowel* c) *loud*
- 2) According to the type of obstruction they are
a) *occlusive* b) *constrictive* c) *obstructive*
- 3) According to the active organ of speech they are
a) *labial* b) *lingual* c) *glottal*
- 4) They are articulated
a) *by the blade of the tongue against the upper teeth* b) *by the tip of the tongue between the upper and lower teeth* c) *by the tip of the tongue against the alveolar ridge*

5) According to the point of articulation they are

- a) *alveolar* b) *backlingual* c) *dental*

6) According to the work of the vocal cords /θ/ is

- a) *voiced* b) *voiceless* c) *deaf*

7) According to the work of the vocal cords /ð/ is

- a) *voiced* b) *voiceless* c) *unclear*

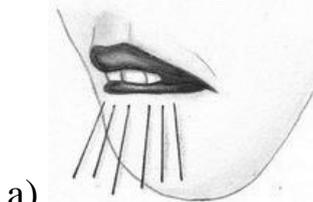
8) According to the position of the soft palate /θ/ and /ð/ are

- a) *nasal* b) *oral* c) *blocked*

9) /θ/ /ð/ may be defined as

- a) *constrictive noise* b) *constrictive noise* c) *constrictive noise*
fricative labio-dental fricative forelingual fricative forelingual
consonants pronounced apical alveolar apical (inter)dental
with a flat narrowing consonants pronounced consonants pronounced
with a round narrowing with a flat narrowing

10) Which figure shows the tongue position of /θ/ and /ð/



3. Complete the text about the manner of production of /θ/ and /ð/

The 1) _____ /θ/ and /ð/ are articulated with the 2) _____ of the tongue slightly projected out between the upper and lower 3) _____. The tip of the 4) _____ is placed against the edge of the upper teeth to form a 5) _____ narrowing, the main part of the tongue being fairly 6) _____ and 7) _____, while the air passes through the narrowing with 8) _____.

In the production of /θ/ the 9) _____ are kept apart and do not vibrate, whereas in the articulation of /ð/ they are drawn near together and 10) _____.

4. Read the text. The production of what sounds does it describe?

These sounds may be defined as *constrictive noise fricative forelingual apical alveolar consonants* pronounced with a *round narrowing*. They are

articulated with the tip and blade of the tongue held close to the alveolar ridge. The sides of the blade of the tongue are raised, forming a short and narrow groove-like channel. Thus a round narrowing is formed through which the air passes with friction. In the production of the voiceless sound the vocal cords are kept apart and do not vibrate, whereas in the articulation of the voiced one they are drawn near together and vibrate.

5. Practice pronunciation of the sounds under consideration.

	/θ/		/ð/		/θ/ - /ð/
/θæŋk/	/əʊθ/	/ði:z/	/kləʊð/	/θæŋk/ - /ðæt/	
/θi:f/	/maʊθ/	/ðeɪ/	/əl'ðəʊ/	/ðəʊ/ - /θrəʊ/	
/θɪk/	/bɑ:θ/	/ðəʊz/	/'feðə/	/θʌm/ - /ðʌs/	

/θ/- /t/	/θ/- /f/
/θæŋk/ - /tæŋk/	/fri:/ - /θri:/
/əʊt/ - /əʊθ/	/θɔ:t/ - /fɔ:t/
/tɔ:n/ - /θɔ:n/	/deθ/ - /def/

/ð/ - /d/	/ð/ - /v/
/ðæt/ - /dæd/	/ðam/ - /vam/
/ðeə/ - /deə/	/si:v/ - /si:ð/
/deɪ/ - /ðeɪ/	/ðen/ - /vent/

/s/		/z/		/s/ - /z/
/si:/	/kɪs/	/ɪz/	/zi:rəʊ/	/si:l/ - /zi:l/
/mɪs/	/səʊ/	/mɪz/	/ziərəks/	/kɪs/ - /ki:z/
/seɪ/	/sɒk/	/fri:z/	/zebrə/	/kləʊs/ - /kləʊz/

/ð/ - /z/	/θ/ - /s/
/bri:ð/ - /bri:z/	/maʊθ/ - /maʊs/
/wɪð/ - /wɪz/	/θɪŋk/ - /sɪŋk/
/'kləʊðɪŋ/ - /'kləʊzɪŋ/	/θɔ:t/ - /sɔ:t/

6. Read slowly the tongue twisters below focusing on articulating distinctly the sounds /θ/, /ð/, /s/, /z/. Mind the assimilation cases underlined.

If a three-month truce
 Is a truce in truth
 Is the truth of a truce in truth
 A three-month truth?

Then this mother soothed and bathed the other,
Although the other didn't want to be together.

7. Practice the tongue twisters to improve your pronunciation of /θ/ and /ð/.

II. Syllable Formation & Division.

In English a syllable is formed by a *vowel* alone or in combination with consonants, and word final *sonorants* /l/, /m/, /n/ *preceded by a consonant*.

8. Transcribe the words, show the point of syllable division in each of them as in the example. Eg.: /teɪ|bl/

sudden, sand, doesn't, don't, isn't, button, listen, listening, melt, middle, here, fire, pure, our, can, candle, can't, couldn't, floor, mustn't, drizzling.

9. Transcribe the words, show the point of syllable division in each of them as in the example in Task 8.

didn't, fire, media, vehicle, mightn't, tabloid, squabbles, another, pity, obstacle, supposition, news-teller, baffle, memorable, pressure, delivering, exclusive.

III. Intonation. Components of Intonation: Speech Melody.

10. People have just walked by you, speaking a foreign language. You didn't understand a word, but somehow you know what language they are speaking. How can it be?

11.  Video 1.1 Watch the video "What Languages Sound Like To Foreigners" in which the girl is actually not speaking any of the languages, she is just using sounds with proper intonation (right speed, tone, and stresses).

In linguistics, *intonation* may be defined as a unity of *speech melody*, *sentence-stress (accent)*, *voice quality (timber)* and *speech tempo* which enables the speaker to adequately communicate in speech his thoughts, will, emotions, and attitude towards reality and the contents of utterance. For the purpose of the intonational analysis of the sentence such components of intonation as *speech melody* and *sentence-stress* are the most important.

Speech melody, or the pitch component of intonation, is the variations in the pitch level (high, medium and low) and the pitch range (the interval

between two (low and high) pitch levels). As English is a language in which meaning changes according to the *tone* and intonation of the speech, pitch and its range are an important part of spoken English. Pitch matters both at the level of individual words and at the level of longer statements and depends on the frequency of vibration of the vocal cords. The pitch component of intonation can be represented graphically on the staves, two horizontal parallel lines indicating the approximate upper and lower limits of the pitch range of the voice in speech (See Figure 1.1).

Pitch Range and Levels

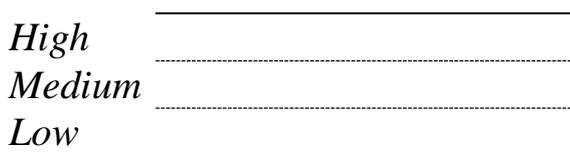


Figure 1.1

12. Are the statements true or false? Why?

1. We cannot tell foreign languages from each other if we do not understand the words.
2. Learning a foreign language, you should not just learn what to say, you should also learn how to say.
3. Intonation is crucial for communication.
4. The meaning of the utterance changes with the variations in the pitch level and the pitch range.
5. The staves limit the pitch range of the voice in speech.

VI. Nuclear Tones: Low Fall, High Fall, Low Rise, High Rise.

Tone is a feature of intonation realized mainly by differences in the pitch of the voice. There are two main forms of pitch change: a fall and a rise. Accordingly, we speak of *falling* and *rising* tones. The falling tones carry with them a sense of completion and finality and are categoric in character. The rising tones carry a sense of incompleteness and are non-categoric in character. Moreover, pitch can change either in one direction only (*simple tones*) or in more than one direction (*complex tones*).

Simple falling tones can be classified according to the pitch level from which the voice begins falling. Thus, we can speak of *high* and *low falling* tones. They are used in statements, special questions, and convey finality, completeness, definiteness, and resoluteness.

The Low Fall starts in the middle of the pitch range or a little lower and gradually descends to a very low pitch level. It is categoric in character and

expresses finality. It sounds categorical, confident, reserved, and complete. It also can indicate a number of attitudes ranging from neutral to grim, cool, detached, or phlegmatic attitudes. On the word the Low Fall is indicated by a slanting stress-mark placed below the text line before the syllable it refers to.

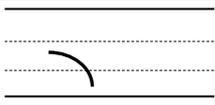
Eg.: \surd Media; be \surd lieve.

The High Fall starts at a high pitch and then falls to a very low pitch. It is as categoric as the Low fall and also expresses finality but adds personal concern, interest, and warmth. It indicates liveliness, polite and friendly interest, personal involvement, and sometimes mild surprise. On the word the High Fall is indicated by a slanting stress-mark placed above the text line before the syllable it refers to.

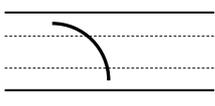
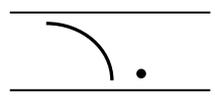
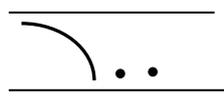
Eg.: \surd Media; be \surd lieve.

On the staves (in the tonogram) the falling tones are indicated by a *downward curve* for a stressed syllable and *dots* for unstressed ones.

Low Fall

Monosyllabic words	Two-syllable words	Three-syllable words
\surd Yes 	\surd Never 	\surd Wonderful 

High Fall

Monosyllabic words	Two-syllable words	Three-syllable words
\surd Press 	\surd Deadline 	\surd Newspaper 

13. Practice responses with the low falling tone. Lay stress-none marks on the words, draw the tonograms, and comment on the attitude conveyed.

Cue 1: *What's the matter?*

Responses: 1. *Nothing.* 2. *Bored.* 3. *Tired.* 4. *Working.* 5. *Raining.* 6. *Problems.* 7. *Headache.* 8. *Worried.* 9. *Busy.* 10. *Hesitating.*

Cue 2: *It's your fault!*

Responses: 1. *Yes.* 2. *Sorry.* 3. *Mm.* 4. *I know.* 5. *No.* 6. *It is.* 7. *Forget.* 8. *Come on.* 9. *Mine.* 10. *Nonsense.*

14. Practice responses with the high falling tone. Lay stress-none marks on the words, draw the tonograms, and comment on the attitude conveyed.

Cue 1: *How do you like it?*

Responses: 1. *Boring!* 2. *Great!* 3. *Terrific!* 4. *Wonderful!* 5. *Interesting!* 6. *Real!* 7. *Stubborn!* 8. *Sudden!* 9. *Easy!* 10. *Marvelous!*

Cue 2: *What is the news?*

Responses: 1. *Holidays!* 2. *Over!* 3. *Nothing!* 4. *Victory!* 5. *Scoop!* 6. *Libel!* 7. *Pressure!* 8. *Magic!* 9. *Threat!* 10. *Nonsense!*

Cue 3: *I'm going!*

Responses: 1. *Where?* 2. *Why?* 3. *When?* 4. *Soon?* 5. *What for?*

Simple rising tones are also classified according to their start and end. They are used in general and alternative questions, non-final sense-groups of enumerations to convey a feeling of non-finality, incompleteness, hesitation, or implication.

The Low Rise starts at a very low pitch and gradually ascends to the middle of the voice range. It expresses non-finality, is non-categoric and implicatory in character. It sounds hesitant, unconfident, and incomplete. Low-rise sentences sound inquiring, ready to talk on, or as a polite approval. It often implies a guarded, perfunctory attitude. On the word the Low Rise is indicated by a slanting stress-mark placed below the text line before the syllable it refers to. Eg.; *Scoop*; *exc^lusive*.

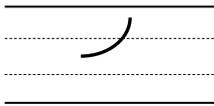
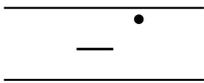
The High Rise starts in the middle of the voice range and then rises to a very high pitch. It is an interrogating and echoing tone. It is used in all sorts of echoes and in questions calling for repetition. On the word the High Rise is indicated by a slanting stress-mark placed above the text line before the syllable it refers to. Eg.: *'column*; *pub^licity*.

On the staves (in the tonogram) the rising tones are indicated by an **upward curve** for monosyllabic words, a **dash** for a stressed syllable and **dots** for unstressed ones in two- and three-syllable words.

Low Rise

Monosyllabic words	Two-syllable words	Three-syllable words

High Rise

Monosyllabic words	Two-syllable words	Three-syllable words
'Spin 	'Issue 	'Muck-raking 

15. Practice responses with the low rising tone. Lay stress-none marks on the words, draw the tonograms, and comment on the attitude conveyed.

Cue 1: *I've done it!*

Responses: 1. *Good.* 2. *Fine.* 3. *Yes?* 4. *Wonderful.* 5. *Really?* 6. *Have you?* 7. *Splendid* 8. *Sudden.* 9. *What?* 10. *Surprise.*

Cue 2: *I'm going.*

Responses: 1. *What?* 2. *Now?* 3. *By car?* 4. *Going?* 5. *Are you?* 6. *Sorry?* 7. *Must you?* 8. *What for?* 9. *Suddenly?* 10. *Really?*

16. Practice responses with the high rising tone. Lay stress-none marks on the words, draw the tonograms, and comment on the attitude conveyed.

Cue 1: *I won't believe them!*

Responses: 1. *Will you?* 2. *Won't you?* 3. *No?* 4. *Why?* 5. *Really?* 6. *Them?* 7. *You?* 8. *Never?* 9. *Shall I?* 10. *Me too!* 11. *Honestly?* 12. *Muck-raking?*

Cue 2: *Isn't this programme interesting?*

Responses: 1. *Interesting?* 2. *Is it?* 3. *Really?* 4. *Sure?* 5. *Joking?* 6. *Serious?* 7. *Think so?* 8. *Programme?*

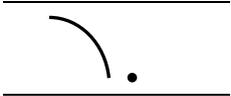
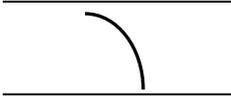
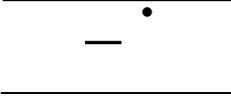
17. Practice the words with different intonation patterns. Draw the tonograms and comment on the attitude conveyed.

- | | | | | |
|----|------------|------------|------------|------------|
| 1. | ↘Channel | ↙Channel | ↗Channel | ↘Channel |
| 2. | ↘News | ↙News | ↘News | ↗News |
| 3. | ↘Cheer up! | ↙Cheer up! | ↘Cheer up! | ↗Cheer up! |
| 4. | ↘Principal | ↙Principal | ↘Principal | ↗Principal |
| 5. | ↘Headline | ↙Headline | ↘Headline | ↗Headline |
| 6. | ↘Column | ↙Column | ↗Column | ↘Column |

7. /Readership \Readership /Readership \Readership
8. /Daily \Daily /Daily \Daily
9. /Obstacle \Obstacle /Obstacle \Obstacle
10. /People \People /People \People

18. Define the Nuclear Tones. Give your own example of one word for each tone with a corresponding stress mark. What attitude does it express?

Eg.:  – *Low Fall* – \Yes – definiteness, finality.

- | | | | |
|--|---|--|---|
| 1.  | 2.  | 3.  | 4.  |
| 5.  | 6.  | 7.  | 8.  |
| 9.  | 10.  | 11.  | 12.  |

19. Answer the questions

1. What is intonation?
2. What intonation components are the most important for the purpose of the intonational analysis of a sentence?
3. What is a speech melody?
4. What are pitch levels?
5. What is a pitch range of the voice? How is it represented graphically?
6. What do the staves indicate?
7. What feature of intonation is realized by differences in the pitch of the voice?
8. What are the main forms of pitch change? What is their character?
9. How can simple falling tones be classified? What grammar structures are they used in? What attitude do they convey?
10. How is the Low Fall indicated on a word?
11. What stress-tone mark is laid on the word pronounced with the high falling tone?
12. What symbols indicate the falling tones on the staves?
13. Give the classification of simple rising tones. What do they imply?
14. What symbols are used to mark rising intonation?
15. What do an upward curve, a dash and a dot indicate?

20.  **Video 2.1** Watch the video "Intonation in English" and complete the notes below.

Intonation in English

Intonation is a very powerful tool and controlling it is important for
 1) _____ in spoken English. There are seven possible
 2) _____ in English: rising, falling, rising-falling, falling-rising, flat, high, and low. The most important are:
 3) _____, _____, and 4) _____ of rising and falling tones.

Rules of using falling and rising tones

A falling tone is used to show	A rising tone is used to show
5) _____ 7) _____ 9) _____ (in questions) 11) _____ 15) _____ (sounds confident and direct) 16) _____	6) _____ 8) _____ 10) _____ (in questions) 12) _____ 13) _____ 14) _____ (sounds indirect and hesitant) 17) _____

UNIT 2.1

Articulation Basis. Consonants: /ʃ/ /tʃ/. Intonation. Functions of Intonation. Nuclear Tones: Fall-Rise, Rise-Fall.

I. Articulation Basis. Consonants: /ʃ/ /tʃ/.

1. Complete the description of the manner of production of sounds /ʃ/ and /tʃ/ with the words from the box. Explain the difference in their pronunciation.

narrowing, alveolar, vocal, tip, ridge, block, tongue, cords, blade, mouth, palate, friction, lips.

/ʃ/	/tʃ/
<p>may be defined as a constrictive, noise, fricative with tongue-front co-articulation fore-lingual apical palate-alveolar consonant pronounced with a flat narrowing. It is articulated with the 1)_____ and 2)_____ of the tongue and the front of the tongue simultaneously raised. A flat 3)_____ is formed by the tip and blade of the 4)_____ held close to the back of the 5)_____ ridge for primary articulation and by the front of the tongue raised in the direction of the hard 6)_____ for tongue-front co-articulation which slightly palatalizes the consonants. The air passes through the narrowing with 7)_____; the 8)_____ are rounded and slightly protruded. The 9)_____ cords are kept apart and do not vibrate.</p>	<p>may be defined as an occlusive noise, voiceless affricative with tongue-front co-articulation fore- and medio-lingual apical palate-alveolar consonant. It is articulated with the 10)_____ and 11)_____ of the tongue raised to touch the back of 12)_____ ridge. Then contact is made so as to 13)_____ the air-passage through the 14)_____ cavity for a short time. Then the front of the 15)_____ is raised in the direction of the hard 16)_____, and the tip of the tongue is slowly removed from alveolar 17)_____, forming a flat 18)_____ through which the air passes with 19)_____. The vocal 20)_____ are kept apart and do not vibrate.</p>

2. Practice pronunciation of the sounds under consideration.

/ʃi:/	/dɪʃ/	/tʃi:z/	/kəʊtʃ/	/ʃ - /tʃ/
/ʃɑ:k/	/bʊʃ/	/tʃɒk/	/tɔ:tʃ/	/ʃɑ:k/ - /tʃɑ:m/
/ʃu:t/	/əʊʃn/	/tʃu:z/	/'ti:tʃə/	/ʃu:z/ - /tʃu:z/
				/ʃeɪm/ - /tʃeɪm/

/ʃ/- /s/	/tʃ/- /t/
/ʃæŋk/ - /sæŋk/	/tʃi:z/ - /ti:z/
/ʃaɪn/ - /saɪn/	/tu:/ - /tu:/
/səʊ/ - /ʃəʊ/	/tʃest/ - /test/
/fɪst/ - /fɪʃt/	/kəʊtʃ/ - /kəʊt/
/seɪv/ - /ʃeɪv/	/tʃeə/ - /teə/
/ʃel/ - /sel/	/belʃ/ - /belt/

3. Read slowly the tongue twisters below focusing on articulating distinctly the sounds /ʃ/, /s/, /tʃ/, /t/. Mind the assimilation cases underlined.

She sells seashells on the seashore.
The shells she sells are surely seashells.
So if she sells shells on the seashore,
I'm sure she sells seashore shells.

If a dog chews shoes,
What shoes would he choose to chew?
Too few for sure,
You're a choosy shoe-chewer.

4. Practice the tongue twisters to improve your pronunciation.

II. Intonation. Functions of Intonation.

5. Discuss the following.

1. Is intonation important in your native language? Why? Why not?
2. Can you give an example of a conversational situation when the wrong use of intonation patterns led to a breakdown in communication between a native speaker and a non-native speaker?

English makes more elaborate use of intonation to signal meaning than do most other languages. In the English language several functions of intonation are recognized.

• **The attitudinal function** – for expressing attitudes and emotions – to show excitement, shock, surprise, pleasure, anger, interest, boredom, sarcasm etc. *Example:* the High Fall on *'Great* suggests more excitement than the Low Fall on *\Great*.

• **The grammatical function** – to identify a grammatical structure, to show the beginning and end of the grammatical units such as clause and statements, to distinguish clause types, statements, and questions. *Example:* It is assumed that in English falling intonation is associated with statements while rising intonation with general questions.

• **The focusing function** – to show new and already known information, to emphasize some parts of the message and leave other parts out of focus. *Example:* a falling tone indicates new information and a rising pitch movement conveys old information.

• **The discourse or cohesive function** – to show how clauses and sentences go together in spoken discourse, to contrast or to cohere. It functions like the division of written texts into sentences and paragraphs. It enables us to signal whether or not we have come to the end with the point we are making; whether we want to keep talking or are ready to give another speaker a turn. *Example:* subordinate clauses often have lower pitch, faster tempo and narrower pitch range than their main clause.

• **The psychological function** – to organize speech into units that are easy to perceive, memorize and perform. *Example:* The utterance "The Mail has articles on health fashion film stars diets." is more difficult to understand and remember than the same utterance divided into tone units as in "The Mail has articles on *health* | *fashion* | *film stars* | *diets*."

• **The indexical function** – to act as a marker of personal or social identity. *Example:* Group members can be indicated by the use of intonation patterns adopted by that group. They make mothers sound like mothers, lovers like lovers, newsreaders like newsreaders, etc.

6. Answer the questions.

1. Why should intonation NOT be neglected by learners of English as a foreign language?
2. What are the functions of English intonation?
3. What is the most obvious function of intonation? What pitch movement indicates surprise?
4. How do we use intonation to bring some parts of the message into focus and leave other parts out of it? What is this function called?
5. In which cases is intonation similar to punctuation? What does it distinguish?
6. What function does intonation perform to make teachers sound like teachers?

7. How do we use intonation patterns to divide the text into sentences and paragraphs?
8. What is the purpose of organizing speech into tone units?
9. How can the word \surd Never pronounced with the Low Fall differ from \acute Never pronounced with the High Rise?

VI. Nuclear Tones: Fall-Rise, Rise-Fall.

For practical purposes of learning English intonation it is sufficient to distinguish two complex nuclear tones: the Fall-Rise and the Rise-Fall.

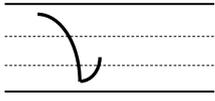
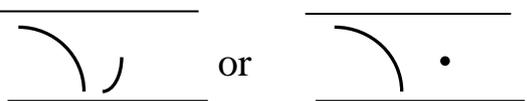
The Fall-Rise starts with a fall from high pitch level to the low pitch level and then rises to a little below the mid pitch level. It is contrastive, implicatory and expresses politeness, apology, concern, regret, doubt, contrast and uncertainty.

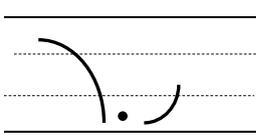
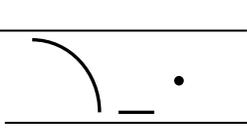
On a word the Fall-Rise is indicated by a caron (\surd) placed above the text line before the syllable it refers to or on a two-syllabic unit it is marked by a slanting stress-mark placed above the text line before the first syllable and a slanting stress-mark placed below the text line before the second syllable.

Eg.: \surd Media; \surd be lieve; \surd Come, on.

On the staves (in the tonogram) the Fall-Rise is indicated as follows:

Fall-Rise

Monosyllabic words	Two-syllable words/units
\surd Yes 	\surd Never \surd Cheer, up 

Three-syllable words	
\surd Wonderful 	\surd Newspaper 

7. Practice responses with the falling-rising tone. Lay stress-none marks on the words, draw the tonograms, and comment on the attitude conveyed.

Cue 1: *Are these reporters French?*

Responses: 1. *British.* 2. *American.* 3. *Dutch.* 4. *German.* 5. *Ukrainian.* 6. *Spanish.* 7. *Not French.* 8. *Don't think so.* 9. *Swiss.* 10. *Italian.*

Cue 2: *Is it a newsworthy item?*

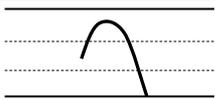
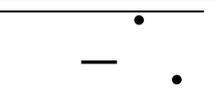
Responses: 1. *Almost.* 2. *Practically.* 3. *Absolutely.* 4. *Nearly.* 5. *Scarcely.* 6. *Partly.* 7. *Newsworthy?* 8. *Is it?* 9. *Hardly.* 10. *Relatively.*

The Rise-Fall starts in the middle of the voice range, rises to a very high pitch and then falls to a very low pitch. It is final and categorical in character and expresses attitudes both pleasant and unpleasant, ranging from irony to sarcasm, from being pleasantly impressed to admiration.

