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«Институт современных знаний имени А. М. Широкова»

Факультет гуманитарный
Кафедра межкультурной коммуникации

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ПРАКТИЧЕСКАЯ ФОНЕТИКА ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА. ПРАКТИЧЕСКАЯ ФОНЕТИКА II

*Электронный учебно-методический комплекс
для обучающихся специальности 6-05-0231-03 Лингвистическое обеспечение
межкультурной коммуникации (английский язык и второй иностранный язык)*

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Для студентов вузов.

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Введение

Учебно-методический комплекс «Практическая фонетика первого иностранного языка. Практическая фонетика II» предназначается для студентов II курса специальности «6-05-0231-03 «Лингвистическое обеспечение межкультурной коммуникации (английский язык и второй иностранный язык)». На втором курсе студенты знакомятся с тоногруппой, значением тонов, низким и высоким регистрами, доминирующим коммуникантом и строят свою речь в соответствии с новой / не новой информацией. Особенностью второго года изучения практической фонетики является систематизация и обобщение всего пройденного за два года материала и сдача дифференцированного зачета по курсу «Практическая фонетика английского языка».

Комплекс состоит из разделов: практического, контроля знаний и вспомогательного.

Практический раздел состоит из 2-х частей: «Сегментная фонетика» и «Просодические явления и характеристика английской речи» и содержит материалы для практических занятий и материалы для самостоятельной работы студентов в виде упражнений по темам. Система упражнений, представленных в практической части комплекса, отражает интонационное оформление речи в пределах тех синтаксических и коммуникативных типов предложений, которыми студенты овладевают в течение вводно-коррективного курса.

Раздел контроля знаний содержит перечень вопросов для подготовки к зачету и дифференцированному зачету, тесты для промежуточного и итогового контроля знаний студентов.

Вспомогательный раздел содержит фрагмент учебной программы по практической фонетике с содержанием учебной дисциплины и учебно-методической картой по специальности и список рекомендуемой к изучению литературы.

ЭУМК может быть использован для аудиторной, внеаудиторной и для самостоятельной подготовки к экзамену по учебной дисциплине «Практическая фонетика первого иностранного языка. Практическая фонетика II» студентов, обучающихся по специальности 6-05-0231-03 «Лингвистическое обеспечение межкультурной коммуникации (английский язык и второй иностранный язык)».

1. ПРАКТИЧЕСКИЙ РАЗДЕЛ

1.1. Сегментная фонетика

Сопоставительный анализ фонетических систем русского и английского языков как основа для выявления наиболее трудных для усвоения фонетических явлений английского языка и выработка рекомендаций по устранению фонетических отклонений в речи.

1. Practise reading the following pairs of English and Russian words. Observe the difference in the quality (timble) of English /ɪ/ and the Russian /И/ vowels:

/ɪ/ - /И/

/ɪ/ - /И/

/ɪ/ - /И/

bɪt – бит

this – диск

pɪnk – пик

fɪts – финн

bɪg – бит

it's – икс

ɪs – из (лесу)

ɪt's – икс

2. Notice the difference in the force of articulation of voiced consonants in English and in Russian. Voiced consonants are weak (◌̤) in English and strong in Russian:

◌̤oes – дар

◌̤ery – верить

◌̤it – быт

◌̤isn't – изморозить

3. Observe the difference in the place of articulation of the English /k/, /g/ and the Russian /к/, /г/ consonants. The English /k/, /g/ are not so back as their Russian counterparts. Thus /k/, /g/ are not actually velar, but palato-velar.

Practice saying *pink*, *big*, *silk*, paying special attention to the place of articulation of the English /k/, /g/.

4. Be careful not to assimilate /v/ /w/ in ^ʷ/one's /^v/very. In Russian there is only one sound of the /В/ - type, that is why the difference between the English /v/ and /w/ is often disregarded by Russian learners of English.

5. Observe the difference in the type of connection between a consonant and a stressed /ɪ/ - type of vowel in English and in Russian. In English it is loose, while in Russian it is close. Practise saying the following pairs in words:

'sɪlly – сила

'Bɪlly – били

ri'dɪculous – редисочка

'nɪtwit – нитки

'physicist – физики

6. Observe the difference in the force of articulation of voiceless consonants in English and in Russian. The English voiceless consonants are strong, while the Russian voiceless consonants are weak:

brilliant – бриллиант	it's – ниц (падать)
physicist – физики	yes – лес
silly – сила	Philip – Филипп
nitwit – диспут	ridiculous – редис

7. Make sure you do not voice English voiceless consonants before voiced consonants. In Russian voiceless consonants are normally voiced when they are followed by voiced consonants. Cf:

[t]	[д]
Isn't Jim (5)	тот джем
[t]	[д]
Isn't Billy (6)	зонт Билли
[s]	[з]
It's Billy (5)	нас было (много)

8. Practice reading the following pairs of words paying special attention to the length and tenseness of the English vowel /i:/:

/i:/	/i:/	/i:/
see – си (нота)	me – ми (нота)	beach – бич (нота)
three – три	Peter – Питер	Frieda – Фрида

9. Read the following words observing the positional length of the vowel /i:/:

seē	beäch
threeē	Pēter
mē	teā-leaves
reād	peōple
Ēve	Friēda

Russian vowels have no position length. Cf.: бил – бич.