On a word the Rise-Fall is indicated by a circumflex (^) placed above the text line before the syllable it refers to and on a two-syllabic unit it is marked by a slanting stress-mark placed below the text line before the first syllable and a slanting stress-mark placed above the text line before the second syllable.

Eg.: [^]Media; , Come [^]on.

Rise-Fall

Monosyllabic words	Two-syllable words/units	Three-syllable words
[^] Yes 	_^ Cheer [^] up 	[^] Wonderful 

8. Practice responses with the rising-falling tone. Lay stress-none marks on the words, draw the tonograms, and comment on the attitude conveyed.

Cue 1: *Someone will have to take them to court for libel and defamation!*

Responses: 1. *Who?* 2. *How?* 3. *Sure!* 4. *Where?* 5. *Court?* 6. *Someone?* 7. *Obviously!* 8. *Really?* 9. *Which of them?* 10. *Why?*

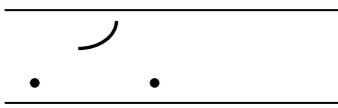
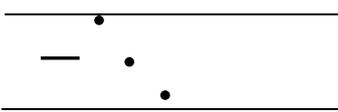
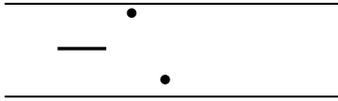
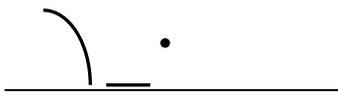
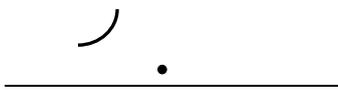
Cue 2: *She is a real star!*

Responses: 1. *Is she?* 2. *Really?* 3. *Absolutely.* 4. *Nice for her.* 5. *Curious!* 6. *Real Star!* 7. *Fascinating.* 8. *Interesting.* 9. *Still?* 10. *Now?*

9. Answer the questions.

1. What is a nuclear tone?
2. How are nuclear tones classified?
3. What are the complex nuclear tones?
4. What is the pitch movement of the Fall-Rise? What emotions does it convey? How is it indicated in the text and in the tonogram?
5. What is the pitch movement of the Rise-Fall? What does it sound like? What symbols are used to it indicate it on the word and on the staves?

10. Match the words numbered and their tonograms lettered. Some letters can be chosen more than once. Define the nuclear tones and the attitudes they convey.

- | | |
|-------------------|---|
| 1. ^ Thanks | a)  |
| 2. ˇtry | b)  |
| 3. ^Gorgeous | c)  |
| 4. ˇoffice | d)  |
| 5. Good^ evening! | e)  |
| 6. ^Wonderful | f)  |
| 7. ˇSo an, noyed | g)  |
| 8. ˇBe, careful | h)  |
| 9. ˇWhich of `us | i)  |
| 10. ^Anybody | |

UNIT 3.1

Articulation Basis. Consonants: /v/ /w/. Intonation. Components of Intonation: Sense Groups. Rules of Syntagmatic Division.

I. Articulation Basis. Consonants: /v/ /w/.

1. Which description corresponds to the manner of pronunciation of sounds /v/, /w/, both *or* neither?

1. It is a constrictive consonant.
2. The lips form a round narrowing, the back of the tongue is raised towards the soft palate.
3. The lower lip is raised to the edge of the upper teeth, forming a flat narrowing.
4. The vocal cords are kept apart and do not vibrate.
5. May be defined as a bilabial sonorant with tongue back coarticulation.
6. The vocal cords are drawn near together and vibrate.
7. May be defined as a labio-dental, voiceless-fortis sonorant.
8. The tip of the tongue is placed against the edge of the upper teeth to form a flat narrowing.
9. May be defined as a labio-dental, voiced-lenis sonorant.
10. Can only occur in a syllable-initial prevocalic positions

2. Practice articulation of the sounds under consideration.

	/v/		/w/	
/veɪn/		/'vi:ɪkl/	/wɪntə/	/wu:d/
/hɑ:v/		/'bɪ'li:v/	/wɒt/	/'fɔ:wəd/
/vɒɪst/		/'vɪktəri/	/weə/	/wi:d/

/v/ - /w/	/f/ - /v/
/weɪv/ - /veɪn/	/fæn/ - /væn/
/'vendə/ - /'wɪndəʊ/	/li:v/ - /li:f/
/vaɪn/ - /waɪ/	/'ferɪ/ - /'verɪ/
/wen/ - /væn/	/fɑ:st/ - /vɑ:st/
/vet/ - /wet/	/seɪf/ - /seɪv/
/west/ - /vest/	

3. Read slowly the tongue twisters below focusing on articulating distinctly the sounds /v/, /w/.

Why do you cry Willie?
Why do you cry?
Why Willie? Why Willie?
Why Willie? Why?

Victor's friend Vincent
Rinsed his vests in vinegar

We'll weather the weather
Whatever the weather
Whether we like it or not.

Which is worse verse –
Wendy's verse or Wayne's verse?

4. Practice the tongue twisters to improve your pronunciation.

5. Practice more with <http://www.showme.com/sh/?h=kWtXL6G>

II. Intonation. Components of Intonation: Sense Group.

The sentence is the basic unit of language. It may either be a single intonation unit or consist of two or more intonation units. This intonation unit is called *intonation group* or *sense group* or *syntagm*. Grammatically it represents a separate word, or a word-combination, or a clause, or a sentence, the words of which are used in their proper forms and joined together in accordance with the syntactic rules of the language. Thus, a sense group may be defined as the shortest unit of speech from the point of view of meaning, grammatical structure, and intonation.

A sense (intonation) group or syntagm has the following characteristics:

- It has a nuclear tone (a rise, a fall, etc.).
- It is pronounced at a certain rate and without any pause within it, but with the pause at the end of it.
- It has some kind of voice quality.

Rules of Syntagmatic Division.

Intonation (sense) group division depends on the meaning of the sentence, the grammatical structure of the utterance and the style of speech and occurs according to the following rules of syntagmatic division:

- **Disjunctive Question.** Each of two intonation groups of a disjunctive question is characterised by a definite pitch movement. The statement (the first syntagm) takes falling intonation, while the intonation of the tag (the second syntagm) depends on the attitude expressed. The falling tone means that the

speaker is not really asking a question, he/she is actually very confident and asking the interlocutor to confirm/agree with what he/she is saying. Rising intonation shows that the speaker is not confident of his/her statement and he/she is asking the other person to find out about it.

Eg. *It's rather \difficult, \isn't it? ||*

- **Alternative Question** offers a choice of two or more alternatives which form separate syntagms with rising intonation on each alternative except for the final one which has falling intonation, which shows that the list of alternatives is complete. Eg.: *Would you like \,tea |or \,coffee?||*

- **Extended Subject**, the subject-group, consisting of more than one word, forms a separate syntagm and usually takes rising intonation. Eg. *Brothers Prince William and Prince \,Harry | both wore dark suits with blue ties. ||*

- **Subject before to be** forms a separate syntagm pronounced with the rising tone. Eg. *The mass \,media | is a diversified collection of media technologies that reach a large audience via mass communication.||*

- **Adverbial Modifier, Parentheses, Direct Address, and Author's Words at the beginning of the sentence** form separate syntagms and have rising intonation. Eg. 1) *In the United \,States, |the satellite television industry developed from the cable television industry.||* 2) *\Frankly, | are you fond of English?||* 3) *\Dar\ling, | will you marry me?||* 4) *She \,said, | "My mother is a housewife."||*

- **Extended Attribute and Apposition** form separate syntagms and take the intonation of the preceding sense-group. Eg. 1) *Westminster \Abbey, | founded in the 11th \century, | is one of the most famous ...||* 2) *Buckingham \,Palace, | one of the homes of the king and \,queen, | is not far from the Hall. ||*

- **Homogeneous Parts of the sentence** form separate syntagms and take rising intonation until the final element which takes falling intonation. Eg. *You could easily become an interpreter. || You know \,English, | \,French, | \,German |and \,Spanish. ||*

- **Compound & Complex Sentences.** In a compound sentence the choice of the terminal tone in coordinated clauses depends on the degree of their semantic unity. If the non-final sense group is semantically independent and doesn't imply continuation, the falling tone is used. Eg. *It was getting \ate, | and they hurried \home. ||* If the idea is not completed, the low rising tone or falling-rising tone can be used. Eg. *He nodded in a \,greement, | but his eyes glittered with silent con\tempt. ||*

In a complex sentence a subordinate clause forms a separate syntagm and if preceding the principal one is pronounced with rising intonation to show the logical connection with the following sense group. Eg. *If I could do something about all the awful disasters in the \,news, | I would pay much attention to the \media. ||*

If the principle clause implies continuation, it is pronounced with the rising tone while the subordinate one with the falling tone. Eg. *The news will receive a lot of coverage in the press / if it is an important story. //*

If both clauses are semantically independent, they are pronounced with the Fall. Eg. *You can stay here / if you really want to. //*

6. Divide the following alternative and disjunctive questions into the sense groups according to the rules of syntagmatic division. Read them with proper intonation patterns. Comment on the attitude conveyed.

1. So we are students now, aren't we? 2. Are you a first- or a second-year student? 3. Let's go, shall we? 4. This newspaper isn't left-wing, is it? 5. She studies German but not English. 6. There are no specific laws which apply to the press, are there? 7. Are they typical examples of tabloid or quality newspapers? 8. Shall we go to the pictures tonight or shall we stay in and watch TV? 9. You didn't tell anybody, did you? 10. Is it the wrong size or the wrong colour?

7. Divide the following sentences into the sense groups according to the rules of syntagmatic division. Read them with proper intonation patterns. Comment on the attitude conveyed.

1. These stories are as old as the hills. 2. Mr and Mrs Green have been invited to the concert. 3. Articles, prepositions, and auxiliary verbs are often omitted from headlines. 4. The use of language is often ambiguous. 5. Violent and militaristic words are often used in newspaper headlines. 6. The Royal Charter and a Licence and Agreement govern the constitution and finances of the BBC. 7. Television viewing is the most popular leisure pastime in Britain. 8. Radio for overseas is also produced by the radio services of the Central Office of Information. 9. The primary challenge is to create enough capacity to accommodate increases in traffic. 10. The chief editor and his assistant were talking to the sports editor and the advertising manager.

8. Divide the following sentences into the sense groups according to the rules of syntagmatic division. Read them with proper intonation patterns. Comment on the attitude conveyed.

1. Next year she'll graduate from the university. 2. As you know, she is a teacher. 3. After dinner, I saw her go into the reading-room. 4. I can't, you know. 5. Personally, I'm not fond of newspapers. 6. Frankly, are you fond of English? 7. In my opinion, today's younger generation is the best-informed ever. 8. Sometimes I want to watch a serious current affairs programme.

9. Johnny, here's a good piece of bread and butter. 10. She said, "Do you know that it is nearly nine o'clock, Sir?" 11. "But at the weekend I just love the Sunday papers," he said. 12. "I am twenty," she said, looking around herself.

9. Divide the following sentences into the sense groups according to the rules of syntagmatic division. Read them with proper intonation patterns. Comment on the attitude conveyed.

1. Most British Sunday papers have supplements with articles on travel, food and fashion and so on. 2. The Conservative Party published a pamphlet, small book with a soft cover, on the future of private education. 3. Clinton Ross, playboy son of US steel billionaire Dwight Ross, has left his girlfriend, actress Lee-Ann Van Post. 4. Tim, who doesn't like to study, failed the test again. 5. The ladies usually talk about the weather, the latest fashions, and their friends. 6. The men discuss politics, business, the latest news, and football. 7. Committees advise them on a wide range of matters including the social effects of television, religious broadcasting, music, agriculture, schools' broadcasting, further education, programmes for immigrants, science and engineering and charitable appeals. 8. The governors appoint the Director General, the chairman of the BBC's board of management.

10. Divide the following sentences into the sense groups according to the rules of syntagmatic division. Read them with proper intonation patterns. Comment on the attitude conveyed.

1. Although national newspapers give you all the important news, I find that if you just want to sell your car or something, the classified ads in a local paper is the best place. 2. Alliteration such as TV Star Tragic Target is often used to attract the eye in headlines and to make them sound more memorable. 3. But whether a news story is global or local, it usually involves an argument. 4. Lack of freedom is a serious journalistic issue, but it's not the only one in the censorship debate. 5. Radio 1 provides a programme of pop music, while radio 2 provides light entertainment and music as well as being the principal channel for the coverage of sport.

11. Divide the following sentences into the sense groups according to the rules of syntagmatic division. Read them with proper intonation patterns. Comment on the attitude conveyed.

1. On the other side of the coin, some people believe journalists have too much freedom. 2. TV, radio, and broad sheet newspapers generally focus on the facts and try to be fair. 3. Unfortunately, though, the truth is rarely black and white –

it's usually grey. 4. How do the media represent women – fairly or unfairly? 5. BBC-1 presents more programmes of general interest, such as light entertainment, sport, current affair, and children's programmes, while BBC-2 places greater emphasis on minority interests, providing a larger element of documentaries, travel programmes, serious drama, music, and international films. 6. I mean, the TV news isn't shorter on a day when hardly anything happens, is it? 7. In my opinion, today's younger generation is the best-informed ever. 8. You don't have to read or watch the bad ones. 9. My parents and some of my friends say I should pay more attention to the media, but I don't really see the point. 10. I want to watch a serious current affairs programme sometimes. 11. It also describes four chief media employed in the process – the newspaper, the magazine, radio, and television. 12. Its importance is to be seen in the old saw: "If a dog bites a man, it's not news; but if a man bites a dog, it is news".

12. Answer the questions.

1. What is intonation? What components of intonation can be distinguished? Which of them are the most important for the purposes of the intonational analysis?
2. What is the basic unit of language?
3. What is the intonation unit?
4. How may a sense group be defined? What are its characteristics?
5. What does intonation (sense) group division depend on?
6. What are the rules of syntagmatic division?
7. What pitch movement are intonation groups of a disjunctive question characterised by? What is the difference between the falling and the rising intonation of the tag?
8. How do alternative questions form sense groups? What intonation patterns are they pronounced?
9. In which cases does the subject form a separate syntagm? What intonation does it take? Why?
10. What parts of a sentence form sense groups in the initial position? What intonation patterns are they characterized by?
11. What intonation do the extended attribute and the apposition take?
12. What intonation are syntagms representing homogeneous parts of the sentence pronounced?
13. What does the choice of the terminal tone in coordinated clauses in a compound sentence depend on? What are the falling and rising tones used for?
14. What intonation patterns are used to show the logical connection of the subordinate and principal clauses? How is the continuation of the ideas or their independence indicated?

UNIT 4.1

Articulation Basis. Vowels: /æ/, /e/, /ʌ/, /ɒ/. Components of Intonation: Sentence Stress. Classification of Scales. Descending Scales.

I. Articulation Basis. Vowels: /æ/, /e/, /ʌ/, /ɒ/.

1.  A) **Video 3.1 and Video 4.1** Watch videos 3.1 and 4.1 demonstrating the pronunciation of sounds /æ/ and /e/. What is the difference in the position of the tongue and lips? What is the key to correct pronunciation?

Video 3.1 is available at: <https://www.youtube.com/watch?v=ZwdE225mSDQ>

Video 4.1 is available at: <https://www.youtube.com/watch?v=CNL5BmWQGiI>

B) **Video 5.1** Watch video 5.1 demonstrating the pronunciation of sounds /æ/ and /ʌ/ and explain the difference in the position of the tongue and lips. What advice does the teacher give?

Video 5.1 is available at: https://www.youtube.com/watch?v=_QLUpQ0H6is

C) **Video 6.1** Watch video 6.1 demonstrating the pronunciation of sounds /ɒ/ and /ʌ/. What position of the tongue and lips is correct?

Video 6.1 is available at: <https://www.youtube.com/watch?v=lzRAesUz0FM>

2. Practice pronunciation of the sounds under consideration. How many words can you add to illustrate correct pronunciation?

A)

/æ/		/e/		/æ/ - /e/	
/ˈbætə/	/ˈmæri/	/ˈbetə/	/meri/	/ˈbætə/ - /ˈbetə/	/meri/ - /mæri/
/mæn/	/kætl/	/dʒem/	/ketl/	/dʒem/ - /dʒæm/	/kætl/ - /ketl/
/dræŋk/	/blænd/	/ʃel/	/blend/	/ʃel/ - /ʃæl/	/blænd/ - /blend/

B)

/ʌ/		/æ/ - /ʌ/	
/ˈbʌtə/	/sʌŋ/	/ˈbætə/ - /ˈbʌtə/	/ʃʌmp/ - /ʃæmp/
/kʌp/	/brʌʃ/	/trʌk/ - /træk/	/θrʌʃ/ - /θræʃ/
/mʌtʃ/	/dʌbl/	/bæŋ/ - /bʌŋ/	/pædl/ - /pʌdl/

C)

/ɒ/		/ɒ/ - /ʌ/	
/ˈbɒtə/	/ˈbɒdi/	/ˈbʌtə/ - /ˈbɒtə/	/ˈbɒdi/ - /ˈbʌdi/
/nɒt/	/dɒk/	/nɒt/ - /nʌt/	/dʌk/ - /dɒk/
/ˈdɒŋki/	/lɒŋ/	/ˈdɒŋki/ - /ˈmʌŋki/	/rɒŋ/ - /rʌŋ/

3. Read slowly the tongue twister below focusing on pronouncing distinctly the vowel sounds.

Betty Botter had some butter,
But she said, "My butter's bitter.

If I put it in my batter,
It will make my batter bitter.

If I buy some better butter,
It will make my batter better."

So she bought some better butter,
And it made her batter better.



4. Practice the tongue twister to improve your pronunciation.

5.  **Video 7.1** Listen to a song version of the tongue twister available at: <https://www.youtube.com/watch?v=TSw1BXbJilU> Sing along.

II. Intonation. Components of Intonation: Sentence Stress.

Sentence stress is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence. This greater prominence is achieved by the combination of the following means:

- by uttering the stressed syllables with greater force of exhalation and with greater muscular tension;
- markedly changing the pitch level or pitch direction with which the stressed syllable is pronounced;
- pronouncing the stressed syllables longer than they would be pronounced when unstressed;
- pronouncing the vowel of a stressed syllable without changing its quality.

Sentence stress serves to single out words in the sentence according to their relative semantic importance. It may vary in degree: *full* or *partial*. Full stress is indicated by a stress-mark placed above the line of print while partial stress is indicated by a stress-mark placed below the line of print. On the staves a stressed syllable is indicated by a dash (—) and an unstressed one is marked by a dot (•).

Words which are usually stressed in English unemphatic speech belong to the *notional parts of speech*: nouns, adjectives, notional verbs, adverbs, numerals, demonstrative, interrogative, emphasizing, and possessive (absolute form) pronouns, for example, the words in bold in the sentences.

Eg. *When the first column of mine went to press, / I felt extremely relieved / and was so proud / that I stayed up all night / so that I could get half a dozen copies hot off the press for all the members of my family! //*

However, some words belonging to notional parts of speech are not stressed or partially stressed in the following cases:

- When the word is repeated in the following sense-group, the repetition is unstressed because it does not convey any new information. Eg. *How many newspapers would you like? – Two newspapers.*

- Word-substitutes such as *one, place*. Eg. *I didn't read this boring story, I read that interesting one.*

- When the word *most* does not express comparison but a degree of quality and is the equivalent to *very, extremely*. Eg. *This is a most improved printing technology.*

- The pronoun *each* in *each other*. Eg. *They know each other.*

- The adverb *so* in *do so, think so* etc. Eg. *I suppose so.*

- The adverbs *on* and *forth* in the expressions *and so on*, and *so forth*. Eg. *They would give news about government decisions, / important marriages, / births, / deaths / and so on. //*

- The word *street* in the names of streets. Eg. *Nowadays / the name of Fleet Street is widely used to describe the newspaper industry. //* But, *Oxford Road, Hyde Park, Lane Avenue, Piccadilly Circus.*

Words which are usually unstressed are: personal, reflexive, and relative pronouns, possessive adjectives, auxiliary and modal verbs, prepositions, conjunctions, articles, and particles.

However, *auxiliary* and *modal verbs*, the link-verb *to be* are stressed in certain cases:

- In general and alternative questions. Eg. *Can your paper provide you with all sorts of useful entertaining information?*

- In short answers to general questions. Eg. *Have you heard the news? – Yes, I have.*

- In contracted negative forms. Eg. *It isn't your business!*

- When *to be* is final and preceded by an unstressed subject. Eg. *I don't know where it is.*

- The auxiliary verb *to do* in emphatic sentences. Eg. *Do come in!*

- Prepositions consisting of two and more syllables followed by an unstressed personal pronoun at the end of the sense-group. Eg. *I've got some news for you.*

- Conjunctions at the beginning of a sentence followed by an unstressed word. Eg.: *If the paper has supplements with articles on travel, / food and fashion / and so on, / it keeps me occupied for hours. //*

• When a personal pronoun is connected by the conjunction *and* with a noun, they are both stressed. Eg. *My parents and I | will be busy tomorrow morning.*//

6. Answer the questions.

1. What is sentence stress? What means is it achieved by?
2. What purpose does sentence stress serve?
3. How is it indicated in the text according to its degree?
4. What symbols are used to mark a stressed syllable and an unstressed one on the staves?
5. What parts of speech are usually stressed in English unemphatic speech?
6. In what cases are they unstressed?
7. What parts of speech are usually unstressed? Which of them can be stressed? When?

7. Divide the sentences into sense-groups. Underline the stressed words; define the parts of speech they belong to. Explain why the rest of the words are unstressed.

1. In the past, newspapers played an even more important role, as they helped to improve literacy and encouraged people to fight for freedom and human rights.
2. Printed reports of news events started to appear in the 16th century, and by the late 18th century newspapers were common in Europe and the USA.
3. Is there any link between British newspapers and political parties?
4. My friends and I are heavy Internet users.
5. Could I have a copy of the latest issue of the "National Geographic", please? – Here it is.
6. Are there any specific laws on the press and information? – I think so.
7. What features should a person have to become a successful correspondent? – Different features.
8. Most British Sunday papers have supplements with articles on travel, food and fashion and so on.
9. I have no idea what it is.
10. Are you satisfied with the quality of Ukrainian news programmes? – Yes, I am.
11. Fleet Street near St. Paul's Cathedral used to be a busy street full of foreign, provincial, and London newspaper offices such as The Daily Express, and The Daily Telegraph.
12. It isn't a most important thing for me.
13. My teenage daughter does prefer magazines, especially the agony columns.
14. Whether a news story is global or a local one, it usually involves an argument.

Classification of Scales. Descending Scales.

The scale is a phonetic unit that begins with the head-group and extends to the terminal tone. A head-group is a series of stressed and unstressed syllables that may be pitched variously starting with the first stressed syllable.

Scales most commonly used in English can be classified as follows:

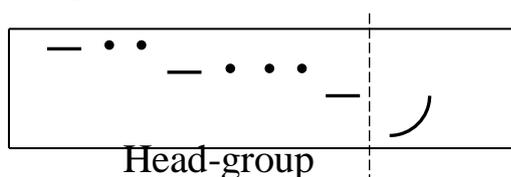
- According to the direction of speech movement – *descending, ascending, level*.
- According to the arrangement of the unstressed syllables – *stepping, sliding, scandent*.
- According to the regularity of the pitch movement – *regular, broken*.

Descending Stepping Scale

The Descending Stepping Scale is the most common scale in English used with all English tones. It is formed by a series of stressed and unstressed syllables pronounced on the same pitch level as the preceding stressed one. In the line of the text the stressed syllables are indicated by vertical stress-marks (') placed above the line.

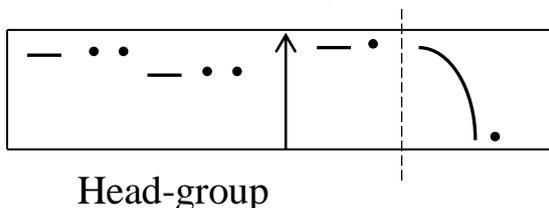
When the pitch in the sense-group moves uninterruptedly up to the terminal tone, this variety of the Descending Stepping Scale is called regular. The Regular Descending Stepping Scale is commonly used in descriptive prose and in monologue parts of a conversation. It can serve any communicative type of utterance. It sounds formal, businesslike, matter-of-fact.

Eg. 'Would you like 'something in the 'front, stalls?||



In another variety of this scale the descending pitch movement is interrupted, *broken* by pronouncing one of the stressed syllables at a higher pitch than the preceding one, after which the down-stepping pitch movement is resumed. This pitch rise is indicated by a vertical upward-pointing arrow (↑) before the syllable in which it takes place. As this syllable is always stressed the ordinary stress-mark before it is not used.

Eg. 'Liza Minnelli is↑just fan`tastic!



The Descending Stepping Scale can be broken on any important word (except the head one), which takes a higher pitch than the preceding stressed syllable. Then the step-like descend continues. This rise is called *special* or *accidental* and used for the following reasons: to avoid the monotony of a long syntagm, to give special emphasis to an important word. There is a number of emotionally coloured words which are liable to take the Special Rise, they are: all, always, very, every, best, many, quite; all the numerals and so on.

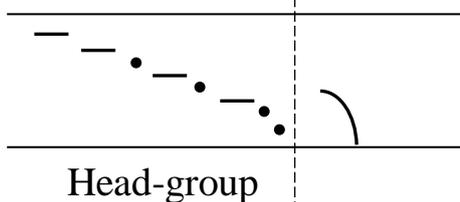
8. Lay stress-tone marks in the sentences according to the rules, using the Descending Stepping Scale (regular or broken) with the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. Not unless you go to a matinee! (*Regular+Rise-Fall*)
2. How did you enjoy the film? (*Regular+Low Fall*)
3. What is your favourite performance? (*Regular+Rise-Fall*)
4. Did you like her costumes? (*Regular+Fall-Rise*)
5. Yesterday's concert was just amazing! (*Broken+High Fall*)
6. Are there any seats left for Saturday night? (*Regular+Low Rise*)
7. James Burbage decided to erect a playhouse outside the jurisdiction of the Lord Mayor. (*Regular+Low Fall*)
8. Were women allowed to appear on stage? (*Regular+Low Rise*)
9. Was the experiment successful? (*Regular+High Rise*)
10. Since the actor was so close to his audience, the slightest subtlety of voice and gesture was easily appreciated. (*Broken+ Fall-Rise*) (*Broken+High Fall*)

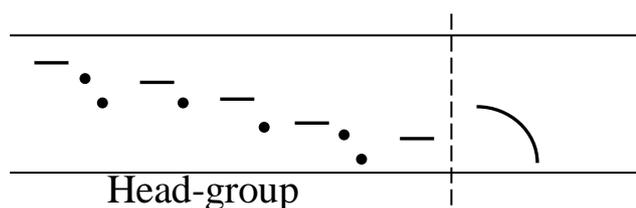
Descending Sliding Scale

The *Descending Sliding Scale* is formed by a descending series of stressed syllables and unstressed syllables pronounced a little lower than the preceding one. In the line of the text the stressed syllables are indicated by slanting downward pointing arrows (↘) placed above the line.

Eg.1 ↘All ↘women's ↘parts were ↘taken by ↘boys.



Eg.2 ↘Seats in the ↘stalls are ↘near the ↘stage on the ↘ground ↘floor.



The *Descending Sliding Scale* is often used in conversation. It gives additional prominence to every accented word and sounds weighty and excited. It may be used in any communicative type of utterance, and may be combined with any terminal tone, but the preference is given to the Low Fall and the Fall-Rise.

9. Lay stress-tone marks in the sentences according to the rules, using the *Descending Sliding Scale* with the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. All forms of amusement were prohibited by the church on Sundays. (*Regular+Low Rise; Regular+Low Fall*) 2. William Shakespeare was born and died on the same day. (*Broken+High Fall*) 3. Mrs Siddons formally retired from the stage in 1812. (*Regular+Fall-Rise*) 4. Are there any specific laws on the press and information? (*Regular+Low Rise*) 5. Who is your favourite actor? (*Regular+Rise-Fall*) 6. Did you like her costumes? (*Regular+High Rise*)

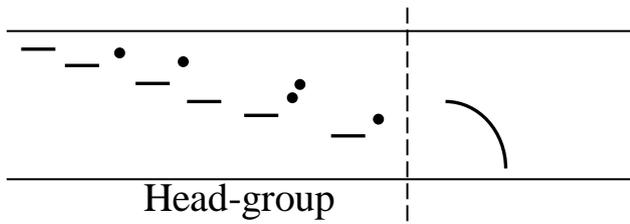
10. Lay stress-tone marks in the sentences according to the rules, using the *descending scales* and the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. Victory brought England power, wealth and rise in culture. (*Regular Descending Stepping Scale+Low Rise; High Fall*) 2. The first playhouses in England appeared at that time. (*Regular Descending Sliding Scale+Low Fall*) 3. "Theatre" was the name of the first playhouse built by Burbage. (*Broken Descending Sliding Scale+Rise-Fall*) 4. Plays were held as a rule in the afternoon. (*Regular Descending Stepping Scale+Low Fall*) 5. Why would wealthy and noted people send their servants two or three hours before the play? (*Broken Descending Stepping Scale+Fall-Rise*) 6. Did you enjoy the play? (*Regular Descending Sliding Scale+High Rise*)

Descending Scandent Scale

The *Descending Scandent Scale* is formed by a descending series of stressed syllables and unstressed syllables pronounced a little higher than the preceding one. In the line of the text the stressed syllables are indicated by slanting upward pointing arrows (↗) placed above the line. The *Descending Scandent Scale* can be used in any communicative type of utterance. It conveys displeasure, disgruntled protest, or critical surprise.

Eg. ↗This ↘opera ↗singer ↗sings ↗mezzo-so ↗prano ↘roles.



The *Descending Scandent Scale* is used in colloquial speech. It sounds lively, playful, or encouraging. Yet it may also convey surprise, irritation, and even irony. It is used in any communicative type of utterance, giving it an emotional colouring. It can be combined with any nuclear tone, but the preference is given to the falling tones.

11. Lay stress-tone marks in the sentences according to the rules, using the *Descending Scandent Scale* with the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. Plays were announced well in advance on bills placed on posts all over the city (*Broken+Rise-Fall*)
2. The playhouse was open 5 days a week. (*Regular+Low Fall*)
3. The Globe was destroyed during the Great Fire in 1666. (*Broken+High Fall*)
4. Are Shakespearian plays still loved by Londoners? (*Regular+Fall-Rise*)
5. Does Shakespeare's plays season now carry the reputation of an English tradition? (*Regular+High Rise*)
6. Did the stage in the Globe Theatre look like the present day one? (*Regular+Low Rise*)

12. Lay stress-tone marks in the sentences according to the rules, using all descending scales in each. Draw the tonograms and read the sentences with proper intonation pattern; comment on the difference in the attitude expressed.

1. How did the actors play on the stage?
2. Several doors separate the foyer from the seating area.
3. Stage hands change the scenery and prepare the stage for the next part of the performance.
4. What film is on at the cinema this week?
5. What I had always wanted was to play the hero in something like Romeo and Juliet.
6. Brown is sick and tired of playing roles of a villain.
7. Can I still get tickets for tonight's show?

13. Match the parts of the statements to make them true.

- | | |
|---|---|
| 1. The Fall-Rise starts | a) at a high pitch and then descends to a very low pitch. |
| 2. Descending Stepping Scale is formed | b) by a descending series of stressed syllables and unstressed syllables pronounced a little higher than the preceding one. |
| 3. The Low Fall starts | c) at a high pitch, then descends to a very low pitch and gradually ascends to the middle of the voice range. |
| 4. Descending Sliding Scale is formed | d) according to the arrangement of stressed syllables. |
| 5. The Low Rise starts | e) in the middle of the voice range and then ascends to a very high pitch. |
| 6. Descending Scandent Scale is formed | f) by a descending series of stressed syllables and unstressed syllables pronounced a little lower than the preceding one. |
| 7. The High Rise starts | g) at a very low pitch and gradually ascends to the middle of the voice range. |
| 8. The Scale is classified as Descending | h) in the middle of the voice range and gradually descends to a very low pitch. |
| 9. The High Fall starts | i) in the middle of the voice range, rises to a very high pitch and then falls to a very low pitch. |
| 10. The Rise-Fall starts | j) by a descending series of stressed syllables and unstressed syllables pronounced at the same pitch level as the preceding stressed one. |

UNIT 5.1

Articulation Basis: Tongue Twister Challenge.

Components of Intonation: Communicative centre. Logical Stress.

Classification of Scales: Ascending Scales.

I. Articulation Basis: Tongue Twister Challenge.

1. Say "a proper copper coffee pot" *three times fast*.

2. *Improve your pronunciation with the tongue twister "A Proper Copper Coffee Pot."*

All I want is a proper cup of coffee
Made in a proper copper coffee pot;
I may be off my dot.
But I want a cup of coffee
From a proper coffee pot.
Iron coffee pots and tin coffee pots,
They are no use to me
If I can't have a proper cup of coffee
From a proper copper coffee pot,
I'll have a cup of tea.

3.  **Video 8.1** *Listen to the song and sing the refrain together with singers.* <https://www.youtube.com/watch?v=3XrAkPyStGg>

4. *Recite the tongue twister again replacing sounds /ɒ/ and /ʌ/ with /ɪ/.*

II. Intonation. Components of Intonation: Communicative/Semantic Centre. Logical Stress.

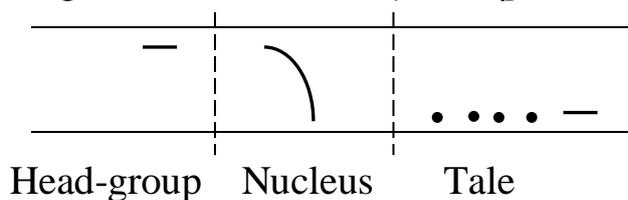
As we know, the nucleus is the most important part of the intonation pattern as it defines the communicative type of the sentence, determines the semantic value of the intonation/sense-group and indicates its communicative/semantic centre.

The communicative/semantic centre is the most important word or words of the sense-group. When the syntagmatic stress is shifted from its normal place on the last stressed word to one of the preceding ones a new utterance with a new communicative/semantic centre is created. Compare the following sentences and feel the difference in their meaning which arises from the shifting of the nucleus. What word is the semantic centre of each sentence on page 40?

'What 'weather do you ex_xpect?
 'What 'weather do you ex₁pect?
 'What \weather do you ex₁pect?
 \What,weather do you ex₁pect?

Shifting of the communicative centre of the utterance is connected with **logical stress**. It often expresses something new to the listener, contrast or some other kind of special importance the speaker attaches to the word. Sentence stress on words following logical stress becomes weak/partial. The unstressed and partially stressed syllables that follow the nucleus are called the **tail**.

Eg. 'What \weather do you ex₁pect?

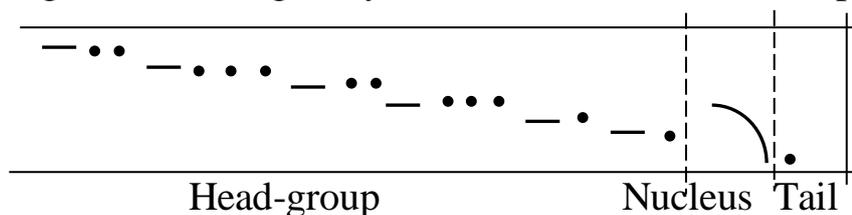


5. Answer the questions

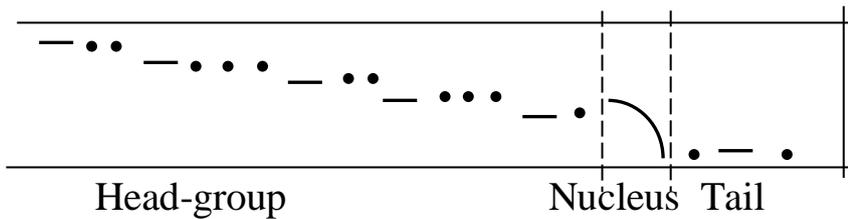
1. Why is the nucleus the most important part of the intonation pattern? What does it determine and indicate?
2. What is the communicative/semantic centre of the utterance? How does shifting of it change the meaning of the utterance?
3. What is shifting of the communicative centre connected with?
4. What does logical stress express?
5. What position in a sentence can a word made prominent by a logical stress occupy?
6. What happens to the sentence stress on words following logical stress?

6. Shift the position of the logical stress in the sentences below according to their semantic meaning. Draw the tonograms and read the sentences with proper intonation. Use Descending Scales with all possible nuclear tones.

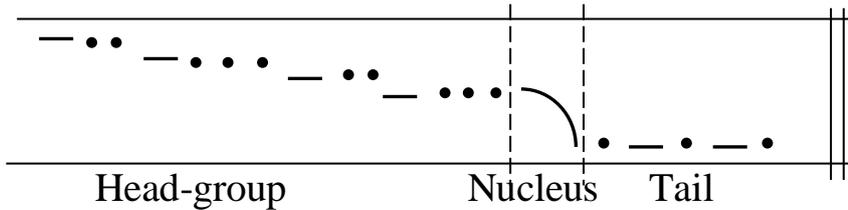
Eg. 'Sufferers' regularly' visit their' doctors with compl'aints of' serious, \symptoms.



What symptoms? - 'Sufferers' regularly' visit their' doctors with complaints of serious symptoms.



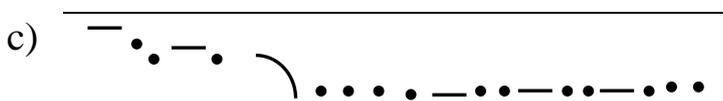
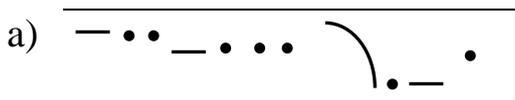
What with? - 'Sufferers' regularly' visit their' doctors with complaints of serious symptoms.

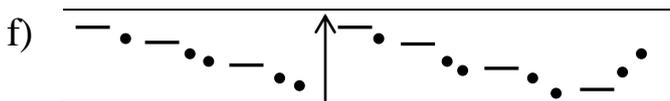
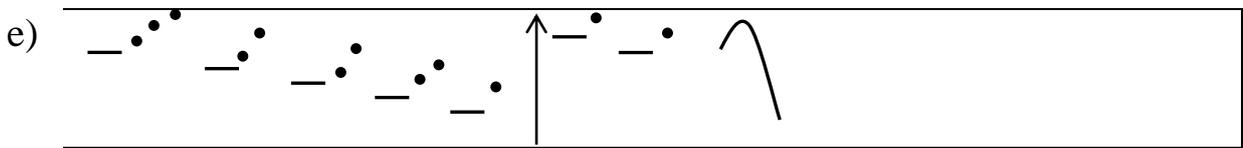


1. People are criticized for being lazy and inactive. (Who is criticized? What are people criticized for?)
2. Health care should be reduced for people over 65. (What should be reduced? What should be done?)
3. Rub it on before going to bed each night. (When? What to do?)
4. Hospital treatment and visits to a family doctor at a surgery or clinic are free. (What treatment? What doctor? How much?)
5. Are there insurance companies for private healthcare in your country? (What companies? Where? What country?)

7. Match the sentences (1-6) with their tonograms (a-f). Define the head-group, nucleus, and tail. Read the sentences with the proper intonation pattern. Comment on the attitude conveyed.

1. 'What` else would you like to, know a, bout, acupuncture?
2. ↑ People are be↑ coming in↑ creasingly ↑ worried a↑ bout the↑ side e↑ ffects of ^ drugs.
3. 'What is the^ history of √ acupuncture?
4. ↓ Doctors are↓ often, skeptical of the medical, value of, acupuncture.
5. ↓ Make your↓ working en↓ vironment↑ as in↓ viting and↓ pleasant as, possible.
6. ↑ Breathe in a↑ romatherapy oils to re^ lease^ tension.

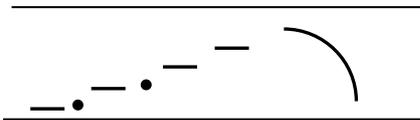




III. Classification of Scales: Ascending Scales.

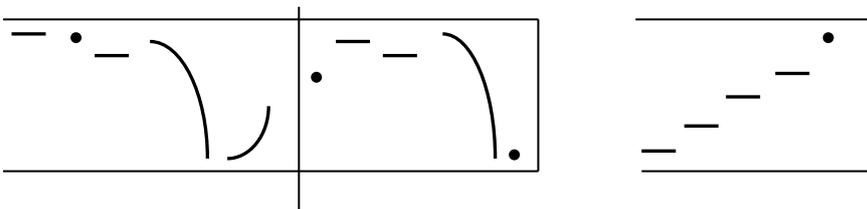
The Ascending Stepping Scale is formed by an ascending series of syllables in which each stressed syllable is pitched a little higher than the preceding one. The unstressed syllables between them rise gradually. In the line of the text the first stressed syllable is indicated by a vertical stress-mark placed under the line; the second stressed syllable is marked in the middle position and all the following stressed syllables are marked above the line of the text.

Eg. *Other* | *people's* | *stress* | *isn't* \ *yours.* ||



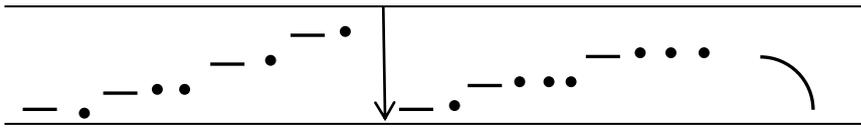
The Ascending Stepping Scale is often used to show surprise, interest, protest. With the High Rise it is used in echoing utterances.

Eg. *Have* you | *got* \ *toothache?* | *Your* | *face* | *looks* \ *swollen!* || *My* | *face* | *looks* \ *swollen?* ||



In another variety of this scale the ascending pitch movement is interrupted, *broken* by pronouncing one of the stressed syllables on a lower pitch than the preceding one, after which the up-stepping pitch movement is resumed. This pitch fall is indicated by a vertical downward-pointing arrow (↓) before the syllable in which it takes place. As this syllable is always stressed the ordinary stress-mark before it is not used.

Eg. *Dentists recommend brushing teeth with fluoride toothpaste to protect them from decay.*



8. Lay stress-tone marks in the sentences according to the rules, using the Ascending Stepping Scale (regular or broken) with the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. Nowadays, more and more young people need false teeth. (*Fall-Rise; Regular+High Fall*)
2. Perhaps, one of the most important parts of a dentist's work is preventive dentistry. (*Rise-Fall; Regular+High Rise; Regular+Low Fall*)
3. Every tooth in my upper jaw seemed to be aching. (*Broken+Low Fall*)
4. HIV and AIDS awareness levels all over the world vary a great deal. (*Broken+High Fall*).
5. Do you know how to protect yourself? (*Regular+High Rise*)

9. Lay stress-tone marks in the sentences according to the rules, using the Descending Stepping Scale and echoing responses to them using Ascending Stepping Scale with High Rise. Draw the tonograms and read the sentences with proper intonation and comment on the attitude expressed.

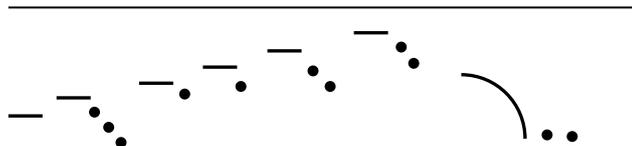
1. Heart disease is often hereditary. – Is heart disease hereditary?
2. Cancer takes many forms. – Does it take many forms?
3. Malaria is easily prevented with the use of mosquito repellents. – Is it prevented with the use of repellents?
4. Diarrhoea is one of the most common causes of death. – Is it one of the most common causes of death?
5. Would you like to have special lectures to get to know more about AIDS? – Special lectures to know more about AIDS?
6. What ways can people be infected with TB? – What ways can people be infected with TB?

Ascending Sliding Scale

The Ascending Sliding Scale is formed by an ascending series of stressed syllables and unstressed syllables pronounced a little lower than the preceding one. The Ascending Sliding Scale gives additional prominence to every accented word and sounds weighty and excited. It can be used in any communicative type of utterance, and can be combined with any terminal tone. In the line of the text the first stressed syllable is indicated by slanting downward pointing arrows placed below the line, the second stressed syllable is

marked in the middle position and all the following stressed syllables are indicated above the line of the text.

Eg. *What epidemics has the mankind suffered from during its history?*

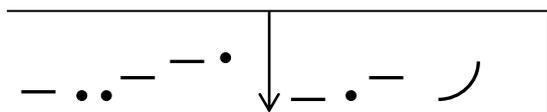


10. Lay stress-tone marks in the sentences according to the rules, using the Ascending Sliding Scale with the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

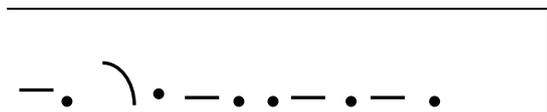
1. How many people in China have died of pneumonic plague? (*Regular+Rise-Fall*)
2. What are the initial symptoms of the disease? (*Regular+Low Fall*)
3. Why have 100 000 people been quarantined? (*Regular+High Fall*)
4. How do you assess the role of prophylactic medical examination in the healthcare system of a country? (*Broken+Fall-Rise*)
5. My grandmother is suffering from pneumonia complications. (*Regular+Low Rise*)
6. Pull yourself together, man. (*Regular+High Rise*)

11. Lay stress-tone marks in the sentences according to the tonograms. Define the scale and the terminal tone. Read the sentences with the given intonation pattern and comment on the attitude expressed.

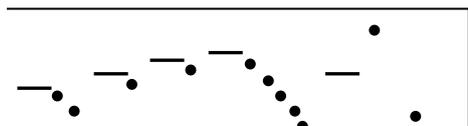
1. What was it like having all your teeth out?



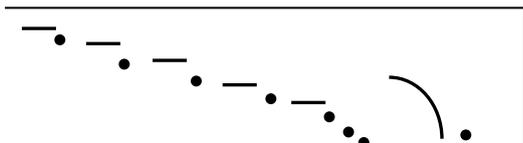
2. Is it bad to write on an empty stomach?



3. Symptoms include a sense of isolation and uncertainty.



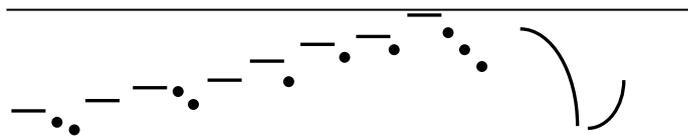
4. Dr Golgbart has a simple treatment for the syndrome.



5. Regular exercise is now believed to improve our psychological state.



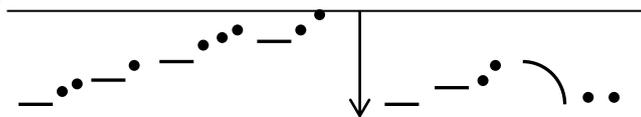
6. Even a brisk ten-minute walk every day can help according to researchers.



Ascending Scandent Scale

The *Ascending Scandent Scale* is formed by an ascending series of stressed syllables and unstressed syllables pronounced a little higher than the preceding one. The Ascending Scandent Scale can be used in any communicative type of utterance, giving it an emotional colouring. It sounds lively, playful, encouraging. It can also convey irritation, surprise, or irony. In the line of the text the first stressed syllable is indicated by a slanting upward-pointing arrow placed below the line, the second stressed syllable is indicated in the middle position and all the following stressed syllables are marked above the text line.

Eg. \nearrow Modern \nearrow researchers \nearrow emphasise the \nearrow value of \searrow group \nearrow social ac\activities.

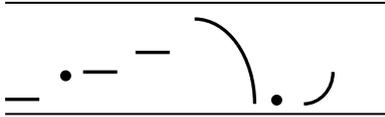


12. Lay stress-tone marks in the sentences according to the rules, using the Ascending Scandent Scale with the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. Watching soap operas makes people happier. (*Regular+High Fall*)
2. Feeling like an underdog can damage your health. (*Broken+Low Fall*)
3. Lack of bright light can cause Seasonal Affective Disorder (*Broken+Fall-Rise*)
4. Drinking coffee raises your blood pressure. (*Regular+Rise-Fall*)
5. Make sure you choose your genes carefully! (*Rise-Fall; Regular+High Rise*)
6. Social support is vital to psychological well-being. (*Regular+High Fall*)

13. Lay stress-tone marks in the sentences according to the rules, using the scales and the terminal tones given. Find the mistakes in the tonograms and correct them.

1. What improves our self-esteem? (*Regular Ascending Stepping Scale+Fall-Rise*)



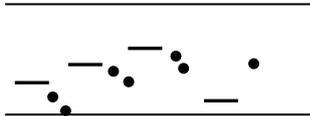
2. Self-indulgence may even increase our life expectancy. (*Broken Descending Scandent Scale+High Fall*)



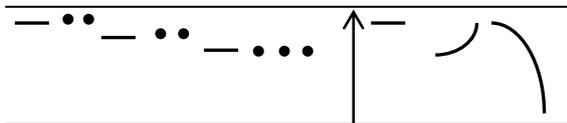
3. Constant feeling of guilt creates stress hormones. (*Regular Descending Sliding Scale+Low Fall*)



4. Irritants damage the bronchial tubes. (*Regular Ascending Sliding Scale+Low Rise*)



5. Cigarette smoking is dangerous to all age-groups. (*Broken Descending Stepping Scale+Rise-Fall*)



6. Do you keep to a low-fat diet? (*Regular Ascending Scandent Scale+High Rise*)



14. Choose the correct answer.

1. *The Ascending Scales are classified according to the*

- a) ascending series of stressed syllables b) direction of the pitch movement c) direction of the arrangement of unstressed syllables

2. *The Ascending Stepping Scale is formed by an ascending series of*

- a) stressed syllables b) unstressed syllables c) head-groups

3. *In the line of the text the stressed syllables in the Ascending Stepping Scale are indicated by*

- a) slanting upward-pointing arrows b) vertical stress-marks c) slanting downward-pointing arrows

4. *The pitch fall in the Broken Ascending Stepping Scale is indicated by*

- a) the ordinary stress-mark b) a vertical upward-pointing arrow c) a vertical downward-pointing arrow

5. *In echoing utterances we use the Ascending stepping Scale with*

- a) High Rise b) High Fall c) Low Rise

6. *The Ascending Sliding Scale is formed by an ascending series of stressed syllables and unstressed ones pronounced*

- a) lower than the following one b) higher than the preceding one. c) lower than the preceding one

7. *In the line of the text the first stressed syllable in the Ascending Sliding Scale is indicated*

- a) below the line b) above the line c) in the middle

8. *In the line of the text the stressed syllables in the Ascending Sliding Scale are indicated by*

- a) slanting downward-pointing arrows b) slanting upward-pointing arrows c) slanting upward-pointing marks

9. *The Ascending Scandent Scale is formed by an ascending series of stressed syllables and unstressed ones pronounced*

- a) a little higher than the following one. b) a little lower than the preceding one. c) a little higher than the preceding one.