10. Observe the loose manner of blending the consonant /d/ with the following vowel /ɪ/ in the English word *condition* (1) and the close manner of blending the consonant /д/ with the following vowel /И/ in the Russian word *кондиция*.

11. Observe the difference in the manner of blending consonants with the following /ɪ/ – type vowel in the English and Russia words:

<u>Miss</u> – <u>ми</u> сс	<u>seat</u> – <u>Си</u> д	<u>free</u> – <u>фри</u>
<u>Grimm</u> – <u>гри</u> м	<u>keeping</u> – <u>ки</u> пы	<u>please</u> – <u>пли</u> с

12. Be sure you pronounce /ŋ/ + a vowel sound correctly in keeping □ it. Do not use /n/ instead of /ŋ/, and do not add /g/ after /ŋ/: ['ki:piŋ □ it].

13. Observe the difference in the length of the word-final sonorants /m/ and /м/ in English and in Russian correspondingly Grimm [grim:] – *грим*. The English /m/ is longer (:) than the Russian /м/.

Cf. also:

<u>chin</u> [tʃin:] – <u>чи</u> н	<u>sell</u> [sel:] – <u>це</u> л
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14. Notice the weak glottal /h/ in have and heat. Compare /h/ with the Russian strong backlingual oral /x/:

have – Х (*буква*); heat – хит(-*парад*).

15. Observe the difference in the force of articulation of voiceless consonants in English and in Russian:

<u>meat</u> – <u>би</u> т	<u>tinned</u> – <u>ти</u> гр	<u>eat</u> – <u>ки</u> т
<u>beef</u> – <u>ми</u> ф	<u>chicken</u> – <u>чи</u> нный	<u>before</u> – <u>бо</u> т <u>фо</u> рт

16. Be sure not to palatalize the English consonants followed by /e/. In other words, observe the difference in the manner of blending consonants with following /e/ – type vowel in the English and Russian words:

<u>Ben</u> – <u>бе</u> г	<u>dead</u> – <u>де</u> д	<u>ten</u> – <u>те</u> нь
<u>Ken</u> – <u>Ке</u> ния	<u>said</u> – <u>се</u> д	<u>men</u> – <u>обме</u> н

17. Observe the difference in the degree of reduction of form-words in English and in Russian. In English the degree of reduction of form-words is much higher than it is in Russian. Cf.:

Ben said [ðə wə] ten men.

and

Бен сказал, [там была] десять человек.

18. Notice a strong articulation of the English voiceless fricatives /f/, /f/, /s/ in (7). Compare the strong articulation of these consonants with a weak articulation of similar Russian consonants:

finish – финиш

fence – фен

fence – пенс

19. Compare the length of the English glide [ɪ] and the Russian /й/ in the following pairs:

grey [greɪ] – грей

Taylor ['teɪlə] – Тейлор

The English glide [ɪ] is not only shorter, but it is also weaker, than the Russian /й/. Besides, in the production of [ɪ] the raised part of tongue is lower than in the production of /й/.

20. Compare the timbre (quality) of the English [ʌ] with the timbre of the of the Russian /А/ in the following pairs:

/ʌ/ /А/

love – лаз

buns – бант

/ʌ/ /А/

сгumb(s) – грамм

guns – Ганс

Hunt – кант

/ɑ:/ - /А/

bark – бак

rather – рада

/ɑ:/ - /А/

ask – ас

guard – газ

/ɑ:/ - /А/

Margaret – Маргарет

Arnold – Анна

21. Observe the difference in the timbre of the English /ɑ:/ and the Russian /A/ in the following pairs:

/ɑ:/	/A/	/ɑ:/	/A/
Car <u>l</u> – Кар <u>л</u>		Char <u>l</u> es – Чар <u>л</u> ьз	
Marc <u>i</u> a – Ма <u>ш</u> a		Mar <u>t</u> ha – Мар <u>т</u> a	

In order to see the difference in the timbre of /ɑ:/ and /A/ it is useful to insert some Russian words into an English phrase:

/ɑ:/ /A/ /A/ /ɑ:/
Aren't Карл и Маша ghastly people?

/A/ /A/ /ɑ:/ /ɑ:/
Чарльз и Марта have ghastly parties.