10. *The second stressed syllable in the Ascending Scandent Scale is indicated in the middle position by*

- a) a slanting downward-pointing arrow b) a slanting upward-pointing arrow c) a slanting vertical mark

UNIT 6.1

Articulation Basis: Tongue Twister Challenge.
Components of Intonation: Rythm. Rythmic Group.
Alternation of stressed and unstressed syllables.
Classification of Scales: Level Scales.

I. Articulation Basis: Tongue Twister Challenge.

1. Say *"yellow butter, purple jelly, red jam, brown bread"* six times fast.
2. Improve your pronunciation with the tongue twister **"Breakfast"**

Breakfast

Yellow butter, purple jelly, red jam, brown bread
Spread it thick, say it quick!

Yellow butter, purple jelly, red jam, brown bread
Spread it thicker, say it quicker!

Yellow butter, purple jelly, red jam, brown bread
Now repeat it while you eat it!

II. Components of Intonation: Rythm. Rythmic Group. Alternation of stressed and unstressed syllables.

3. Read what *English phoneticians* say about rhythm. Comment upon the importance of studying *English rhythm systematically and thoroughly*.

"It occasionally happens that a foreign student acquires faultless pronunciation and even correct intonation, and one wonders what it is that betrays his non-English origin. It is, in these circumstances, his faulty rhythm."
B.Lumsden Milne.

"Examples of Shakespeare's prose, ... all show that while the English language may have changed to a certain extent in form and pronunciation and idiom, its speech rhythm has remained unaltered for three hundred and fifty years."

Anonymous

"Rhythm and intonation; two features of pronunciation upon which intelligibility largely rests. The surest way to become unintelligible in a language is to distort its natural rhythm."

D. Lloyd-James.

"If the speaker doesn't use the characteristic English rhythm, then the listener will be placed in the position of someone who walks out onto the dance floor with a partner, expecting to waltz, but finds that the partner starts some strange set of syncopated steps which are thoroughly unpredictable and impossible to follow, or marches up and down in a perfectly steady beat, which doesn't seem like a dancing at all to the waltz lover!"

Joanne Kenworthy

Rhythm in speech is the recurrence of stressed syllables in a sense-group at certain intervals of time. In connected English speech stressed syllables have a strong tendency to follow each other as nearly as possible at equal intervals of time and the unstressed syllables occupy the time between the stressed syllables. From the point of view of rhythm, a sense-group in English is divided into rhythmic groups.

A **rhythmic group** is formed by a stressed syllable pronounced together with the unstressed syllables. A minimal rhythmic group consists of nothing but a stressed syllable and a sense-group may consist of one or more rhythmic groups. In the example the rhythmic groups are marked with a curve below the line of the text. Eg. *I hope he'll soon get better.*

The basic rules of English rhythm are as follows:

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

4. Are the statements true or false? Correct the false ones.

1. To speak English like a native your pronunciation and intonation should be correct.
2. In English speech stressed syllables are pronounced at equal intervals of time with the unstressed syllables pronounced between them.
3. A sense-group in English consists of rhythmic groups.

4. The number of stressed syllables corresponds to the number of rhythmic groups in a sense-group.

5. The stressed syllables in a sense-group follow each other at regular intervals of time no matter how long a rhythmic group is.

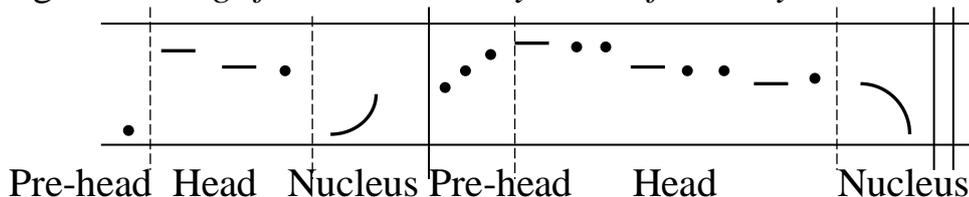
6. Unstressed syllables always cling to the following stressed syllable.

7. The greater is the number of stressed syllables the quicker they are pronounced.

5. Divide the sentences into sense-groups following the rules of syntagmatic division. Define the number of rhythmic groups in each sense-group following the basic rules of English rhythm.

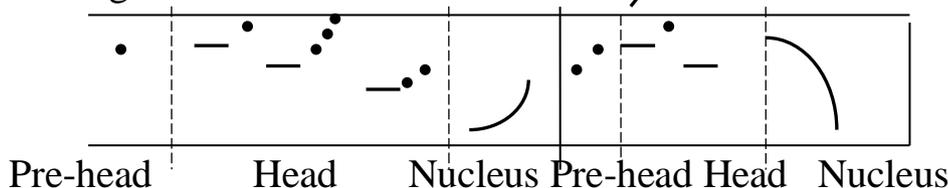
1. I must go now or I won't get to the doctor's in time. 2. He said Nick had caught a chill and had better stay in bed for a few days. 3. I am going to the doctor to get another bottle of medicine for Nick. 4. I didn't know he was ill. 5. What's the matter with him? 6. He had a headache and felt sick, and was shivering all over. 7. Mother thought he had eaten too much at the party, so she gave him some medicine and sent him to bed. 8. In the morning he was not better, so mother sent for Dr Brown.

The initial unstressed syllable or syllables occurring immediately before the head in a sentence are called **pre-head**. It can be low or high. The **low pre-head** may occur in all unemphatic and many emphatic utterances. Its main function is to mark the comparative unimportance of initial unstressed syllables. Eg. *Your^llungs^lfill with^lair, so you can^lfloat at your^lnatural^lbody^llength.*



The **high pre-head** has a clearly emphatic function. Before a rise it usually gives a bright, lively, encouraging character to the utterance.

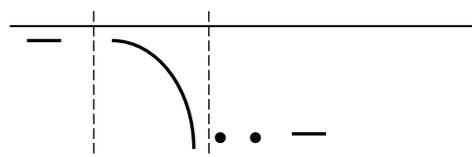
Eg. *I[↑]tend to[↑]listen to the[↑]radio a^l lot and I[↑]love the[↑]arts^lshow.*



The high pre-head preceding a falling tone in nucleus expresses a highly emotional positive attitude. Eg. \surd John's a \surd winner. – He \surd will be surprised



Nucleus



Pre-head Nucleus Tail

In addition to the regular recurrence of stressed syllables, the rhythm of English speech has another characteristic feature: *the alternation of stressed and unstressed syllables*. There is a strong tendency in connected English speech to avoid stressing two syllables in succession.

Under the influence of this peculiarity of English rhythm in a sense-group, words normally pronounced with two equally strong stresses or with a primary and a secondary stress in isolation, very often lose one of the stresses in connected speech.

The word immediately preceded by a stressed word loses its first stress; the word immediately followed by a stressed word loses its second stress.

Eg. \surd broad \surd cast

'Oh, and they \surd don't broad \surd cast advertisements.

They \surd broadcast \surd Science Fan \surd tastic programme on \surd Saturday \surd evenings.

\surd conver \surd sation

It was a \surd short conver \surd sation.

The \surd conversation \surd stopped.

The stress of words which have a single stress may be shifted under the influence of rhythm too.

Eg. Ber \surd lin

The \surd Berlin \surd streets were \surd crowded with \surd people.

Under the influence of the same tendency of English rhythm, the alternation of stressed and unstressed syllables, words with full lexical meaning may lose their stress in a sense-group.

Eg. \surd Very \surd good.

Not very \surd good.

My \surd favourite \surd station has a \surd show called \surd Viewpoint.

The \surd show is \surd called View \surd point.

6. Lay stress-tone marks in the sentences according to the rules of alternation of stressed and unstressed syllables, using the scales and the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

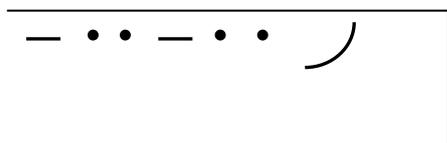
1. I heard an interview with a rap musician called Joey Small. (*Regular Descending Stepping Scale, Low Fall*)
2. Did you hear that great interview? (*Regular Ascending Stepping Scale, Low Rise*)
3. Was it fun doing a movie set in the 1970s? (*Regular Descending Scandent Scale, High Rise*)
4. How was it doing a movie set? (*Regular Ascending Sliding Scale, Low Fall*)
5. I don't think the average person would really understand what she was talking about. (*Fall-Rise, Broken Descending Sliding Scale, Low Rise, High Fall*)
6. I don't think the average person would understand this. (*Fall-Rise, Regular Ascending Scandent Scale, Rise-Fall*)
7. I seem to be suffering with all the illnesses imaginable: insomnia, headaches, backache, indigestion, constipation and pains in the stomach. (*Broken Descending Stepping Scale, Low Rise, Low Fall*)
8. I suffer from bad headaches, strong backache, awful indigestion, severe constipation and pains in the stomach. (*Regular Ascending Stepping Scale, Low Rise, Low Fall*)

III. Classification of Scales: Level Scales.

Level Scales are formed by the series of stressed and unstressed syllables pronounced on the same pitch level. They have three variations:

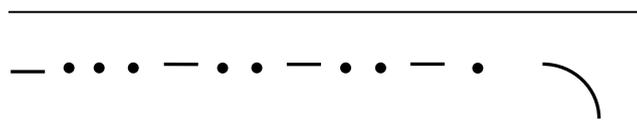
1) *High Level Scale* which is characteristic of highly emotional speech and can be used in any communicative types of utterance. It sounds decisive, joyful or even irritable. The High Level Scale can be combined with any simple terminal tone but the High Fall is most frequent. In the text the stressed syllables are indicated by horizontal arrows above the line of the text.

Eg. \rightarrow Has he gone \rightarrow down with a 'cold?



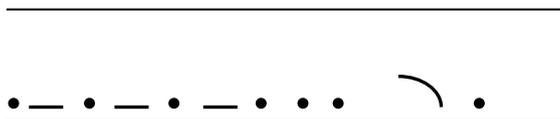
2) *Mid Level Scale* is usually used in non-final intonation groups such as the author's words introducing direct speech. It may be pronounced with low rise or with low fall. Stressed syllables in the line of the text are indicated by horizontal arrows placed in the middle position.

Eg. \rightarrow Answering the \rightarrow question a \rightarrow bout exer \rightarrow cise he \searrow said, "I value exercise because if I exercise I tend to stay healthier than I would if I didn't."



3) *Low Level Scale* conveys negative feelings and unpleasant emotions such as indifference, hostility etc. It is used in utterances to which the speaker doesn't attach much attention because of their secondary importance. All the syllables are pronounced on the rather low level pitch. In the text the stressed syllables are marked by horizontal arrows placed below the line of the text.

Eg. I → hope things → aren't as → bad as you i ↘ magine.



The Low Level Scale is characteristic of colloquial speech and can be used in any communicative type of utterance. The Low Level Scale can be combined with any simple terminal tone, but preference is given to the Low Fall and the Low Rise. With the Low Fall it sounds uninterested, phlegmatic or sometimes cool, and reserved; followed by the Low Rise sounds disapproving, skeptical and sometimes perfunctory.

7. Lay stress-tone marks in the sentences according the scales and the terminal tones given. Draw the tonograms and read the sentences with the given intonation pattern and comment on the attitude expressed.

1. Working full-time can be a very stressful experience for most people. (*Fall-Rise, Mid Level Scale+Low Fall*) 2. You are perfectly healthy! (*High Level Scale+High Fall*) 3. Keep to a diet of salads and fruit. (*Low Level Scale+Low Fall*) 4. Take two tablespoonfuls three times a day (*Mid Level Scale+Low Fall*) 5. I advise you to stop worrying. (*High Level Scale+High Fall*) 6. Breathe in deeply through the nose. (*Mid Level Scale+Low Fall*) 7. I can promise you full recovery. (*Low Level Scale+Low Rise*) 8. I'm sorry to hear that. (*High Level Scale+Fall-Rise*) 9. Let me examine you. (*Low Level Scale+Low Fall*)

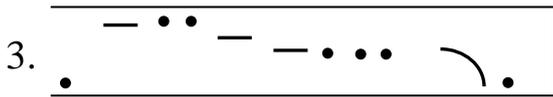
8. Choose the correct answer

1. *According to the direction of the pitch movement (arrangement of stressed syllables) the scales can be classified as:*

- | | |
|----------------------------------|-------------------------------------|
| a) ascending, descending, level; | c) ascending, descending, scandent; |
| b) stepping, sliding, scandent; | d) stepping, sliding, ascending. |

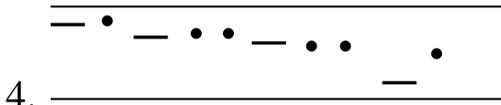
2. *According to the direction of the arrangement of unstressed syllables the scales can be classified as:*

- | | |
|----------------------------------|-------------------------------------|
| a) stepping, sliding, ascending; | c) ascending, descending, scandent; |
| b) stepping, sliding, scandent; | d) ascending, descending, level. |



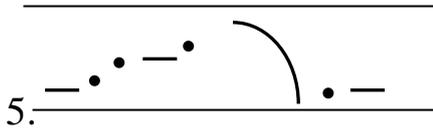
- a) Ascending Stepping Scale with the Low Fall;
- b) Descending Stepping Scale with the Low Rise;

- c) Descending Stepping Scale with the Low Fall;
- d) Descending Sliding Scale with the Low Fall.



- a) Ascending Stepping Scale with the Low Fall;
- b) Descending Stepping Scale with the Low Rise;

- c) Descending Stepping Scale with the Low Fall;
- d) Descending Sliding Scale with the Low Fall.



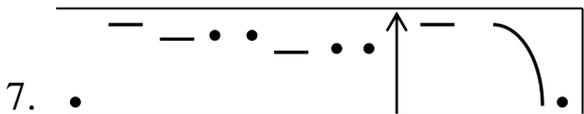
- a) Ascending Stepping Scale with the Low Fall;
- b) Ascending Scandent Scale with the High Rise;

- c) Descending Stepping Scale with the Low Fall;
- d) Ascending Scandent Scale with the High Fall.



- a) Ascending Stepping Scale with the Low Rise;
- b) Low Stepping Scale with the Low Rise;

- c) Low Level Scale with the Low Rise;
- d) Level Sliding Scale with the Low Rise.



- a) Descending Stepping Scale with the High Fall;
- b) Descending Sliding Scale with the High Fall;

- c) Descending Level Scale with the High Fall;
- d) High Level Scale with the High Fall.

PART 2

The obvious priority is to get your intonation together. Your sound and your pitch should be inspiring to people, not a distraction.

*John Patitucci
an American jazz bassist and composer*

UNIT 1.2

The Overview of Phonetic Style

Taxonomy and Major Features of Phonetic Styles

The Overview of Phonetic Style

The term *style* is a catch-all label applied in different areas of human culture and knowledge (e.g. *style of clothing, lifestyle, architectural style* or *style of management*), language terminology being included. This accounts for its ambiguity and diverse interpretations. Even in linguistics itself, conceptual differences regarding style do prevail and influence the debate on the subject.

Leaving out the points of the debate on the subject, in simpler terms, it is warrantable to view *style as the manner of utilisation of language means and their organisation which is used for text genesis*. The branch of linguistics concerned with the study of these means is referred to as linguistic stylistics. As its subdivision, *phonostylistics focuses on the stylistic implications of phonetic variation, or, more generally, of different kinds of phonetic means*. The choice of the phonetic means appropriate to a particular communicative situation depends on a set of factors. These factors are composed of linguistic and extra-linguistic ones and they are essential contributors to phonostylistic varieties, or phonetic styles.

Based on the above definition of style as a frame of reference, we may define *phonetic style as a system of phonetic, prosodic and other language means and devices employed to serve a particular aim of communication*. The conscious or spontaneous combination of all language means and devices shapes the distinctive features of each phonetic style.

Before giving insight into phonetic styles, it is to be noted that each of these styles has a great many varieties shaped by the interplay of style-forming and style-modifying factors. Generically speaking, all these styles can be actualised in two forms such as *scripted speaking* and *unscripted (spontaneous) speaking* or in their intermingling, which is labelled by us as *semi-scripted speaking*.

Scripted speaking and unscripted speaking are two different mental processes in which the utterance sounded is generated in different ways. When a person reads a prepared text, they have a ready-made piece of information, set out on paper or digital software. Supported by writings, either paper-based or digital or having a piece by heart (as is the frequent case with dramatic recitation), they are spared the trouble of thinking hard of what to say or how to frame an utterance. The main concern is how to make it sound proper, in conformity with the language standard, as deemed suitable for the situation. This results in the use of phonetic means which are characterised by a high degree of recurrence.

When a person produces unscripted speech that has not been written or prepared beforehand, they have to think of both: *what* and *how* to speak. Of primary importance to the speaker involved in the corresponding act of communication is the generation of an utterance. In most cases, the speaker doesn't even know how long the utterance is going to continue or develop. They have to decide spontaneously how to express the intended message using proper lexical, phonetic, and grammatical means.

The main thing that distinguishes scripted speaking from unscripted in phonetic terms is the segmentation of speech into syntagms or intonation groups. The end of the sentence is marked by a pause with a complete stop of phonation and by the falling nuclear tone. Intonation groups in the text reproduced by way of reading contain a semantic centre. Intonation groups in a spontaneously produced text may be syntactically complete or incomplete (they may lack a semantic centre). The close of the intonation group is often characterised by the absence of any pause and is pronounced with the mid-level or even rising nuclear tone. A scripted speaker, or a reader, makes mainly syntactic pauses, which mark the end of a phrase or an intonation group. Sometimes a reader makes emphatic pauses too, to emphasise the following part of the utterance. A spontaneous speaker makes three kinds of pauses – syntactic, emphatic, and hesitation-related, among which the latter prevail.

In unscripted speech, semantic centres are more prominent, they are much louder, pronounced at a much higher pitch, and are much slower compared to the rest of the utterance. We can say that rhythm in unscripted texts is often non-systematic, variable, and unpredictable.

As for semi-scripted speaking, it relies on a pre-prepared script, which has been developed in writing or outlined in the speaker's mind. On the other hand, the speaker may allow some amount of impromptu, this leading to the presence of above features found in spontaneous speaking.

Another point to be dwelt upon in the context of scripted, semi-scripted, and unscripted speech is the dichotomy between *communicative unidirectionality* and *bidirectionality*. By communicative unidirectionality we mean the absence of the immediate communicative (verbal) response from the message recipient to the generator of the message, i.e. a speaker. Unidirectionality inextricably features in scripted speech, which occurs in settings or facilities precluding direct interaction with the listener, e.g. a newsroom.

Communicative bidirectionality, in contrast, relies on the immediate verbal feedback between communication partners. The messages marked by this feature are meant to trigger a particular verbal response on the receiving end, which may complete the act of communication or sustain it.

Bidirectionality is naturally associated with interactive types such as unscripted and semi-scripted.

As is known, each act of communication targets a particular listener, so it is highly essential to understand what perceptual characteristics of a spoken text have a style-differentiating relevance to the message recipient. Apparently, the most important among them are syntagm delimitation (or segmentation), the accentuation of semantic centres, and the speaker's timbre.

Check-Up Questions

1. *What is the definition of style in linguistics?*
2. *What does phonostylistics focus on?*
3. *What is the phonetic style?*
4. *What is scripted, unscripted, and semi-scripted speaking?*
5. *What are the major features of scripted and unscripted speaking?*
6. *What is communicative unidirectionality and bidirectionality?*

Taxonomy and Major Features of Phonetic Styles

As is mentioned above, each style has some varieties shaped by style-forming and style-modifying factors which come into interactive play. Each style can be actualised in different forms: monologue, dialogue, polylogue, in speaking and reading, etc. It is also important to note that rarely does a particular style find expression in pure form. Each type of spoken discourse usually incorporates phonetic characteristics of different styles, so there is an overlapping or fusion of styles, which in conformity with the thesis that linguistic categories are not separated by neat and rigid partitions and are often classified as grey areas or intermediary entities. To expand on the point, styles are not static formations, their boundaries being flexible and mobile. *A quintessential example of the cited stylistic fusion is the interview, which can virtually incorporate any style and is modified by the subject matter under discussion and conditions under which it occurs.* Though highly schematic and simplistic, the classification suggested below gives insight into the point in question. On the practical side, the knowledge of hardcore features of the major phonetic styles improves the effectiveness of speech, and facilitates understanding and communication, so it should not be ignored in both teaching and learning a foreign language.

In light of the foregoing, we distinguish the following hardcore phonetic styles: *informational, academic, oratorical, dramatic recitation style, and colloquial.*

1.  **Track 1.2** Listen to the news item. What phonetic style do you think it belongs to? What form of speaking is it: scripted, unscripted, or semi-scripted? Is it unidirectional or bidirectional?

2.  **Track 2.2** Listen to people talking about the flight. What phonetic style do you think it belongs to? What form of speaking is it: scripted, unscripted, or semi-scripted? Is it unidirectional or bidirectional?

3.  **Track 3.2** Listen to the lecture on electric cars. What phonetic style do you think it belongs to? What form of speaking is it: scripted, unscripted, or semi-scripted? Is it unidirectional or bidirectional?

4.  **Track 4.2** Listen to the interview. What phonetic style do you think it belongs to? What form of speaking is it: scripted, unscripted, or semi-scripted? Is it unidirectional or bidirectional?

5.  **Track 5.2** Listen to the report on ecotourism. What phonetic style do you think it belongs to? What form of speaking is it: scripted, unscripted, or semi-scripted? Is it unidirectional or bidirectional?

6.  **Video 1.2** Listen to the poem **From a Railway Carriage** by R. L. Stevenson. What phonetic style do you think it belongs to? What form of speaking is it: scripted, unscripted, or semi-scripted? Is it unidirectional or bidirectional?

From a Railway Carriage

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.
Here is a child who clambers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there is the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river:
Each a glimpse and gone for ever!

UNIT 2.2

Informational Style

1. Match the components of intonation (A-G) with their definition (1-7).

- | | |
|---------------------------|---|
| A. Speech melody | 1) the relative speed of utterance determined by the rate (speed) of syllable succession and the length of pauses. Slow (<i>lento</i>) – 2-4 syllables per second; normal – 3-6 syllables per second; fast (<i>allegro</i>) – 5-9 syllables per second. |
| B. Loudness | 2) greater prominence given to one or more words in a sentence according to their importance. |
| C. Tempo | 3) pauses in an utterance (long, short and very short; syntactic, emphatic, hesitation pauses). |
| D. Sentence stress | 4) the variations in the pitch level (high, medium and low) and the pitch range (the interval between two pitch levels) which depends on the frequency of vibration of the vocal cords. |
| E. Rhythm | 5) a special colouring of human voice. |
| F. Pausation | 6) the amplitude of vibration of the vocal cords. |
| G. Voice timbre | 7) regular flow of speech in which stressed and unstressed syllables occur at definite intervals. |

Informational phonetic style is heard as a neutral utterance as its *main purpose is to convey factual information* which is frequently devoid of explicitly expressed emotions or attitudes. The messages produced within the informational style is understood as the least stylistically and emotively marked textual formations, with connotative or evaluative overtones being very limited or completely absent. This type of style is normally materialised in discourse which is often used in mass media, e.g. in broadcasting, be it a news programme, official statement, or communiqué. As well as that, this style is represented by a variety of instructions or documents delivered as a spoken message. The bulk of discourses generated within this style can be classed as scripted unidirectional speech, e.g. news bulletins or updates, statements by officials, or communiqués. This strongly applies to the aforementioned messages, as they are largely channelled to electronic media users rather than to listeners in the flesh.

Among the prosodic features characteristic of these discourses, the following are to be listed:

- dispassionate, impartial, but resolute and assured *voice timber*;
- stable and normal *loudness*;

- normal or relatively slow *tempo*;
- rather long, mostly syntactic *pauses*;
- systematic and properly organised *rhythm*;
- descending, often broken and high level heads with low fall/rise.

Also, there is another body of discourse within the informational style, which, unlike the afore-cited discourses, embraces communicative bidirectionality. Classed as semi-scripted, they may materialise in the form of monologue or dialogue, as exemplified by immediate or on-the-spot reportage. Monologues are delivered by way of uninterrupted speech, where the reporter follows a prepared script punctuated by a certain amount of spontaneity. This impromptu characteristic is reinforced in dialogue-based reportage, with the reporter being given questions by the programme presenter and having to come up with answers on the spur of the moment. This results in employment of varied speech speed, intonation groups being separated by short pauses, irregular rhythm, as well as less careful articulation and reduced pronunciation forms. All these characteristics are quintessentially featured by the colloquial style. Grammatically and lexically speaking, not infrequent is the occurrence of contracted auxiliary and link verbs as well as pause-fillers. The above-listed attributes bring this type of informational style somewhat closer to the colloquial.

Check-Up Questions

1. *What type of information do the discourses in the informational style communicate? What is its main purpose?*
2. *What media is the informational style materialised in?*
3. *What can you say about the stylistic and emotive charge of discourses generated within the informational style?*
4. *What can you say about the bulk of discourses in the informational style as regards scriptedness and communicative directionality?*
5. *What are the major prosodic features of these discourses?*
6. *What can you say about the major characteristics of informational style discourses marked by spontaneity?*

2.  **Track 6.2** *Read and listen to the news item. Comment upon the communicative aim of the extract and the phonostylistic means used to achieve it. Do the follow-ups to the extract.*

Hello, I am Marion Marshall with the BBC News. President Trump has announced tariffs of twenty five per cent, targeting fifty billion dollars' worth of Chinese goods that contain industrially significant technologies. A White House statement said the move was essential to prevent what it called further unfair

transfers of American technologies and intellectual property to China. Andrew Walker reports: "In the statement President Trump describes his own friendship with the Chinese leader Xi Jinping and the relationship between the two countries as very important to him. Nonetheless, he said, he would go ahead with proposed trade action over what he called the theft of American technology. The US administration has published a list of more than eight hundred types of goods that will be affected, including a range of industrial machinery, motor vehicles, and medical equipment. The tariffs are due to come into force early next month. China has said it will respond with its own tariffs on US goods."

In an impromptu live interview, President Trump claims he has largely solved the problem over North Korea's nuclear programme. After a flurry of morning tweets, Mr Trump told FOX News that he respected Kim Jong-un for being a strong leader. "He speaks and his people sit up at attention", - Mr Trump said. "I want my people to do the same."

- 1. Mark intonation and pauses in the extract above.*
- 2. Pinpoint the markers of the informational style.*
- 3. Comment on the stylistic contribution of the prosodic means employed.*
- 4. Comment on the scriptedness and communicative directionality of the extract.*

3. Present a piece of news in 5-10 sentences in front of your group. Use the intonation typical of informational style.

-  ***4. Track 7.2 Listen to the report about travelling. Divide it into paragraphs. Define the communicative aim and prosodic features used by the speaker to achieve it. Prepare the extract for presentation.***

Travelling

Those who wish to travel either for pleasure or on business, have at their disposal various means of transport. There is, for instance, the humble inexpensive bicycle. Then there's the motor-cycle with which you can travel quickly and cheaply, but for long journeys it's rather tiring. With a motor-car one can travel comfortably for long distances without getting too tired. Luxurious ships cross seas and oceans from one continent to another. Aero planes carry passengers to various parts of the world in almost as many hours as it takes days to do the journey by other means. But most of us still have to use trains. Look at this picture of a busy railway station. A train is standing at one of the platforms ready to leave. Some of the passengers are looking out of the

window watching the late-comers who are hurrying along looking for empty seats. The engine is ready to draw the train out of the station. On another platform a train has just come in; some passengers are getting out, others are getting in. Those who've not taken the precaution of getting their tickets beforehand are waiting in the queues at the booking office.



5. Track 4.2 Listen to the part of an interview with a man travelling in many remote parts of the world. Comment upon its major characteristics and prosodic features.

F: So basically, as a seasoned traveller, you must have got packing off to a fine art.

M: I'm not that great at travelling light, simply because anything can – and often does – happen, and I like to feel fully prepared. So I'm a complete sucker for gadgets and gizmos, and I have a bag-load of stuff that I take with me. I'm still looking for the ideal rucksack or carry-on actually. And, of course, I've always got my iPod for those long days on the road when you don't know how long you might be hanging around waiting for transport.

F: So what have you learnt from travelling?

M: Well, I guess it's a cliché, but the more you see of other cultures, the more you come to appreciate your own. I don't mean that I miss the comforts of home or anything like that. More that I've got the opportunity to travel and see the world because I've got folks back home in a wealthy western culture to pick up the tab if things go wrong. I mean, without that – and a lot of people you meet don't have that – would I ever have had the courage to do half the things I've done? I doubt it somehow.

UNIT 3.3

Academic Style

In taxonomic terms, informational and academic styles can be viewed as constituent parts of non-emotive non-fiction macrostyle. This macrostyle is associated with a body discourse earmarked to inform the audience about the natural or social world.

Academic Style occurs in such types of spoken discourse as lectures, scholarly and scientific discussions, conferences, etc. Communicatively speaking, the stated types of discourse are meant to furnish intellectual knowledge and to inform the audience's intellect and interest, therefore establishing contact with the audience is highly essential. The epistemic focus of academic communication is responsible for the fact that academic style significantly features elements of specialised language. As this style is associated with an intellectual and volitional type of speech, where the speaker has authority over the subject matter, it requires some amount of emotional colouring. It is achieved by varying prosodic features, by the alternation of pauses, types of heads and terminal tones, and by using tempo contrasts.

The manifestation of characteristics such as scriptedness and communicative directionality depends on the format within which the corresponding speaking activity is carried out. Ideally, the style in question is to be identified with scripted unidirectional speaking activity, e.g. a recorded lecture which is reproduced verbatim from prepared text. In this case, we may speak about the following prosodic features of the style:

- authoritative, imposing, edifying, instructive, self-assured *voice timber*;
- rather high *loudness*;
- normal or relatively slow *tempo*;
- a large proportion of rather long *pauses* that serve to bring out semantic centres;
- systematic and properly organised *rhythm*;
- stepping heads with high/low falls and fall-rises.

In relation to less idealised discourses within the academic style, it is to be noted that they may experience a smaller or greater departure from the above prosodic patterns, which shows in varied speech speed, intonation groups being separated by short pauses, often not syntactical, irregular rhythm, and sometimes less careful articulation and reduced pronunciation forms. Among irregularities cropping up on the lexical and grammatical levels, we can name pause fillers, contracted auxiliary and link verbs. This holds true, for example, for lectures given to live audiences in venues such as halls and auditoriums. This is immediately related to the absence of complete scriptedness in such

cases. Though supported by notes, the lecturer often renders snippets of the matter in their own words. Also, live lectures are interactive as they allow possibilities of verbal exchange between the speaker and the audience and of questions to be posed by the audience which require extemporaneous answers. Therefore, this type of speech can be technically termed semi-scripted. This circumstance also accounts for it being mostly unidirectional with limited bidirectionality.

Check-Up Questions

- 1. In what types of discourse does the academic style occur?*
- 2. What is the communicative focus of discourses generated within the academic style?*
- 3. What can you say about scriptedness and communicative directionality?*
- 4. What are the prosodic features of idealised academic discourse?*
- 5. What features can you cite in relation to less idealised academic discourse?*



1. Track 8.2 Listen to the lecture on philosophy by Peter Millican, Oxford University Professor. Divide the extract into paragraphs; define its communicative aim and prosodic features used by the speaker to achieve it (do the follow ups to the extract). Choose a part of the lecture (10-15 sentences) and prepare its presentation with proper intonation.

Plato and Aristotle were somewhat privileged. Plato very early on played a part in the development of Christian doctrine. If you look at Christian doctrines such as the Incarnation and the Trinity, there are clear signs of Platonic thought there. Aristotle became a great authority in the later mediaeval period, most famously through Aquinas. You've seen the film *The Name of the Rose* or read the book, for example. You see the sort of veneration with which Aristotle, eh, was held to in the, eh, later mediaeval period. And this synthesis of Christianity and Aristotelianism became totally dominant in the mediaeval mon-, monastic schools. And, so, we get scholasticism. So, scholasticism was a movement based on Aristotle, but developed beyond Aristotle, incorporated into Christianity and taught as orthodoxy throughout Christendom. Well, here is a sketch Aristotle's universe. You'll see that in the story that follows, eh, astronomy plays a quite sig-, significant role. That might seem surprising, but I'm sure you'll understand soon. The Aristotelian worldview obviously places the Earth right at the centre. Eh, the Earth is surrounded by water, or largely surrounded by water, beyond that we have the sphere of air, then fire, then [the] sphere of the Moon, Mercury, Venus, the Sun, and so on. The outermost crystalline sphere contains the fixed stars, and these rotate around us, which is why we see the stars moving in the sky. There's a sharp difference between

everything below the sphere of the Moon and things outside. Eh, in the sub-, sublunary world we change, decay, the sorts of things that we are familiar with in the world. Beyond the Moon, everything is perfect, things move in perfect circles, they are unchanging, that's the heavenly sphere. And we'll see that it was really the breaking apart of this picture that played a very major role in the development of modern philosophy. Okay, so a number of things came about in the years between about 1400 and 1500 and, there, eh, a few decades thereafter, which completely changed this intellectual landscape. Well, some ancient texts had survived, I've mentioned that did, like Sextus Empiricus' *Outlines of Pyrrhonism*, containing all these sceptical arguments that had been developed in ancient Greece. Those were lost, but some of these manuscripts remained in the Byzantine world of, in Constantinople, eh, some which were translated by the Arabs and preserved in the Arabic world. Well, eventually, the Ottoman Turks attacked Constantinople, it eventually fell, and at that point and prior to that, a lot of scholars fled to the West bringing these precious manuscripts with them. So a lot of these things were rediscovered. I find it extremely interesting that manuscripts that had been hidden away all that time had this dynamite within them, such that rediscovery of them could have such a profound effect on the Western world. Eh, It really does show the value of what had been going on in ancient Greece. The, the philosophic discoveries, discoveries still have this power to unsettle the world. So, you have the development of humanism in Renaissance Italy, a new respect for classical thought, eh, people were trying to think through things in this new way, which was not totally dominated by the Christian Aristotelianism. Printing invented [in] 1450, so these manuscripts suddenly got circulated very quickly among scholars in Western Europe. So, Lucretius' *De Re-, De Rerum Natura, The Nature of the Universe*, eh, rediscovered in 1417, printed [in] 1486, Sextus Empiricus' I've mentioned translated into Latin [in] 1562.

1. *Mark intonation and pauses in the extract above.*
2. *Pinpoint the markers of the academic style.*
3. *Comment on the stylistic contribution of the prosodic means employed.*
4. *Comment on the scriptedness and communicative directionality of the extract.*
5. *Say whether the extract is a specimen of idealised or less idealised academic discourse and substantiate your answer.*

2.  **Videos 2.2–6.2** *Listen to the academic lectures on phonetics, lexicology, translation studies, and other branches of linguistics; choose one, make a script of an extract (10–15 sentences), analyse its communicative aim, characteristics, and prosodic features; prepare the extract for oral presentation with proper intonation.*

UNIT 4.2

Oratorical Style

Public Speaking or *Oratorical Style* has to do with the practice of persuasive public speaking focusing on political, judicial, economic issues, and other social concerns. It is associated with such forms of discourse as public addresses and pronouncements, parliamentary debates, sermons, etc. The communicative aim of oratorical discourse is to persuade, to sensitise the audience to issues under discussion, to sway it to the speaker's point of view, or to galvanise it into some action. Pragmatically speaking, it appeals not only to the mind of the listeners, but to their emotions as well.

Highly emotional and expressive, the oratorical style significantly relies on invigorated language, stylistic figures of speech, and rhetorical techniques in particular. In paralinguistic terms, this translates into body language being widely applied. In terms of scriptedness, oratory may range from completely scripted to partially or semi-scripted, to totally unscripted, the latter delivered spontaneously and ad hoc. By extension, the oratorical style features communicative directionality ranging between unidirectionality and bidirectionality. To further the point, it is to be stated that fully scripted unidirectional oratory may materialise in a number of forms, e.g. important speeches delivered at forums, keynote speeches, or state-of-the nation addresses. When making speeches like those, a speaker makes use of prepared notes. These are idealised oratorical discourses, which typically incorporate the following prosodic features:

- dignified, self-assured, concerned, and personally involved *voice timber*;
- changes of *loudness* from fortissimo to whispering;
- moderately slow *tempo*;
- intonation groups are not short, separated with rather long, mostly syntactical and emphatic *pauses*; "rhetorical silence" is often used;
- properly organised *rhythm*;
- extensive use of descending and ascending, often broken, heads with high falls and fall-rises.

Some of the features above may be disrupted in semi-scripted and unscripted oratory. This disruption is not least apparent in the latter type of oratory. It is manifested in emotionality further escalated through increased loudness, a faster speaking rate, shorter pauses, and reduced pronunciation forms. Moreover, on the lexical and grammatical levels, oratory may be punctuated by contracted link and auxiliary verbs and pause fillers.

This variety of the style may experience unidirectionality disruption and, as a result, incomplete unidirectionality or even bidirectionality. Incomplete unidirectionality manifests itself in a limited verbal reaction elicited from the

audience, e.g. questions, acclamatory shouts, or boos. Bidirectionality occurs when a piece of oratory prompts spontaneous speech in reply, i.e. unscripted speech activity.

Check-Up Questions

- 1. What forms of discourse is the Oratorical Style involved with?*
- 2. What is the communicative aim of oratorical discourse?*
- 3. To what does oratorical discourse appeal pragmatically speaking?*
- 4. What can you say about the emotive and stylistic characteristics of oratorical discourse?*
- 5. What can you say about scriptedness and communicative directionality displayed by oratorical discourse?*
- 6. What are the prosodic features of idealised oratorical discourse?*
- 7. What type of oratorical discourse can these features be disrupted by and in what way?*



1. Track 9.2 Listen to the speech delivered by the British Prime Minister, Sir Winston Churchill. Do the follow ups to the extract. Choose a part of the speech (10–15 sentences) and prepare its presentation with proper intonation.

Winston Churchill - Ten Weeks of War, November 12, 1939

I thought it would be a good thing for me to tell you tonight a whirl of war has turned for the allies during the first ten weeks. It is only after many vain attempts to remain at peace that we have been at last forced to go to war. We tried again and again to prevent this war and for the sake of peace we put up with a lot of things happening which ought not to have happened. But now we are at war, and we are going to make war and persevere in making war until the other side has had enough of it. We are going to persevere as far as we can to the best of our ability, which is not small and always growing. The superior quality of our Air Force has been proved both in pilots and in machines over the enemy. Our aircraft have shot down fifteen German over-sea radars without losing one machine in the combat. Now the mists and storms of winter wrap our island and make the continuous bombing attack of military objectives far more difficult. We have also a marked advantage in a higher range of science applied to war, and this is improving with every week that's passing.

I do not doubt myself that time is on our side. I go so far as to say that if we come through the winter without any large or important event occurring, we shall in fact have gained the first campaign of the war. And we shall be able to set about our task in the spring, far stronger, better organized, and better armed than ever before.

1. *Mark intonation and pauses in the extract above.*
2. *Pinpoint the markers of the oratorical style.*
3. *Comment on the stylistic contribution of the prosodic means employed.*
4. *Comment on the scriptedness and communicative directionality of the extract.*
5. *Say whether the extract is a specimen of idealised or less idealised academic discourse and substantiate your answer.*



2. Track 10.2 Listen to the speech delivered by the British Prime Minister, David Cameron. Do the follow ups to the extract. Choose a part of the speech (10-15 sentences) and prepare its presentation with proper intonation.

David Cameron - Speech to 2011 Conservative Party Conference

Some people say that to succeed in this world we need to be more like India, or China, or Brazil. I say we need to be more like us, the real us – hardworking, pioneering, independent, creative, adaptable, optimistic, can-do. We just have to remember the origin of our achievements, the people of Britain taking a lead. That is why much, (*applause*) that is why so much of my leadership is about unleashing your leadership, giving everyone who wants it a chance to seize the opportunity, the support and above all the freedom to get things done, and giving everyone who wants to believe it a confidence that working hard and taking the responsibility will be rewarded, not punished. So, let us reject the pessimism, let us bring on the can-do optimism, let us summon the energy and appetite to fight for a better future for our country Great Britain (*applause*).

This wasn't a normal recession, this was a debt crisis. It was caused by too much borrowing by individuals, banks, businesses, and most of all by governments. When you are in a debt crisis, some of the normal thing[s] that governments can do to deal with a normal recession, like borrowing to cut taxes, or increasing spending, these things won't work because they lead to more debt which will make the crisis worse. Why? Because it takes risks of higher interest rates, less confidence and a threat of even higher taxes in future. The only way out of the debt crisis is to deal with your debts. That's why households are paying down the credit card [s] and the store card bills. It means banks are getting their books in order and it means governments, governments all over the world cutting spending and living within their means.

1. *Mark intonation and pauses in the extract above.*
2. *Pinpoint the markers of the oratorical style.*
3. *Comment on the stylistic contribution of the prosodic means employed.*
4. *Comment on the scriptedness and communicative directionality of the extract.*

5. *Say whether the extract is a specimen of idealised or less idealised academic discourse and substantiate your answer.*

3.  **Video 7.2** *Listen to the speech delivered by Queen Elixabeth II at the formal opening of CHOGM 2018; make a script of an extract (10–15 sentences), analyse its communicative aim, characteristics, and prosodic features; prepare the extract for oral presentation with proper intonation.*

4.  **Video 8.2** *Listen to the speech delivered by HRH The Duchess of Cambridge supporting the UK's first Children's Mental Health Week; make a script of an extract (10–15 sentences), analyse its communicative aim, characteristics, and prosodic features; prepare the extract for oral presentation with proper intonation.*

5.  **Video 9.2** *Listen to the British Prime Minister, Theresa May's statement after the UK, the US and France launch air strikes on Syria; make a script of an extract (10–15 sentences), analyse its communicative aim, characteristics, and prosodic features; prepare the extract for oral presentation with proper intonation.*

UNIT 5.2

Dramatic Recitation Style

Dramatic Recitation Style is used on stage, TV screen, or in class when reading aloud or reciting a literary piece, specifically prose and poetry. One of its prime communicative aims is to simultaneously appeal to the mind and emotions of the listener, as well as to their aesthetic senses, therefore this style is highly emotional and expressive. In close connection with this circumstance is the fact that the corresponding type of discourse aims to create literary reality, which either overlaps the actual reality of life or is completely distinct from it. By way of expanding on the communicative aspects, it is to be said that in contrast to the oratorical style, in this style the emotive and aesthetic functions may take precedence over the factual or intellectual ones. This strongly applies to poetic discourse. In other words, though similar to oratory in the use of figures of speech, literary discourse embraces the evocation of emotive and aesthetic associations, whereas oratory places much stress on the factual or conceptual side of the message. The latter circumstance accounts for literary language being more deviant and idiosyncratic, which constitutes part of poetic licence. Simultaneously, literary discourse makes heavy interpretive demands on the recipient of the message. By extension, the above-mentioned characteristics of literary discourse automatically carry over to recitation, which serves as a spoken channel of literary discourse. A completely scripted speech activity, recitation is marked by incomplete communicative unidirectionality. A verbal response of the information recipient may be in the form of exclamations expressing the audience's emotions.

As regards the use of the rolled /r/, it is less common nowadays – you can hear it in old recordings of poets reciting their work and in classical actors of the 1950s.

On the prosodic plane, the following features are most common to poetry recitation:

- concerned, personally involved, emotionally rich *voice timber*;
- varied *loudness*;
- rather slow *tempo*;
- long *pauses*;
- properly organised and stable *rhythm*;
- low/high level or stepping heads with falling, occasionally rising nuclear tones.

As for prose recitation, the picture with the corresponding characteristics looks somewhat more complicated. As is known, prose actively incorporates forms of literary discourse presentation such as narration, description, direct

speech, reported speech, and represented speech; therefore the choice of prosodic means will vary depending on what discourse presentation form is utilised. To lend discourse a narrative quality, the reciter will mostly likely use a larger number of low falls compared to other forms of discourse presentation. This is a broad linguistic issue and it will take more in-depth insight to come up with a more or less comprehensive picture of the matter in question.

Another point to be mentioned in passing is that reproduction of discourse within the above-examined styles calls for a set of trained skills or expertise. This circumstance is derived from the character of the corresponding verbal activities, which are professional or specialist by nature and, by extension, cannot be pursued without the acquired relevant background and proficiency.

Check-Up Questions

- 1. What media and circumstances does the dramatic recitation style occur in?*
- 2. What are the prime communicative aims of literary discourse?*
- 3. What function may take precedence in the corresponding discourse and how does it manifest itself?*
- 4. What can you say about scriptedness and communicative directionality of the discourse delivered within the dramatic recitation style?*
- 5. What prosodic features are common to poetry recitation?*
- 6. What can you say about prosodic features to be found in prose recitation?*
- 7. What can you say about the use of the rolled /r/ in the dramatic recitation style?*



- 1. Track 11.2 Listen to the extract from “Pride and Prejudice” by J. Austen. Do the follow ups to the extract. Choose a part of the prose (10–15 sentences) and prepare its presentation with proper intonation.**

The ladies of Longbourn soon waited on those of Netherfield. The visit was returned in due form. Miss Bennet's pleasing manners grew on the good will of Mrs Hurst and Miss Bingley; and though the mother was found to be intolerable and the younger sisters not worth speaking to, a wish of being better acquainted with *them* was expressed towards the two eldest. By Jane this attention was received with the greatest pleasure; but Elizabeth still saw superciliousness in their treatment of everybody, hardly excepting even her sister, and could not like them; though their kindness to Jane, such as it was, had a value, as arising in all probability from the influence of their brother's admiration. It was generally evident whenever they met, that he did admire her; and to her it was equally evident that Jane was yielding to the preference which she had begun to entertain for him from the first, and was in a way to be very

much in love; but she considered with pleasure that it was not likely to be discovered by the world in general, since Jane united with great strength of feeling a composure of temper and a uniform cheerfulness of manner, which would guard her from the suspicions of the impertinent. She mentioned this to her friend Miss Lucas.

"It may perhaps be pleasant," replied Charlotte, "to be able to impose on the public in such a case; but it is sometimes a disadvantage to be so very guarded. If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him; and it will then be but poor consolation to believe the world equally in the dark.

1. *Mark intonation and pauses in the extract above.*
2. *Pinpoint the markers of the prosaic variety of the dramatic recitation style.*
3. *Comment on the stylistic contribution of the prosodic means employed.*
4. *Comment on the scriptedness and communicative directionality of the extract.*



2. Track 12.2 Listen to the poem "The Daffodils" by W. Wordsworth. Do the follow ups to it. Prepare its presentation with proper intonation.

William Wordsworth - The Daffodils

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A Poet could not but be gay,
In such a jocund company:
I gazed and gazed but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

1. *Mark intonation and pauses in the extract above.*
2. *Pinpoint the markers of the poetic variety of the dramatic recitation style.*
3. *Comment on the stylistic contribution of the prosodic means employed.*
4. *Comment on the scriptedness and communicative directionality of the extract.*

3.  **Track 13.2** *Listen to the fairy tale “Snow White and the Seven Dwarfs”. Choose an extract (10–15 sentences), make a script, define the communicative aim and analyse the prosodic features employed by the speaker. Prepare its presentation with proper intonation.*

4.  **Track 14.2** *Listen to the myth “Orpheus and Eurydice”. Choose an extract (10–15 sentences), make a script, define the communicative aim and analyse the prosodic features employed by the speaker. Prepare its presentation with proper intonation.*

UNIT 6.2

Colloquial Style

Colloquial Style is a style of every-day communication which occurs in informal settings, mostly between relatives, people on close terms, and individuals bound by some kind of informal relationship. In common parlance, most appropriate labels will be *informal conversation*, *informal talk*, or *chat*. Not infrequently this can be referred to as a peer relationship. The speech situation into which communication partners enter is relaxed, characterised by the lack of clear-cut discourse planning, therefore the speech generated under such conditions is unpredictable and comes under the category of unscripted activity. This speech is marked by relatively frequent errors, slips of the tongue, hesitations, and elliptical constructions, as well as omission of unaccented elements, the latter resulting from a quick speech tempo. Two other features of this style are a lower degree of pronunciation accuracy (this being manifested in careless articulation and reduced pronunciation forms) and the use of substandard forms which breach the rules of language usage, e. g, *gonna* instead of *going to*, *whatcha* instead of *what are you*, *dunno* instead of *don't know*, or *t*-voicing in the intervocalic position (intervocalic flapping). The salience of these features may depend on a set of social, mental, and physical factors. An embedded characteristic of discourse arising within this style is communicative bidirectionality, which stems from its quintessentially interactive nature. In contrast to speech produced within the above styles, the message in the colloquial style is meant to elicit a particular verbal response, which may complete the act of communication or further it or take it further.

As regards intonation, it is employed as a powerful semantic and stylistic tool capable of rendering subtle nuances of thought and feeling. The prosodic features of the colloquial style can be encapsulated as follows:

- concerned, personally involved, emotionally rich *voice timber*;
- normal, varied *loudness*;
- varied from slow to very fast depending on a set of psycho-physiological and epistemic factors of *tempo*;
- different kinds of *pauses*: filled, silent, hesitation, breathing;
- irregular *rhythm*;
- all heads with falling, rising, and complex nuclear tones.

Check-Up Questions

1. *What settings does the colloquial style occur in?*
2. *What can you say about scriptedness and communicative directionality of the discourse generated within the colloquial style?*

3. *What can you say about language accuracy, pronunciation included, in colloquial discourse?*
4. *What are the prosodic features of the colloquial style?*



1. **Track 15.2** *Listen to the conversation. Do the follow ups to it. Roleplay it with a partner. Prepare its presentation with proper intonation.*

Talking About Health

- Hello, Clair!
- Hi!
- We are sitting outside having our chat in the sunshine.
- Yeah. It's very nice!
- It is. Yeah. It is. Mmm, are you feeling healthy today?
- Mmm, today yes. Mmm, I'm feeling definitely better than a few days ago when I, mmm, had a bit of a temperature and a sore throat, so...I...
- Did you have a cold or ?
- Yeah, I suppose, mmm, my nose was terrible, I had to blow my nose every five minutes, which is not particularly nice, particularly when you're in company, *(the interlocutor laughing)* mmm, yeah, today it seems like I've, I've got over it a little bit and I feel much healthier.
- Sneezing?
- Eh, no, not really. Sneezing no. Mmm, I tend to find that I sneeze, eh, not when I got a cold. Mmm, more to do with allergies, maybe, when *(Mmm, yeah – the interlocutor simultaneous inserting the phrase)*, I'm in a place that's very dusty or something like that. Eh...
- I've got a friend who, she never sneezes in ones *(the interlocutor laughing)*. She sneezes once and it's like "ahchoo, ahchoo, ahchoo, ahchoo, ahchoo!" she sneezes in a group of five.
- That's really curious and I've never heard anything like that before! Maybe, she should check The Guinness World Book of Records or something like that, maybe, she, she can enter that. Mmm, sneezing for me is not so bad. I think, it's far worse when you, you have a nasty cough.
- Yeah
- And particularly, if it's quite a chesty cough, and that ends up making you, your throat and everything quite painful.
- Yeah.
- And eventually, that, of course, will, will mean that I end up with a headache.

- Yeah. And I hate it when you've got, a cold and you're coughing at night and you can't get to sleep because every time you close your eyes (*clearing the throat*)
- Yeah, it's terrible. You need a glass of water by the bed and sometimes it's strange because it's, it's almost like your cough becomes worse when you lie down or something like that, so, yes, it's really frustrating.
- Mind you, I mean, mmm, I don't know about you, but people al-, always say, "Oh, I've had the flu, I've had the flu." But they didn't have the flu, they had a cold.
- Yes.
- You know, I think, if you, eh, as [if]¹ a difference isn't there between having a cold, and [if] you've got the flu, you've got a fever, you're sweating, you're aching all over, it's a bit different thing, isn't it? Have you ever had the flu, really?
- I don't really think I have, to be honest. I think what you're saying is right, I think people can have a bad cold, but the flu is actually quite serious.
- Mmm.
- And I don't think I've been in a situation where I had the flu. I think I've had a cold, I think I've had bad colds but not the flu.
- I think, umm, today the only reason either of us will get a sore throat is from talking so much (*laughing*).
- Yes, this is really possible (*both laughing*). Later I'm going to need lots of ice-cream and yoghurt, I think (*the interlocutor laughing*).

1. *Mark intonation and pauses in the extract above.*
2. *Pinpoint the markers of the prosaic variety of the dramatic recitation style.*
3. *Comment on the stylistic contribution of the prosodic means employed.*
4. *Comment on the scriptedness and communicative directionality of the extract.*

2. *Work in pairs. Make up a dialogue about your plans for the weekend in London. Roleplay it with proper intonation. Record your presentation to analyse the prosodic means employed.*

3. *Work in pairs. Make up a dialogue about your plans for the weekend in Kyiv. Roleplay it with your partner using proper intonation. Record your presentation to analyse the prosodic means employed.*

¹ Square brackets signify a missing item

KEYS

PART 1

Unit 1.1

2. 1) a; 2) b; 3) b; 4) b; 5) c; 6) b; 7) a; 8) b; 9) c; 10) b.

3. 1. consonants; 2. tip; 3. teeth; 4. tongue; 5. flat; 6. flat; 7. relaxed; 8. friction; 9. vocal cords; 10. vibrate.

4. /s/ /z/

20. 1) communication; 2) intonation patterns; 3) rising; falling; 4) combinations; 5) end of a sentence; 6) isn't finished yet; 7) new information; 8) old information; 9) when you have no idea about the answer; 10) to confirm your idea about the answer; 11) to comment; 12) to criticise; 13) to disagree; 14) suggestion; 15) suggestion; 16. sarcasm; 17. doubt.

Unit 2.1

1. 1) tip; 2) blade; 3) narrowing; 4) tongue; 5) alveolar; 6) palate; 7) friction; 8) lips; 9) vocal; 10) tip; 11) blade; 12) alveolar; 13) block; 14) mouth; 15) tongue; 16) palate; 17) ridge; 18) narrowing; 19) friction; 20) cords.

10. 1. d); 2. f); 3. i); 4. b); 5. a); 6. g); 7. e); 8. h); 9. g); 10 c).

Unit 3.1

1. 1.both; 2./w/; 3./v/; 4.neither; 5./w/; 6.both; 7.neither; 8.neither; 9./v/; 10./w/.

Unit 4.1

13. 1. c); 2. j); 3. h); 4. f); 5. g); 6. b); 7. e); 8. d); 9. a); 10 i).

Unit 5.1

7. 1. b); 2. e); 3. a); 4. c); 5. f); 6 d).

14. 1. b); 2. a); 3. b); 4. c); 5. a); 6. a); 7. a); 8. a); 9. c); 10. b).

Unit 6.1

8. 1. a); 2. b); 3. c); 4. b); 5. d); 6. c); 7. a); 8. b); 9. a); 10 c); 11. b).

PART 2

Unit 2.2

1. A. 4); B. 6); C. 1); D. 2); E. 7); F. 3); J. 5).

APPENDIX 1

Extra Tasks for Early Finishers

Unit 1.1



1.1 Track 1.1 *Listen to people talking about radio stations. Transcribe the words in italics, show the point of syllable division in each of them. Listen carefully to the pronunciation of these words, lay stress-none marks on them, draw the tonograms, and comment on the attitude conveyed. Choose one extract for learning by heart and presenting.*

Speaker 1

The station I listen to has the right balance of talk, sport and news and a great mixture of *presenters* but there are far too many *advertisements*. In the mornings I usually listen to a short news programme and then a show about sports going on both locally and *nationally* which is presented by a well-known ex-sports star. The thing I like about the *station* is that it has stuff for all age groups. There are a lot of good comedy shows and quizzes, but also stories about people and places in the *area* and it makes itself accessible to even the youngest members of the community.

Speaker 2

It's a locally operated radio station and it broadcasts some of the top nationally rated talk *radio* programmes. There are live shows 24 hours a day and you can listen online if you *prefer*. I've enjoyed listening to it for many years now. I especially like one very amusing comedy *programme* which is on every weekday night and the Science Fantastic programme on Saturday *evenings*. I prefer this station to some of the national ones and I like the local news stories, although sometimes I'd rather it took more notice of news and other subjects from *overseas*, rather than just the local area or the country as a *whole*.

Speaker 3

I tend to listen to the radio a lot and I love the arts show – that's the selling point for this station for me – the presenter is very serious about the arts and his in-depth approach helps me keep up-to-date with all the latest *theatre*, *books* and *movies*. Oh, and they don't broadcast advertisements so you never get *interruptions* when you're enjoying a show. I've given up flipping through channels to *avoid* them now. Another thing is they don't have news every hour like so many stations. There are some really good quality radio dramas – it's an excellent way for young writers to get their work *broadcast*.

Speaker 4

Talk radio has grown in popularity in my area and there's a huge demand for more and more talkshow *stars*. My favourite station has a show called *Viewpoint*. It's presented by a very entertaining guy and sure, there'll be those out there who may not agree with his *opinions*, but that doesn't *matter* because he makes fun of *everything*. So, even if you don't agree with him, you can sit back and enjoy the humour in his approach to local or national news events. I find I'm still one of the few younger listeners to this station though – most of my school friends don't really go for it.

Speaker 5

I even got a chance to go on this radio station myself. It was kind of embarrassing but quite fun because not everyone gets to go on a radio show and meet the presenters. All the shows are really *interesting*. They also play a lot of fun *games* – and talk about popular *issues*. The station's known for sponsoring charity organisations in this region, so it's offering more than just entertainment. There's one programme where they're training young *newsreaders* so they picked out about thirty kids from nearby *towns* and are training them to be newsreaders and they get to do one short show each.

Unit 2.1



1.2 **Track 2.1** *Listen to people talking about TV shows. Fill in the gaps in the conversations. Lay stress-none marks on the words inserted, draw the tonograms and comment on the attitude conveyed and the function of the intonation.*

Conversation 1

M:! That cooking show I like is on I love the chef on that programme.

F:! She is said pretty ,? I really like her too. I've tried some of her They were really good and none of them was difficult to

Conversation 2

M:,! Do you watch that
Who Wants to Marry Me? The finale is on

F: Well!, I think those shows are really to watch. The people on those shows fight

M: Oh! I love watching them argue with each other. But I guess you don't want to watch it with me.

F:!

Conversation 3

F: Are you gonna watch that tennis match on Saturday? It looks like it's gonna be a one.

M: I But I don't really watching tennis on TV. I'd rathertennis than watch it.

Conversation 4

M: Hey! There's an interesting documentary about space travel on TV tomorrow. Let's it!

F:! I science documentaries! You learn so much more from than you ever learn in

Conversation 5

F:! The show's on tonight. You know the one – you follow this guy on his and he always tries to find the cheapest places the places are dirty and full of bugs. It's fun to

M:! That doesn't sound very interesting to I'd rather watch a show about staying at hotels.

Conversation 6

F: Oh! That show is on tonight.

M: I love that show! People bring their antique furniture and stuff. Sometimes the old jug turns out to be worth thousands of It's really

F: I think it's kind of! I'd rather watch something, like an movie or



2.2 **Track 3.1** *Listen to people talking about their press preferences. Lay stress-none marks on the words underlined, draw the tonograms and comment on the attitude conveyed and the function of the intonation. Prepare one extract for presentation with proper intonation.*

Press Preferences

Speaker 1

I must confess I don't buy a newspaper every day. When I do buy one, it tends to be *The Guardian*. It's well written, and it doesn't have a predictable political bias. It also has a crossword that is exactly the right level of difficulty for me.

Speaker 2

I get *The Independent* every day and *The Observer* on Sundays. They are the only newspapers I trust. They don't have the obvious political affiliations of some of the other dailies, they seem relatively impartial. They have interesting sections. I listen to the news all day long, so I tend to like the feature sections of newspapers rather than the news reporting. *The Independent* has good coverage of the arts – exhibitions, shows, concerts, reviews.

Speaker 3

I get *The Mail*. It's pretty light-weight and readable. I find the broadsheets a bit too wordy for me. The Mail has articles on health, fashion, film stars, diets. I don't like its politics, however. It's a real right-wing rag. Anti-Europe, xenophobic, homophobic. I sometimes wonder why I buy it.

Speaker 4

I'm a bit of a newspaper junkie. I read *The Sun*, *The Mirror*, *The Times*, and *The Financial Times*. I like to get a broad spectrum. *The Sun* tells me what's happening to celebs. *The Mirror* presents the left-wing conscience. *The Times* has some good features. And *The Financial Times* helps me with my investment portfolio.

Speaker 5

I get *The International Herald Tribune*. It provides a good viewpoint of foreign affairs around the world. And it keeps me in touch with the States. I also get to find out what's happening in Major League Baseball, and see how my team the Jankees are faring.

Unit 3.1

1.3  **Track 4.1** *Listen to an interview with a young film director, Lauren Casio. Divide the utterances into the sense groups according to the rules of syntagmatic division. Comment on the attitude conveyed. Roleplay the interview with proper intonation patterns.*

Interviewer: My guest today is the young film director Lauren Casio, whose first full-length feature film *Hidden Valley Dreams* has been well received critically, as well as achieving box office success. Lauren, was it always your ambition to be a film maker?

Lauren: I did media studies at college, actually, and had no great desire to go into filmmaking when I started. As part of the course, I made some short films, and on the strength of that, some of the staff suggested I went in that direction. I mean, they were extremely short, three-minute films, but they seemed to see some promise and encouraged me. I wasn't doing anything ground-breaking, but the fact that I was able to put images together and tell a story in a very economical way time-wise was something I think they responded to and wanted me to pursue. So after finishing that course I enrolled in film school, where I could concentrate on that.

Interviewer: I've heard some people saying: "Film school's a waste of time, don't bother with it. " What do you feel about that?

Lauren: There's young people coming into film-making from commercials, videos, and television saying that, but what works for one person may not work for another, so perhaps they don't need it. I had no family connections in the business, and no private means so, for me, being in an environment where the equipment was available and the help was freely given, that opened doors. The fact that people I was at school with are now making their way in the film world is also testimony to its value. But I'm not saying it's the only route.

Interviewer: But it's taken you a long time to get from your first shorts to your first full-length feature film, hasn't it?

Lauren: That was no accident really. I went through a process of making shorter films so that I could acquire some skills. A lot of people get out of school, make one film, and want to make that leap into feature films. But invariably, they fall flat on their faces. Maybe some of them are ready to make the leap earlier; I knew I wasn't. I wasn't prepared to squander time and money doing something I hadn't yet got the experience and expertise to carry off. I wasn't short of offers, even

financially attractive ones, but it wasn't the right moment.

Interviewer: I think your women characters are very good, but I think your men characters are incredible.

Lauren: Thanks! But with all characters, trying to find some dimension in them is very important to me, whatever the gender. Certainly we see a lot of stereotypes in films, men and women – look alike representations of a certain common perception. I've always wanted to create characters with a bit more to them than that: people with a depth that might allow an audience to see a different side to their characters ... but not by making them behave in unnatural ways. That just confuses the audience. So, my male characters are macho, sure, but there's got to be a vulnerability there. That's been a very conscious thing, and even the villains need to have a conscience.

Interviewer: So what about *Hidden Valley Dreams*?

Lauren: Well, though I can't deny that I'm proud of it, there's a lot of things I'd change if I were to make that film again. I remember sitting one afternoon, and just writing it (the storyline) in about four or five hours. It seemed to be something that needed to come out. Writing for me has never been that easy since! Perhaps it was a dumb idea for me to go out and make a 1940s period film as my debut because the resources and the control I had over the environment – the logistics – were very limited. I tried a bunch of things ... a social theme, but a story with a sense of humor. I just had a gut feeling that it would appeal, and it worked, but don't ask me how!

Interviewer: And would you encourage kids who'd like to get into film-making?

Lauren: Why not? Actually, I get invited to talk occasionally at high schools. Although I have mixed feelings about the whole notion of being someone to look up to, of being a role model, I think it's important for kids to see that the things that they're aspiring to are doable – that we're not giving them false dreams. If, through some conversation with myself, or anyone else who's worked hard to get where they are, they can identify with the fact that I'm just some kid from an ordinary background like them, then that's cool. I can't pretend I'll ever be a real superhero to those young people, but I try to do what I can.

Interviewer: Thank you Lauren, we have to leave it there.

Unit 4.1

1.4  **Track 5.1** *Listen to actors talking about performing in live theatre productions. Choose sentences pronounced with Descending Scales, lay stress-tone marks in them, draw the tonograms and comment on the attitude expressed. Prepare one extract for presentation with proper intonation.*

Speaker 1

Before actors go on stage, they tend to walk around rehearsing their lines, doing voice exercises or go on before the audience arrives to do general warm-ups. I always spend time in my dressing room, looking at two drawings that were given to me as gifts. They keep me grounded 'cos they remind me of a holiday I had. There's an even greater buzz on opening night, of course. On my last one I came down with a sore throat and I was worried whether I'd have enough voice. So I concentrated on resting during the day. Apparently the audience could hear me OK, but it was touch and go.

Speaker 2

I guess everyone has their own way of preparing. I always ask the more experienced actors if I can warm up with them, and they've taught me loads of stretches and things ... really makes you more supple and able to cope. However, last week, my attention must've wandered for a split second during the performance and I missed my cue; so I came out with a line I was supposed to say later. I was mortified, and the director was a bit annoyed. But I'm not sure if the audience even noticed, which was kind of disappointing. Luckily, though, there weren't too many people there that night.

Speaker 3

The cast are always very supportive, which is wonderful; you feel part of a team. Loads of fresh flowers start arriving from the audience before the performance and I'll usually pop into dressing rooms putting little notes or candy on people's tables. It helps us all to bond, I think. The worst night, of course, is when the press come. Everyone's on edge then and, for this production, what they wrote initially wasn't that complimentary. It really affected my performance one night. I should never have read the stuff. Anyway, at least the audience still seemed to be loving it. They've clearly got taste!

Speaker 4

In my first scene, I actually go down from the stage to walk amongst the audience and talk to them. It's a great way to start feeling comfortable. One

night, though, I must've been looking at them and not where I was going. I missed a step and stumbled on the way down. It really spoilt my grand entrance! Luckily, it's meant to be a comedy! But some of the laughs we get rely entirely on the props on stage so, although the stage manager is brilliant at all that, I still find myself walking up to have a look prior to curtain up. Silly really; I'm making work for myself!

Speaker 5

Although the play I'm in is a comedy, you can't guarantee that people will laugh. But then they'll laugh at the weirdest things. I'm always worried the noise will hold up the play! Yesterday it was during a really sad bit, but then the actor looked around and saw a pigeon standing right behind him! It's an open-air theatre so they constantly come in. I notice, though, as we move from rehearsals to press night, when reviews are imminent, that my preparations take longer. But there's a particular place I go in the courtyard where I can just catch the breeze – really clears my head. After that, I'm ready for anything!

Unit 5.1

1.5.  **Track 6.1** *Listen to the conversation about the eyesight problems. Choose sentences pronounced with Ascending Scales, lay stress-tone marks in them, draw the tonograms and comment on the attitude expressed. Roleplay the dialogue with proper intonation.*

M: Well, I study all day, you know, so that means I'm just stuck in front of a computer screen. Staring.

F: Yes, the modern world isn't really what our bodies were designed for. I don't think in your case that your sight's got any worse since I last saw you.

M: That's good. Because I always think it's a family problem. We're all the same, my parents, both my sisters – all in glasses.

F: Yes, to some extent, short sight's something that we inherit. But as I say, I don't think we need to change your prescription at this point. But make sure you take regular breaks from the computer, won't you?

M: Sure.



2.5. Track 7.1 *Listen to the conversation between a woman and her sick husband. Complete the dialogue with sentences pronounced with Ascending Scales, lay stress-tone marks on them, draw the tonograms and comment on the attitude expressed. Roleplay the dialogue with proper intonation.*

Nursing a Sick Husband

Harry: Nora! Nora!

Nora: Yes, what is it now, Harry?

Harry: Oh, there you are. Look here, Nora.
.....

Nora: Don't be silly, Harry. You've got a temperature.
..... Now just be quiet and stop preventing me from doing my housework.

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

Nora: Well, then try lying on your stomach for a change.

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

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

Harry:

Nora: No, and trying to nurse you doesn't suite me.

Harry: Now, don't be bitter about it. You know I'm grateful to you for looking after me.

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

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

Nora: Harry, being ill is a reason...
Let me see... half past eleven...

Harry:?

Nora: I'm expecting mother. She is coming over for the day.

Harry: Good heavens!

Nora:

Harry: Oh, heavens, has she? Oh... You know, Nora, I do feel a bit ill. Perhaps I had better get back to bed.

Nora: Oh, what a pity!

Harry:

Nora:?

Harry: Oh... er... nothing.

Unit 6.1

1.6.  **Track 8.1** *Listen to the conversation between a doctor and a patient. Choose the sentences pronounced with Level Scales, lay stress-tone marks on them, define the number of rhythmic groups, draw the tonograms and comment on the attitude expressed. Roleplay the dialogue with proper intonation.*

A Visit to the Doctor

Doctor: Well, what's the matter with you, Mr. Walker?

Patient: You'd better ask me what is not the matter with me, doctor. I seem to be suffering with all the illnesses imaginable: insomnia, headaches, backache, indigestion, constipation and pains in the stomach. To make things still worse I've caught a cold, I've got a sore throat and I'm constantly sneezing and coughing. To crown it all, I had an accident the other day, hurt my right shoulder, leg and knee and nearly broke my neck. If I take a long walk, I get short of breath. In fact, I feel more dead than alive.

Doctor: I'm sorry to hear that. Anyhow, I hope things aren't as bad as you imagine. Let me examine you. Your heart, chest and lungs seem to be all right. Now open your mouth and show me your tongue. Now breathe in deeply through the nose... There doesn't seem to be anything radically wrong with you, but it's quite clear that you've run down, and if you don't take care of yourself you may have a nervous breakdown and have to go to hospital. I advise you first of all to stop worrying. Take a long rest, have regular meals, keep to a diet of salads and fruit and very little meat, keep off alcohol. If possible, give up smoking, at least for a time. Have this tonic made up and take two tablespoonfuls three times a day before meals. If you do this, I can promise you full recovery within two or three months.

Patient: And if I don't, doctor?

Doctor: Then you'd better make your will, if you haven't yet done so.

Patient: I see. Well, thank you, doctor. I shall have to think it over and decide which is the lesser evil: to follow your advice or prepare for a better world.



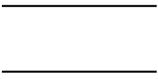
2.6. Track 9.1 *Listen to a person telling about health and fitness. Lay stress-tone marks in the sentences according to the rules of alternation of stressed and unstressed syllables, draw the tonograms and comment on the attitude expressed. Roleplay the dialogue with proper intonation.*

M: Do you have a tip for how to fit exercise into your life? How do you do it?

F: I don't really consider what I do "exercise". But I try to not make "exercising" a chore. I call it "me time" – time to think. I walk with my mom sometimes, I may run if I feel like it, dance like nobody's watching, bike, hike or swim. It's just thirty minutes to myself. I make space for it and I think everybody owes themselves at least that long each day. How you spend it is your thing. And I also do yoga about three times a week for about twenty minutes.

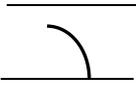
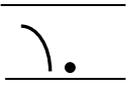
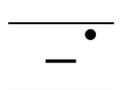
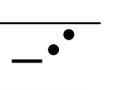
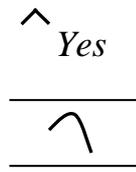
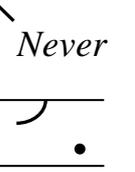
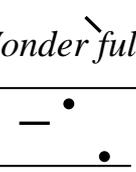
APPENDIX 2

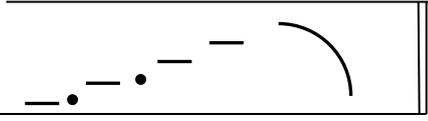
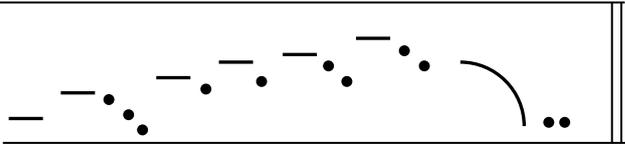
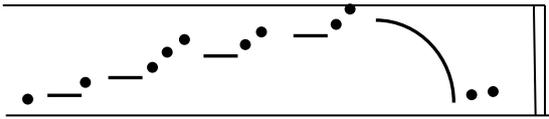
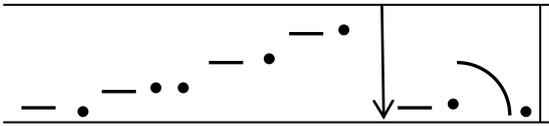
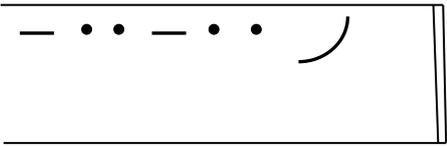
System of Tonic Stress-marks, Symbols and Signs

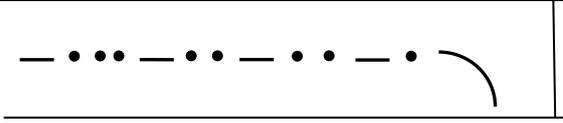
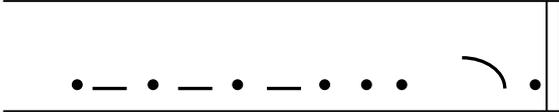
	staves – indicate the approximate upper and lower limits of the pitch range of the voice in speech
 <i>Media</i>	slanting stress-mark placed below the text line – indicates Low Fall
 <i>Media</i>	slanting stress-mark placed above the text line – indicates High Fall
 <i>Scoop</i>	slanting stress-mark placed below the text line – indicates Low Rise
 <i>Scoop</i>	slanting stress-mark placed above the text line – indicates High Rise
 <i>Media</i>	caron – indicates Fall-Rise
 <i>Media</i>	circumflex – indicates Rise-Fall
 <i>Media</i>	vertical stress-marks placed above the text line – indicates a stressed syllable in the Descending Stepping Scale/stressed syllables beginning with the third one within a syntagm in the Ascending Stepping Scale
 <i>Media</i>	vertical stress-marks placed below the text line – indicates the first stressed syllable within a syntagm in the Ascending Stepping Scale
 <i>Media</i>	vertical stress-marks placed in the middle position – indicates the second stressed syllable within a syntagm in the Ascending Stepping Scale
 <i>Media</i>	slanting downward pointing arrow placed above the text line – indicates a stressed syllable in the Descending Sliding Scale/stressed syllables beginning with the third one within a syntagm in the Ascending Sliding Scale
 <i>Media</i>	slanting upward pointing arrow placed above the text line – indicates a stressed syllable in the Descending Scandent Scale/stressed syllables beginning with the third one within a syntagm in the Ascending Scandent Scale

- ↘*Media* slanting downward pointing arrow placed below the text line – indicates the first stressed syllable within a syntagm in the Ascending Sliding Scale
- ↘*media* slanting downward pointing arrow placed in the middle position – indicates the second stressed syllable within a syntagm in the Ascending Sliding Scale
- ↗*Media* slanting upward pointing arrow placed below the text line – indicates the first stressed syllable within a syntagm in the Ascending Scandent Scale
- ↗*Media* slanting upward pointing arrow placed in the middle position – indicates the second stressed syllable within a syntagm in the Ascending Scandent Scale
- Media* horizontal arrow above the the text line – High Level Scale
- Media* horizontal arrow in the middle position – Mid Level Scale
- Media* horizontal arrow below the the text line – Low Level Scale
- ↑ vertical upward-pointing arrow – indicates a pitch rise in the Broken Descending Scales
- ↓ vertical downward-pointing arrow – indicates a pitch fall in the broken Ascending Scales
- ⤵ downward curve – indicates a stressed syllable in falling tones
- ⤴ upward curve – indicates a stressed syllable in rising tones
- ⤶ curve – indicates Rise-Fall
- dash – indicates a stressed syllable
- dot – indicates an unstressed syllable
- | short pause – between the sense groups (syntagms)
- // long pause – at the end of the sentence

APPENDIX 3 System of Nuclear Tones

<i>Nuclear tone</i>	<i>Monosyllabic word</i>	<i>Two-syllable Word</i>	<i>Three-syllable Word</i>	<i>Attitude conveyed</i>
Low Fall	\surd Yes 	\surd Never 	\surd Wonderful 	finality, completeness, definiteness, resoluteness, confidence
High Fall	\surd Yes 	\surd Never 	\surd Wonderful 	finality with personal concern, liveliness, polite and friendly interest, personal involvement, mild surprise.
Low Rise	\surd Yes 	\surd Never 	\surd Wonderful 	non-finality, incompleteness, implication, hesitation, uncertainty, inquiry, readiness to talk on, polite approval
High Rise	\surd Yes 	\surd Never 	\surd Wonderful 	interrogation, echoing, calling for repetition
Fall-Rise	\surd Yes 	\surd Never 	\surd Wonderful 	contrast, implication, politeness, apology, concern, regret, doubt, uncertainty
Rise-Fall	\surd Yes 	\surd Never 	\surd Wonderful 	finality, attitudes both pleasant and unpleasant, irony, sarcasm, pleasant impression, admiration

<p>Ascending Stepping Scale (regular)</p>	<p><i>Other¹ people's¹ stress¹ isn't¹ yours.</i></p> 	<p>used to show surprise, interest, protest; with the High Rise it is used in echoing utterances</p>
<p>Ascending Sliding Scale (regular)</p>	<p><i>What[↓] epidemics[↓] has the[↓] mankind[↓] suffered from[↓] during its[↓] history?</i></p> 	<p>gives additional prominence to every accented word and sounds weighty and excited; can be used in any communicative type of utterance</p>
<p>Ascending Scandent Scale (regular)</p>	<p><i>Re[↗] searchers[↗] emphasise the[↗] value of[↗] social ac[↗] tivities.</i></p> 	<p>can be used in any communicative type of utterance, giving it an emotional colouring; sounds lively, playful, encouraging; can also convey irritation, surprise, irony</p>
<p>Ascending Stepping Scale (broken)</p>	<p><i>Dentists¹ recommend¹ brushing¹ teeth¹ with[↓] fluoride[↓] toothpaste.</i></p> 	<p>used to avoid the monotony of a long syntagm, to give special emphasis to an important word</p>
<p>High Level Scale</p>	<p><i>→ Has he gone[→] down with a 'cold?</i></p> 	<p>characteristic of highly emotional speech; can be used in any communicative types of utterance; sounds decisive, joyful or even irritable</p>

<p>Mid Level Scale</p>	<p>→Answering the question about exercise he said, “I value exercise because if I exercise I tend to stay healthier than I would if I didn’t.”</p> 	<p>used in non-final intonation groups such as the author's words introducing the direct speech</p>
<p>Low Level Scale</p>	<p>I hope things aren't as bad as you imagine.</p> 	<p>conveys negative feelings and unpleasant emotions such as indifference, hostility; used in utterances to which the speaker doesn't attach much attention because of their secondary importance</p>

APPENDIX 5

Audio Scripts

PART 1

Unit 5.1

3. Video 8.1

What I Want is a Proper Cup of Coffee

Trout Fishing in America

A Sultan sat on his oriental mat
In his harem in downtown Persia.
He took a sip of coffee, just a drip,
And he said to his servant Kersia,
"Aw curse ya', curse ya', curse ya',
That's the worst cup of coffee in Persia!" 'cause

All I want is a proper cup of coffee
Made in a proper copper coffee pot.
I may be off my dot,
But I want a proper coffee in a proper copper pot.
Iron coffee pots and tin coffee pots, they are no use to me.
If I can't have a proper cup of coffee
In a proper copper coffee pot,
I'll have a cup of tea.

In days of old, when knights and men were bold,
And whiskey was much cheaper.
Ben Turpin rode to a coffee shop
And showed his pistols to the keeper
He said, "Stand and deliver!
Can't you see that I'm all a quiver?" 'cause

All I want is a proper cup of coffee
Made in a proper copper coffee pot.
I may be off my dot,
But I want a proper coffee in a proper copper pot.
Iron coffee pots and tin coffee pots, they are no use to me.
If I can't have a proper cup of coffee
In a proper copper coffee pot,
I'll have a cup of tea.

When Bonaparte found that he was in the cart
And he lost that Waterloo fight.
He gave his sword to Wellington, my Lord, and he said,
"Those British can't half fight.
Now you've had your Waterloo, sir, tell me what
Am I having with you, sir?" 'cause
All I want is a proper cup of coffee
Made in a proper copper coffee pot.
I may be off my dot,
But I want a proper coffee in a proper copper pot.
Iron coffee pots and tin coffee pots, they are no use to me.
If I can't have a proper cup of coffee
In a proper copper coffee pot,
I'll have a cup of tea.

Now King Solomon and his queen would carry on,
So we heard in the ancient scandals.
He bought her lots of silver coffee pots
With diamond legs and handles.
And said the queen of Sheba,
"I'd rather have any old tea bag, " 'cause

by Bert Lee / R P Weston

PART 2

Unit 1.2

1. Track 1.2

The News

News is coming in of an earthquake in southern China. Five hundred people are believed to have died, with over two thousand injured. International rescue teams have arrived in the area, and a huge humanitarian operation is underway. The earthquake is reported to have been 6.5 on the Richter scale.

A Monet painting has been stolen from the Louvre museum in Paris. Thieves are thought to have hidden themselves while the museum was closing, then escaped through a skylight. The painting is said to be worth \$50 million.

The crisis over rising house prices seems to be settling down. Interest rates fell a further half a percent last month. Government sources said that it is hoped that prices will level out to an overall rise of five per cent over the last twelve months.

2. Track 2.2

M: Good flight?

F: Hardly. Air travel just goes from bad to worse. It wasn't even a particularly cheap flight, but there was precious little leg room, it left half-an-hour late and I wasn't offered as much as a glass of water.

M: Well, it was the national airline, so you always pay a bit over the odds, but there are actually fewer seats, so it shouldn't be cramped. But since the budget airlines started competing, nobody's offering free refreshments on these short routes anymore. Anyway, the pilot obviously made up time. I'd only just turned up and there you were!

F: I expect you were late too! But there's an inordinate amount of queuing up and hanging about involved in air travel. I know you're going to say that's because of security and so it's not the airline's fault ...

M: I wasn't actually. The thing to do next time is steer clear of the big hubs. You could have flown into the little airport down the coast even with this airline; lots less hanging about there. There's not the volume of passengers and despite the drive, it'd still be quicker than the train.

F: It's not this airport I'm complaining about. It's the one I've just come from!

4. Track 4.2

F: So basically, as a seasoned traveller, you must have got packing off to a fine art.

M: I'm not that great at travelling light, simply because anything can – and often does – happen, and I like to feel fully prepared. So I'm a complete sucker for gadgets and gizmos, and I have a bag-load of stuff that I take with me. I'm still looking for the ideal rucksack or carry-on actually. And, of course, I've always got my iPod for those long days on the road when you don't know how long you might be hanging around waiting for transport.

F: So what have you learnt from travelling?

M: Well, I guess it's a cliché, but the more you see of other cultures, the more you come to appreciate your own. I don't mean that I miss the comforts of home or anything like that. More that I've got the opportunity to travel and see the world because I've got folks back home in a wealthy western

culture to pick up the tab if things go wrong. I mean, without that – and a lot of people you meet don't have that – would I ever have had the courage to do half the things I've done? I doubt it somehow.

Unit 2.2

2. Track 6.2

Hello, I am Marion Marshall with the BBC News. President Trump has announced tariffs of twenty five per cent, targeting fifty billion dollars' worth of Chinese goods that contain industrially significant technologies. A White House statement said the move was essential to prevent what it called further unfair transfers of American technologies and intellectual property to China. Andrew Walker reports: "In the statement President Trump describes his own friendship with the Chinese leader Xi Jinping and the relationship between the two countries as very important to him. Nonetheless, he said, he would go ahead with proposed trade action over what he called the theft of American technology. The US administration has published a list of more than eight hundred types of goods that will be affected, including a range of industrial machinery, motor vehicles, and medical equipment. The tariffs are due to come into force early next month. China has said it will respond with its own tariffs on US goods."

In an impromptu live interview, President Trump claims he has largely solved the problem over North Korea's nuclear programme. After a flurry of morning tweets, Mr Trump told FOX News that he respected Kim Jong-un for being a strong leader. "He speaks and his people sit up at attention", - Mr Trump said. "I want my people to do the same."

Afghan Defence officials say the head of the Pakistani Taliban, Mullah Fazlullah, has been killed in the US drone strike in Kunar Province. Mullah Fazlullah became the leader of the Pakistani Taliban five years ago. The Taliban have yet to comment. With more here's Jill McGivering: Mullah Fazlullah was wide seen as particularly radical and ruthless. He became known as a passionate preacher in Pakistan who demanded Sharia Law. He opposed girls' education, and polio vaccinations, and any compromise with the Pakistani government. He was thought to be behind the attack on a school in Peshawar, in which more than a hundred and thirty children were killed, and the shooting of Malala Yousafzai, then a schoolgirl, now Nobel laureate. His death could ease tensions between the two neighbours which blame each other for harbouring cross-border militants.

The German Chancellor Angela Merkel has again stressed the need for a European-wide solution to its migration problems. It comes as the Conservative Alliance faces a major rift over the issue, which threatens her wider coalition

government. Here's Katya Adler: "Angela Merkel has spoken about it now in no uncertain terms. She's not a lady known for dramatic statements, but she says that if the EU cannot finally [agree] and, let me make this clear, this absolutely does not exist, it is a yawning hole in the EU policy. She says that we cannot finally find a workable, agreed-on, common solution to deal with irregular migration, which we know is a problem that is not going away. Then she says that will question the very foundations of the European Union. Certainly, if we look at the clash between her and her more to the right of the Conservative Party and the rival[s] within her party, ahh, Interior Minister, this could also be about her own political future as well."

World News from the BBC. Reports from Syria say pro-government forces have again bombarded rebel-held areas in the South-West of the country hours after the US warned the government not to mount a new offensive there. Syrian activists say that shelling killed at least six people in towns of the Daraa region, where a so-called de-escalation zone was agreed last year.

For a third day, forces of the Saudi-led coalition in Yemen are continuing their assault on areas around the major port of *Hodeidah*, which is under Houthi rebel control. The main focus is the airport, with coalition planes pounding the area. Fierce fighting on the ground has already resulted in deaths on both sides.

The ashes of the late physicist Steven Hawking have been interred in Westminster Abbey next to the remains of Isaac Newton and Charles Darwin. Professor Hawking died in March. His famous synthesised voice, set to music by the Greek composer Vangelis, has also been beamed into space, aimed at the nearest black hole to Earth. The signal will take about three and a half thousand light years to get there. Professor Hawking's book *A Brief History of Time* sold twenty five million copies around the world. The physicist and broadcaster Brian Cox said reading it shaped his life. "It was huge, actually, because I was twenty years old when it came out. I'd done physics up to A-level, but I was a musician at the time; and I was in that process of going 'shall I do music, shall I do physics,' and that book came out. My mum and dad bought it for me for Christmas, actually. And I read it and it re-affirmed, it really did play a fundamental role in telling me that this is what I'd like to spend my life doing."

Uruguay have beaten Egypt one-nil in the second game of football's World Cup in Russia. The goal came from the central defender, the Atletico Madrid star José Jiménez, in the ninetieth minute just before time was added on. In today's later games, Iran face Morocco before Spain take on Portugal. It'll be the first match for Fernando Hierro, a Spanish coach after the surprise dismissal of Julen Lopetegui. BBC News.

Unit 3.2

1. Track 8.2

Peter Millican - Oxford University Professor - The Birth of Modern Philosophy

Well, let's go back to the very beginning, the birth of philosophy in ancient Greece. Eh, why did it happen? Well, who knows? It's very, it's a very interesting and important, eh, fact about history, but philosophy, as we understand it, seems only to have been born once. For some reason, the ancient Greeks instead of, eh, relying purely on historical and religious myths started to ask about how they could understand the world rationally, not relying on tradition but relying on reason. There were, in fact, in ancient Greece many different philosophers, many different schools, eh, Plato and Aristotle, obviously the most familiar today, for a reason we'll come to. But there were lots of others, eh, the pre-Socratic philosophers, the philosophers who preceded Socrates. Eh, Socrates was the great teacher of Plato. Plato founded his academy, from where the word *academic* comes. Eh, the academy actually persisted for eight hundred years, and there quite a lot of different philosophers through that period. Eh, Aristotle founded his own school, the lyceum. Again, various philosophers came out of that. There were various groups of sceptics, notably the Pyrrhonian sceptics, eh, named after the philosopher Pyrrho. Pyrrho, it is said, was so sceptical that he saw no reason for believing that falling off cliffs was dangerous, eh, no reason to believe that collisions with chariots were dangerous. So, allegedly, eh, he had to be followed round everywhere by his friends, who would will pull him, would pull him out of the way whenever he got near a cliff or whenever a chariot came into view. Eh, he's supposed to have lived to over ninety, so, I think his friends were quite successful, or, maybe, these stories aren't entirely quite true. The Epicurean philosophers, the Stoic philosophers, again, very famous schools of philosophy. So, there was a huge variety of philosophy in ancient Greece.

Now (*clearing the throat*), unfortunately for philosophy, the Roman Empire became Christianised, eh, with, through Constantine originally, of course. But, eh, later [the] Roman Empire, emperors, eh, thought it was their moral and religious duty to actually close down the ancient schools of philosophy. So, for example, a lot of libraries were destroyed, eh, in 391 AD, in particular, the famous library of Alexandria, which contained huge numbers of ancient writings from, eh, these Greeks, and not only phil-, philosophical Greeks, but also, eh, many, eh, great literary figures from the ancient world. Eh, a huge number of their works were burned. We know about them only by report. Eh, sometimes fragments of these are discovered, eh, now ways are

being found of actually recreating some texts even from burned fragments. In 529 AD, all of the non-Christian, scoot, schools were closed down. So, Plato's academy, which had been going for almost hundreds of years, was closed. As a result, we have very few texts from these ancient philosophers. The ancient sceptics, for example, their work is primarily known through only three texts. Eh, one of them is Sextus Empricus' *Outlines of Pyrrhonism*, eh, another is Cicero's *Academica*, and the third is a work by a chap called Diogenes Laërtius, who wrote *Lives of the Great Philosophers* with lots of little snippets describing their interesting lives and deaths. For example, one of them, eh, allegedly, jumped into a volcano to prove that he was a god. I don't think the proof worked. Eh, another one got dropsy, and in order to cure himself covered himself with dung and lay down in the market place. And, apparently, the local dogs, not realising what it was, came along and ate him. So, (*clearing the throat*), for many of these ancient philosophers, all we know about them is a few snippets in Diogenes Laërtius, and given that kind of story, eh, you see we can't view them with tremendous authority.

Plato and Aristotle were somewhat privileged. Plato very early on played a part in the development of Christian doctrine. If you look at Christian doctrines such as the Incarnation and the Trinity, there are clear signs of Platonic thought there. Aristotle became a great authority in the later mediaeval period, most famously through Aquinas. You've seen the film *The Name of the Rose* or read the book, for example. You see the sort of veneration with which Aristotle, eh, was held to, in the, eh, later mediaeval period. And this synthesis of Christianity and Aristotelianism became totally dominant in the mediaeval mon-, monastic schools. And, so, we get scholasticism. So, scholasticism was a movement based on Aristotle, but developed beyond Aristotle, incorporated into Christianity and taught as orthodoxy throughout Christendom.

Well, here is a sketch Aristotle's universe. You'll see that in the story that follows, eh, astronomy plays a quite sig-, significant role. That might seem surprising, but I'm sure you'll understand soon. The Aristotelian worldview obviously places the Earth right at the centre. Eh, the Earth is surrounded by water, or largely surrounded by water, beyond that we have the sphere of air, then fire, then [the] sphere of the Moon, Mercury, Venus, the Sun, and so on. The outermost crystalline sphere contains the fixed stars, and these rotate around us, which is why we see the stars moving in the sky. There's a sharp difference between everything below the sphere of the Moon and things outside. Eh, below in the sub-, sublunary world we change, decay, the sorts of things that we are familiar with in the world. Beyond the Moon, everything is perfect, things move in perfect circles, they are unchanging, that's the heavenly sphere.

And we'll see that it was really the breaking apart of this picture that played a very major role in the development of modern philosophy. Okay, so a number of things came about in the years between about 1400 and 1500 and, there, eh, a few decades thereafter, which completely changed this intellectual landscape. Well, some ancient texts had survived, I've mentioned that did, like Sextus Empiricus' *Outlines of Pyrrhonism*, containing all these sceptical arguments that had been developed in ancient Greece. Those were lost, but some of these manuscripts remained in the Byzantine world of, in Constantinople, eh, some which were translated by the Arabs and preserved in the Arabic world. Well, eventually, the Ottoman Turks attacked Constantinople, it eventually fell, and at that point and prior to that, a lot of scholars fled to the West bringing these precious manuscripts with them. So a lot of these things were rediscovered. I find it extremely interesting that manuscripts that had been hidden away all that time had this dynamite within them, such that rediscovery of them could have such a profound effect on the Western world. Eh, it really does show the value of what had been going on in ancient Greece.

The, the philosophic discoveries, discoveries still have this power to unsettle the world. So, you have the development of humanism in Renaissance, Italy, a new respect for classical thought, eh, people were trying to think through things in this new way, which was not totally dominated by the Christian Aristotelianism.

Printing invented [in] 1450, so these manuscripts suddenly got circulated very quickly among scholars in Western Europe. So, Lucretius' *De Re-, De Rerum Natura, The Nature of the Universe*, eh, rediscovered in 1417, printed [in] 1486, Sextus Empiricus' I've mentioned translated into Latin [in] 1562. Now lots of other things at this happened to combine. For example, population was growing. There was a lot of trade, a lot of trade with other countries. There was the discovery of the New World, so, [in] 1492, of course, Columbus, eh, sails the eight² ocean blue to America. Eh, this brought a lot of economic disruption. They discovered a lot of silver down in South America, started bringing it back to Europe, caused all sorts of economic complications. Of course, they didn't realise what was causing this, but there was a lot of upheaval, a lot of change as a result. The realisation that ancient maps were wrong, okay, for, for centuries people had been going along thinking that Aristotle and the Bible between them contained more or less the whole truth, and yet suddenly here we are discovering whole new parts of the world that aren't mentioned, eh, at all by Aristotle or the Bible, bound to cast some doubt on the ancient authorities. Cultural relativity - you start meeting people who have, umm, other religious

² The speaker probably starts out to say that Columbus sailed the Eight Seas, though it must be *Seven Seas*, which means all the oceans of the world in nautical parlance, and then he switches to a well-known rhyme *In 1492, Columbus Sailed The Ocean Blue*

beliefs, or other scientific beliefs. They don't think the way we do. Well, that's bound to make you ask, if you're at all reflective, how confident can we be that our views are right and theirs are wrong. Technology, gunpowder, centralisation of power – again, imagine what a difference it makes once gunpowder has been discovered. It is no longer the case that someone can simply sit walled up in their castle and wait for the enemy to go away. Fundamental change in the technology of warfare inevitably brings big political differences, and the very fact that Constantinople had fallen was partly due to this discovery. So, some of these things you might think, well, how can they have an effect on the history of thought? Well, the effect is to cause this massively complicated upheaval in all sorts of areas of life. Suddenly doubt is cast on all sorts of assumptions that people have taken for granted for generations. A nice example of this, I think, is the Mappa Mundi. Eh, this is a famous map, it's in Hereford. It dates from about 1290, and it's based on the writings of Orosius, who was a pupil of Saint Augustine. So, this was based on, eh, [the] theory going back sort of eight hundred years, and the view of the world had basically not changed over that time. That's the whole world, and Jerusalem is at the centre of it. Now imagine that you've had that kind of teaching that's come down from all those many hundreds of years completely unchanged, and then suddenly people start bringing back stories of far distant lands, America, eh, with lots of tangible evidence of a very different New World. It's bound to have a profound effect on your worldview.

And then, of course, along came the Reformation. So, in 1517 Luther rebelled against the Church of Rome. Quite a number of things, one of them was, eh, the, his objection to the selling of indulgences. Eh, so, if were a churchman, eh, you could get one of your parishioners who'd done something wrong, eh, you'd persuade them that if they paid lots of money to the church, that it would go better for them in the afterlife. And this was clearly an abuse, it was very widespread, it's one of the things Luther protested against. Many part, parts of Europe, especially Northern Europe, quickly became Protestant because Luther wasn't the only influence – people like Calvin and John Knox, and so on. But you ended up getting huge savage wars: the Thirty Years' War, which main, was mainly fought over German lands, the civil war in England. These were (*clearing the throat*) extremely vicious nasty wars, going on for a long time, setting family against family and so forth. In 1648 you get a peace eventually, but it's described as a peace of exhaustion. People are so fed up with all the religious war, they don't want to go on killing each other. There isn't really a settlement. Eh, in any theoretical sense, it's not as though one side wins and the other loses – they just agree to differ. So, in the German lands you get an agreement that essentially everybody has to obey the religion of their prince. So, if I leave in a particular area and my prince happens to go Roman-Catholic

or Protestant, I have to follow. And that clearly is just a compromise is just a compromise intended to stop the killing. Now imagine in the middle of all this you read stuff written by these ancient sceptics, in particular Sextus Empiricus, and you naturally get to asking yourself this sort of sceptical question: the problem of the criterion. Okay. I am faced with two different people. One person says the criterion of truth is religious tradition as taught by the church. The other person says the criterion of truth is the Word of God acting on you when you read the Bible. Okay. How do I know which criterion is right? I've got the Roman-Catholic criterion, I've got the Protestant criterion. What I'm looking for is some criterion for judging between them. But that is to ask for exactly the thing that I'm looking for. How any criterion of reliable knowledge be chosen unless we already some reliable criterion for making that choice? So, this was a problem highlighted by the ancient sceptics and communicated to modern ages by Sextus Empiricus, [it] had a big, very profound effect.

Unit 4.2

1. Track 9.2

Winston Churchill - Ten Weeks of War, November 12, 1939

I thought it would be a good thing for me to tell you tonight how well the war has turned for the allies during the first ten weeks. It is only after many vain attempts to remain at peace that we have been at last forced to go to war. We tried again and again to prevent this war and for the sake of peace we put up with a lot of things happening which ought not to have happened. But now we are at war, and we are going to make war and persevere in making war until the other side has had enough of it. We are going to persevere as far as we can to the best of our ability, which is not small and always growing. The superior quality of our Air Force has been proved both in pilots and in machines over the enemy. Our aircraft have shot down fifteen German overseas radars without losing one machine in the combat. Now the mists and storms of winter wrap our island and make the continuous bombing attack of military objectives far more difficult. We have also a marked advantage in a higher range of science applied to war, and this is improving with every week that's passing.

I do not doubt myself that time is on our side. I go so far as to say that if we come through the winter without any large or important event occurring, we shall in fact have gained the first campaign of the war. And we shall be able to set about our task in the spring, far stronger, better organised and better armed than ever before. Let us, therefore, bear discomfort and many minor and even, perhaps, needless vexations. Let us bear them with patience, with understanding patience, because we are all the time moving forward towards greater war

strength and because Nazi Germany is all the time under the grip of our economic warfare falling back in oil and other essential war supplies.

Listeners, a long succession of important events has moved in our favour since the beginning of the war. Italy, which we had feared would be drawn from her historic partnership with Britain and France in the Mediterranean, a partnership which will become increasingly fruitful, has adopted a wise policy of peace. No quarrel has developed between us and Japan. These two great powers, which have joined Nazi Germany in the Anti-Comintern Pact, find it difficult to accommodate themselves to the change of [the] front towards Bolshevism, which Herr Hitler and his bad adviser Herr von Ribbentrop, those marvellous twin contortionists, eh, have perpetrated. No one can underrate the importance of the Treaty of Alliance between Britain and France with Turkey. The Russian Soviet government embodied in the formidable figure of Stalin have barred off once and forever all Nazi dreams of an advance in the East. The left paw of the Bear bars Germany from the Black Sea, the right paw disputes with her the control of the Baltic. Whatever history may record about these events, the fact with which we have to reckon is perfectly plain: Nazi Germany is barred off from the East and has to conquer the British Empire and the French Republic or perish in the attempt.

It is indeed a solemn moment when I speak to you on this tenth Sunday after the outbreak of war. Solemn. But it is also a moment sustained by resolve and by hope.

I am in a singular position in having lived through the early months of the last German war upon Europe, in the same position in charge of the British Admiralty as I am now. I am, therefore, very careful not to say anything of an overconfident or unduly sanguine nature, I am sure we have very rough weather ahead. But I have this feeling which I must impart you that the Germany which assaults us all today is a far less strongly built and solidly founded organism than that which the allies and the United States forced to beg for armistice twenty one years ago. I have the sensation and also the conviction that that evil man over there and his cluster of confederates are not sure of themselves as we are sure of ourselves that they are harassed in their guilty souls by the thought and by the fear of an ever approaching retribution for their crimes and for the orgy of destruction in which they have plunged us all. As they look out tonight from their blatant, clattering, panoplied Nazi Germany, they cannot find one single friendly eye in whole circumference of the globe. Not one. Russia returns them a flinty glare, Italy averts her gaze, Japan is puzzled and thinks herself betrayed, Turkey and the whole of Islam have ranged themselves instinctively but decisively on the side of progress. The hundreds of millions of people in India and China, whatever their other feelings, would regard with undisguised dread a Nazi triumph, well knowing what their fate would soon be. The great

English-speaking Republic across the Atlantic Ocean makes no secret of its sympathies or of its self-questioning. And it translates these sentiments into action of the character which everyone may judge for himself. The whole world is against Hitler and Hitlerism. Men of every race and clime feel that this monstrous apparition stands between them and the forward move which is their due and for which the age and times are r-ripe. Even in Germany itself, there are there are millions who stand aloof from this seething mass of criminality and corrupt[ion] constituted by the Nazi Party machine. Let them then take courage amid perplexities and perils, for it may well be that the final extinction of a baleful domination will pave the way to a broader solidarity of all the men in all the lands than we ever could have planned if we had not marched together, eh, through the fire.

2. Track 10.2

David Cameron - Speech to 2011 Conservative Party Conference

Some people say that to succeed in this world we need to be more like India, or China, or Brazil. I say we need to be more like us, the real us – hardworking, pioneering, independent, creative, adaptable, optimistic, can-do. We just have to remember the origin of our achievements, the people of Britain taking a lead. That is why much, (*applause*) that is why so much of my leadership is about unleashing your leadership, giving everyone who wants it a chance to seize the opportunity, the support and above all the freedom to get things done, and giving everyone who wants to believe it a confidence that working hard and taking the responsibility will be rewarded, not punished. So, let us reject the pessimism, let us bring on the can-do optimism, let us summon the energy and appetite to fight for a better future for our country Great Britain (*applause*).

This wasn't a normal recession, this was a debt crisis. It was caused by too much borrowing by individuals, banks, businesses and most of all by governments. When you are in a debt crisis, some of the normal thing[s] that governments can do to deal with a normal recession, like borrowing to cut taxes, or increasing spending, these things won't work because they lead to more debt which will make the crisis worse. Why? Because it takes risks of higher interest rates, less confidence and a threat of even higher taxes in future. The only way out of the debt crisis is to deal with your debts. That's why households are paying down the credit card and the store card bills. It means banks are getting their books in order and it means governments, governments all over the world, cutting spending and living within their means.

Our plan is right, our plan will work. I know you can't see it or feel it right now. But think of it like this. The new economy we're building, it is like

building a house. The most important part is the part you can't see – the foundations. Slowly but surely we are laying a solid foundation[s] for a stronger future, and the vital point is this: if you don't stick with it, it won't work.

When firms need to adapt quickly to win orders, to win the contract[s], we cannot go on with the rigid outdated employment legislation of the past. I know the critics will say, "What about workers' rights?" We mustn't forget the important worker[s] right of all – the right to have a job in the first place. (*applause*)

I love our countryside. I would never do anything to put it at risk, but we've got to get the balance right. The proportion of land in England that is currently built up is nine per cent, nine per cent. There are businesses out there desperate to expand to hire thousands of people, but they are stuck in the mud of our planning system. Of course, we are going to be open to constructive ideas about how to get this right. But to those who oppose everything we do my message is this: take your arguments down to the job centre because we are gonna get Britain back to work. (*applause*)

That is now irrefutable proof that with the right schools, with the right freedoms and the right leadership we can transform the education of the most deprived children. You heard yesterday from that inspirational student from Burlington Danes Academy in Hammersmith. Inner city school, deprived area, almost half of the children on free school meals. But this year, three-quarters got five good GCSEs including English(s) and maths. Now that is way better than what the majority of the state schools in Sussex, Cambridgeshire, Hampshire got last year – some of the most affluent counties in the country. Why? Because the head teacher, her staff, the parents, they all rose up and said, "We are as good as anyone. Our children can achieve anything." Leadership works and we're gonna make it work in all of our schools (*applause*),

The failure of the housing market is bound up in a debt crisis. Because the lenders won't lend, the builders won't build and the buyers can't buy. We are gonna sort this out, we're gonna bring back the right to buy your council house[s], we're gonna use that money to build new homes, we're gonna take people off the waiting list[s]. It was Macmillan that made us the party of the property-owning democracy. It was Margaret Thatcher that gave people the right to buy. So let us in this generation inspire a new Tory housing revolution (*applause*).

And while I'm on a subject of those great conservative figures, let me say this: I am incredibly fortunate in leading this party, that I've had the full-throated incredible support from all our previous leaders: Michael Howard, Iain Duncan Smith, William Hague, Sir John Major, and, of course, Lady Thatcher. And you know what? In this party, we don't boo our leaders – we are proud of

what they've done for our party and what they've done for our country (*applause*).

I was told recently about a school that wanted to buy a set of highlighter pens. But with the pens came a warning: not so fast, make sure you comply with the control of substances hazardous to Health Regulations 2002 and make sure you include plenty of fresh air and hand and eye protection (*audience laughing*). You try highlighting with all of that (*audience laughing*). This wasn't how a great nation was built. Britannia didn't rule the waves with her armbands on. So, the Vetting and Barring Scheme - we're scaling it back! CRB checks - we're cutting them back! And at last, let's bring some common sense to government! (*applause*)

Next year, next year we're gonna welcome the world for the Olympics and, of course, the Queen's Diamond Jubilee. These two events say a lot about Britain – tradition and modernity all in one. And today we can choose to be a country that's back on its feet and striding forward, paying down our debt and earning a living, getting people off welfare and into work, breaking new ground in education, with excellence for everyone and not a privileged few. We can be a country where people look back on their life and say, "I've worked hard, I've raised the family, I'm part of a community and all along it was worth my while." We're too far away from that today, but we can get there. It's not complicated, but not easy either because nothing worthwhile is easily won. But you know, we've been told we were finished before. They told us when we lost an Empire that we couldn't find a role. But we found a role, took on communism and helped bring down the Berlin Wall. They called our economy the sick man of Europe. But we came back and turned this country into a beacon of enterprise.

No, Britain never had the biggest population, the largest land mass, the richest resources, but we had the spirit. Remember: it's not the size of the dog in the fight - it's the size of the fight in the dog (*audience laughing*) overcoming challenge, yes, confounding the sceptics, reinventing ourselves! (*applause*) That is what we do. It's called leadership.

Let this time of challenge be turned into a time of opportunity. Not sitting around, watching things happen and wondering why, but standing up making things happen and asking why not.

We have the ideas, we have the people, and now we have a government that's freeing those people, backing those ideas.

So let's see an optimistic future. Let us show the world some fight. Let us pull together, let us work together and let us together lead Britain to better days ahead! (*applause*)

Unit 5.2

1. Track 11.2

Jane Austen - Pride and Prejudice - Chapter 6 - Volume I

The ladies of Longbourn soon waited on those of Netherfield. The visit was returned in due form. Miss Bennet's pleasing manners grew on the good will of Mrs Hurst and Miss Bingley; and though the mother was found to be intolerable and the younger sisters not worth speaking to, a wish of being better acquainted with *them* was expressed towards the two eldest. By Jane this attention was received with the greatest pleasure; but Elizabeth still saw superciliousness in their treatment of everybody, hardly excepting even her sister, and could not like them; though their kindness to Jane, such as it was, had a value, as arising in all probability from the influence of their brother's admiration. It was generally evident whenever they met, that he did admire her; and to her it was equally evident that Jane was yielding to the preference which she had begun to entertain for him from the first, and was in a way to be very much in love; but she considered with pleasure that it was not likely to be discovered by the world in general, since Jane united with great strength of feeling a composure of temper and a uniform cheerfulness of manner, which would guard her from the suspicions of the impertinent. She mentioned this to her friend Miss Lucas.

"It may perhaps be pleasant," replied Charlotte, "to be able to impose on the public in such a case; but it is sometimes a disadvantage to be so very guarded. If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him; and it will then be but poor consolation to believe the world equally in the dark. There is so much of gratitude or vanity in almost every attachment, that it is not safe to leave any to itself. We can all begin freely – a slight preference is natural enough; but there are very few of us who have heart enough to be really in love without encouragement. In nine cases out of ten, a woman had better show more affection than she feels. Bingley likes your sister undoubtedly; but he may never do more than like her, if she does not help him on."

"But she does help him on, as much as her nature will allow. If I can perceive her regard for him, he must be a simpleton indeed not to discover it too."

"Remember, Eliza, that he does not know Jane's disposition as you do."

"But if a woman is partial to a man, and does not endeavour to conceal it, he must find it out."

"Perhaps he must, if he sees enough of her. But though Bingley and Jane meet tolerably often, it is never for many hours together; and as they always see

each other in large mixed parties, it is impossible that every moment should be employed in conversing together. Jane should, therefore, make the most of every half hour in which she can command his attention. When she is secure of him, there will be more leisure for falling in love as much as she chooses."

"Your plan is a good one," replied Elizabeth, "where nothing is in question but the desire of being well married; and if I were determined to get a rich husband, or any husband, I dare say I should adopt it. But these are not Jane's feelings; she is not acting by design. As yet, she cannot even be certain of the degree of her own regard, nor of its reasonableness. She has known him only a fortnight. She danced four dances with him at Meryton; she saw him one morning at his own house, and has since dined with him in company four times. This is not quite enough to make her understand his character."

"Not as you represent it. Had she merely dined with him, she might only have discovered whether he had a good appetite; but you must remember that four evenings have also been spent together – and four evenings may do a great deal."

"Yes; these four evenings have enabled them to ascertain that they both like Vingt-un better than Commerce; but with respect to any other leading characteristic, I do not imagine that much has been unfolded."

"Well," said Charlotte, "I wish Jane success with all my heart; and if she were married to him tomorrow, I should think she had as good a chance of happiness as if she were to be studying his character for a twelve month. Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other, or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life."

"You make me laugh, Charlotte; but it is not sound. You know it is not sound, and that you would never act in this way yourself."

Occupied in observing Mr Bingley's attentions to her sister, Elizabeth was far from suspecting that she was herself becoming an object of some interest in the eyes of his friend. Mr Darcy had at first scarcely allowed her to be pretty; he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticise. But no sooner had he made it clear to himself and his friends that she had hardly a good feature in her face, than he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes. To this discovery succeeded some others equally mortifying. Though he had detected with a critical eye more than one failure of perfect symmetry in her form, he was forced to acknowledge her figure to be light and pleasing; and in spite of his asserting that her manners were not those of the fashionable

world, he was caught by their easy playfulness. Of this she was perfectly unaware; – to her he was only the man who made himself agreeable nowhere, and who had not thought her handsome enough to dance with.

He began to wish to know more of her, and as a step towards conversing with her himself, attended to her conversation with others. His doing so drew her notice. It was at Sir William Lucas's, where a large party were assembled. "What does Mr Darcy mean," said she to Charlotte, "by listening to my conversation with Colonel Forster?"

"That is a question which Mr Darcy only can answer."

"But if he does it any more, I shall certainly let him know that I see what he is about. He has a very satirical eye, and if I do not begin by being impertinent myself, I shall soon grow afraid of him."

On his approaching them soon afterwards, though without seeming to have any intention of speaking, Miss Lucas defied her friend to mention such a subject to him, which immediately provoking Elizabeth to do it, she turned to him and said,

"Did not you think, Mr Darcy, that I expressed myself uncommonly well just now, when I was teasing Colonel Forster to give us a ball at Meryton?"

"With great energy; – but it is a subject which always makes a lady energetic."

"You are severe on us."

"It will be her turn soon to be teased," said Miss Lucas. "I am going to open the instrument, Eliza, and you know what follows."

"You are a very strange creature by way of a friend! – always wanting me to play and sing before anybody and everybody! – If my vanity had taken a musical turn, you would have been invaluable, but as it is, I would really rather not sit down before those who must be in the habit of hearing the very best performers." On Miss Lucas's persevering, however, she added, "Very well; if it must be so, it must." And gravely glancing at Mr Darcy, "There is a fine old saying, which everybody here is of course familiar with – "Keep your breath to cool your porridge," – and I shall keep mine to swell my song."

Her performance was pleasing, though by no means capital. After a song or two, and before she could reply to the entreaties of several that she would sing again, she was eagerly succeeded at the instrument by her sister Mary, who having, in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display.

Mary had neither genius nor taste; and though vanity had given her application, it had given her likewise a pedantic air and conceited manner, which would have injured a higher degree of excellence than she had reached. Elizabeth, easy and unaffected, had been listened to with much more pleasure, though not playing half so well; and Mary, at the end of a long concerto, was

glad to purchase praise and gratitude by Scotch and Irish airs, at the request of her younger sisters, who, with some of the Lucases and two or three officers, joined eagerly in dancing at one end of the room.

Mr Darcy stood near them in silent indignation at such a mode of passing the evening, to the exclusion of all conversation, and was too much engrossed by his own thoughts to perceive that Sir William Lucas was his neighbour, till Sir William thus began.

"What a charming amusement for young people this is, Mr Darcy! - There is nothing like dancing after all. - I consider it as one of the first refinements of polished society."

"Certainly, Sir; - and it has the advantage also of being in vogue amongst the less polished societies of the world. - Every savage can dance."

Sir William only smiled. "Your friend performs delightfully;" he continued after a pause, on seeing Bingley join the group; - "and I doubt not that you are an adept in the science yourself, Mr Darcy."

"You saw me dance at Meryton, I believe, Sir."

"Yes, indeed, and received no inconsiderable pleasure from the sight. Do you often dance at St James's?"

"Never, sir."

"Do you not think it would be a proper compliment to the place?"

"It is a compliment which I never pay to any place, if I can avoid it."

"You have a house in town, I conclude?"

Mr Darcy bowed.

"I had once some thoughts of fixing in town myself - for I am fond of superior society; but I did not feel quite certain that the air of London would agree with Lady Lucas."

He paused in hopes of an answer; but his companion was not disposed to make any; and Elizabeth at that instant moving towards them, he was struck with the action of doing a very gallant thing, and called out to her,

"My dear Miss Eliza, why are not you dancing? - Mr Darcy, you must allow me to present this young lady to you as a very desirable partner. - You cannot refuse to dance, I am sure, when so much beauty is before you." And taking her hand, he would have given it to Mr Darcy, who, though extremely surprised, was not unwilling to receive it, when she instantly drew back, and said with some discomposure to Sir William,

"Indeed, sir, I have not the least intention of dancing. - I entreat you not to suppose that I moved this way in order to beg for a partner."

Mr Darcy with grave propriety requested to be allowed the honour of her hand; but in vain. Elizabeth was determined; nor did Sir William at all shake her purpose by his attempt at persuasion.

"You excel so much in the dance, Miss Eliza, that it is cruel to deny me the happiness of seeing you; and though this gentleman dislikes the amusement in general, he can have no objection, I am sure, to oblige us for one half hour."

"Mr Darcy is all politeness," said Elizabeth, smiling.

"He is indeed – but considering the inducement, my dear Miss Eliza, we cannot wonder at his complaisance; for who would object to such a partner?"

Elizabeth looked archly, and turned away. Her resistance had not injured her with the gentleman, and he was thinking of her with some complacency, when thus accosted by Miss Bingley.

"I can guess the subject of your reverie."

"I should imagine not."

"You are considering how insupportable it would be to pass many evenings in this manner – in such society; and indeed I am quite of your opinion. I was never more annoyed! The insipidity and yet the noise; the nothingness and yet the self-importance of all these people! – What would I give to hear your strictures on them!"

"Your conjecture is totally wrong, I assure you. My mind was more agreeably engaged. I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow."

Miss Bingley immediately fixed her eyes on his face, and desired he would tell her what lady had the credit of inspiring such reflections. Mr Darcy replied with great intrepidity,

"Miss Elizabeth Bennet."

"Miss Elizabeth Bennet!" repeated Miss Bingley. "I am all astonishment. How long has she been such a favourite? – and pray when am I to wish you joy?"

"That is exactly the question which I expected you to ask. A lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment. I knew you would be wishing me joy."

"Nay, if you are so serious about it, I shall consider the matter as absolutely settled. You will be having a charming mother-in-law, indeed, and of course she will be always at Pemberley with you."

He listened to her with perfect indifference while she chose to entertain herself in this manner, and as his composure convinced her that all was safe, her wit flowed long.

REFERENCES

1. Гальперин И. Стилистика английского языка – М.: Высшая школа, 1981. – 295 с.
2. Практическая фонетика английского языка: учебник: (с электрон. приложением) / Е. Б. Карневская [и др.]; под общ. ред. Е. Б. Карневской. – 14-е изд., перераб. – Минск: Выш. шк., 2017. – 383 с.
3. Фонетика английского языка. Нормативный курс: Учебник для ин-тов и фак. иностр. яз. / Васильев В.А. и др. – 2-е изд., перераб. – М.: Высш. школа, 1980. – 256 с.
4. Baird, A. C. Oratory Rhetoric // Encyclopaedia Britannica. – Access Mode: <https://www.britannica.com/art/oratory-rhetoric>
5. Corinne Adams, English Speech Rhythm and the Foreign Learner. – Mouton Publishers, The Hague, 1979. – 231 p.
6. English Oxford Living Dictionary. – Access Mode: <https://en.oxforddictionaries.com/>
7. Fall-Rise Intonation: English Pronunciation with JenniferESL. – Access Mode: <https://www.youtube.com/watch?v=8NH4cVHYBI>
8. Intonation for English Learners: When to Change It and How to Learn It. – Access Mode : <https://www.fluentu.com/blog/english/english-intonation/>
9. Intonation in English. – Access Mode: https://www.oxfordonlineenglish.com/intonation-in-english?utm_referrer=https://www.youtube.com/
10. Intonation (Linguistics). – Access Mode: [https://en.wikipedia.org/wiki/Intonation_\(linguistics\)](https://en.wikipedia.org/wiki/Intonation_(linguistics))
11. Intonation patterns in English. – Access Mode: <https://englishpronunciationroadmap.com/intonation-patterns-in-english/>
12. Minimal pairs. – Access Mode: <https://www.englishclub.com/pronunciation/minimal-pairs.htm>
13. Ongarbayeva, M. S. Functional Styles. – Access Mode: <https://www.slideshare.net/meruyertongarbayeva/styles-20497309>
14. Pitch In English Pronunciation: Definition and Examples. – Access Mode: <https://owlcation.com/humanities/Pitch-Definition-And-Examples-Of-Pitch-In-English-Pronunciation>
15. Purpose of Tongue Twisters. – Access Mode: <https://www.englishpractice.mobi/purpose-tongue-twisters/>
16. Quotes on pronunciation. – Access Mode: http://www.betteraccent.com/papers/quotes_on_pronunciation.htm
17. Roach, P. English Phonetics: A Practical Course / Fourth Edition. – Cambridge: Cambridge University Press, 2009. – 231 p.

18. Simpson, P. *Stylistics: A Resource Book for Students*. – Abingdon-on-Thames: Taylor & Francis e-Library, 2004. – 247 p.
19. Syllables and Word Stress. – Access Mode: <https://www.oxfordonlineenglish.com/syllables-and-stress>
20. Using intonation. – Access Mode: <https://www.teachingenglish.org.uk/article/intonation>
21. Vrabel, T. *Lectures in Theoretical Phonetics of the English Language and Method-Guides for Seminars*. – Uzhhorod: PoliPrint, 2009. – 176 p.
22. Wells, J. C. *English Intonation PB and Audio CD: An Introduction*. – Cambridge University Press, 2006. – 276 p.
23. What Is Informational Text? – Access Mode: <https://umaine.edu/edhd/research-outreach/lifespan-literacy-community/programs/correll-book-award/what-is-informational-text/>
24. What Languages Sound Like To Foreigners – Access Mode: <https://www.youtube.com/watch?v=ybcvlixvscw>
25. <http://www.english.com/practicetestsplus/>

Contents

Part 1

<i>Unit 1.1</i> Articulation Basis. Consonants: /θ/ /ð/. Syllable Formation & Division. Intonation. Components of Intonation: Speech Melody. Nuclear Tones: Low Fall, High Fall, Low Rise, High Rise.	6
<i>Unit 2.1</i> Articulation Basis. Consonants: /ʃ/ /ʒ/. Intonation. Functions of Intonation. Nuclear Tones: Fall-Rise, Rise-Fall.	16
<i>Unit 3.1</i> Articulation Basis. Consonants: /v/ /w/. Intonation. Components of Intonation: Sense Groups. Rules of Syntagmatic Division.	22
<i>Unit 4.1</i> Articulation Basis. Vowels: /æ/, /e/, /ʌ/, /ɒ/. Components of Intonation: Sentence Stress. Classification of Scales. Descending Scales.	28
<i>Unit 5.1</i> Articulation Basis. Tongue Twister Challenge. Components of Intonation: Communicative centre. Logical Stress. Classification of Scales: Ascending Scales.....	37
<i>Unit 6.1</i> Articulation Basis: Tongue Twister Challenge. Components of Intonation: Rythm. Rythmic Group. Alternation of stressed and unstressed syllables. Classification of Scales: Level Scales.....	46

Part 2

<i>Unit 1.2 The Overview of Phonetic Style. Taxonomy and Major Features of Phonetic Style</i>	55
<i>Unit 2.2 Informational Style</i>	59
<i>Unit 3.2 Academic Style</i>	63
<i>Unit 4.2 Oratorical Style</i>	66
<i>Unit 5.2 Dramatic Recitation Style</i>	70
<i>Unit 6.2 Colloquial Style</i>	74
<i>Keys</i>	77
<i>Appendix 1 Extra Tasks for Early Finishers</i>	78
<i>Appendix 2 System of Tonic Stress-marks, Symbols and Signs</i>	89
<i>Appendix 3 System of Nuclear Tones</i>	91
<i>Appendix 4 System of Scales</i>	92
<i>Appendix 5 Audio Scripts</i>	95
<i>References</i>	114

Підписано до друку 10.09. 2019 р. Формат 60x84 1/16
Папір друк. №1 Спосіб друку офсетний. Умов. друк. арк. 8,33
Умов. фарб. відб. 8,44 Обл. вид. арк. 8,44
Тираж 200. Зам. № 19 -

Видавничий центр КНЛУ
Свідоцтво: серія ДК № 1596 від 08.12.2003 р.

Віддруковано «Видавництво Ліра – К»
03115, м. Київ, вул. Ф. Пушиної, 27, офіс 20-22
Свідоцтво про внесення до Державного реєстру
серія ДК № 3981