/ɑ:/	/A/	/ɑ:/	/A/
sh <u>a</u> n't – шанс		h <u>a</u> rd – хан	
<u>a</u> rt – ас		<u>a</u> ss – пас	

22. Notice the absence of devoicing final voiced consonants in English in all phonetic context (including the position before a voiceless consonant):

[z]
Sally's come

[z]
Has her brother ...

[d] [z]
...glad Sally's come

[d] [z]
An(d) Sally's such

In Russian a voiced consonants followed by a voiceless consonant is normally devoiced:

[с]
(стол) из камня

[с]
из хаты

[т]
рад служить

[с]
из сада

23. Listen carefully to your instructor observe the difference in the articulation of voiceless consonants in English and in Russian:

father – фаза performed – комфорт disappeared – лесопарк
famous – фокус perfomance – преферанс conjuror – кантеле

24. Observe the difference in the force of articulation of voiceless consonants in English and in Russian:

smoke – сок yes – лес cough – штоф
don't – фронт stop – стоп chap – трап

25. Observe the difference in the manner of blending consonants with the following /з:/ — type vowel in the English and Russian words:

and Bernard – ребёнок superb – сапёр
not certain – несется pearls – пес

26. Listen carefully to your instructor and explain the difference in the timbre of the English /ʌ/, /ɒ/ and the Russian /А/, /О/ :

/ʌ/ /А/ /ɒ/ /О/
something – самба gone – гонг
nothing – натиск wrong – трон

/ʌ/ /А/ /ɒ/ /О/
much – мач what – вот
come and – камень John – Джон
trouble – травля

27. Pronounce the English /aɪ/ instead of /А/ + /Й/ in the following Russian words:
лай, лайка, май, майка, бай, байка, сайра, бросайте, узнайте, айсберг.

This exercise will help you to observe the difference in the timbre of the English diphthong /aɪ/ and the Russian *ай*.

28. Concentrate on the difference in the timbre of the English /ɔɪ/ and the Russian ой (the combination of /O/ + /Й/) in the following pairs:

boy – бой a toy – у той (стены)
enjoy – и Джой spoil – спой

29. Use Russian бой instead of the English boy in the phrase *You spoil that boy* (2). Then quickly say the English boy in the same phrase, trying to observe the difference in the articulatory setting of the two languages and in the timbre of the English /ɔɪ/ and the Russian ой. Do it alternately several times.

30. Compare the aspirate English /p/, /t/, /k/ and the non-aspirated Russian /п/, /т/, /к/ in the following pairs:

h ħ h h ħ
called – кол ☐ Can you /walk? – Кáнуть в вóду.

h ħ h ħ
Paula – Поля of course – откос

h ħ
I'm tall – итог

31. Compare the English dark /l/ with the Russian dark /л/. The English dark /l/ is not so dark as its Russian counterpart:

small – мол tall – стол
called – холст halls – полз

32. Concentrate on the difference in the timbre of the English /v/ and the Russian /O/ in the following pairs:

/v/ /O/ /v/ /O/
got – дог not – (е)нот
what – год off – ров
on – он locker – флокс
want – фонд sorry – (по)ссорить

33. Observe the difference in the timbre of English /ʊ/, /ʌ/ and Russian /У/, /А/:

/ʊ/	/У/	/ʌ/	/А/
foot	– фут	cut	– сад
look	– лук	much	– матч
put	– пуд	blood	– блат

/ʊ/	/У/	/ʌ/	/А/	/ʌ/	/А/
good	– суд	mother	– мама	duck	– так
pudding	– пудинг	lovely	– лавры	just	– джаз
cooking	– кучер	wonderful	– ландыши	nuts	– нас

/ʊ/ — /ʌ/

A: (1) 'Could you 'come for ʌlunch?

B: (2) I˘wish I ˘could ʌcome, ∨ → but ...

A: (3) I'm˘cooking a duck.

B: (4) A ^duck! (5) Mm!

A: (6) I've 'just 'made the pudding!

B: (7) Oh! (8) A pudding!

A: (9) With □nuts.

B: (10) ^Nuts! ∨(11) Mm, ∨(12) a ^wonderful lunch! (13)˘Wonderful!

A: (14) It would be ʌlovely if you could ʌcome.

B: (15) I'd ˘love to come, ʌMother, ...

A: (16) ʌGood, ∨ (17) 'come at ʌone.

B: (18) → But ...

34. Be careful not to devoice the English voiced consonants before voiceless consonants. Compare the following:

[d] [т]
Could come – труд каторжный

[v] [ф]
I'd love to come – прочитав телеграмму

35. Use the English /aʊ/ instead of the combination of two Russian vowels /A/ + /Y/ in the following words: нок(а́ут), нокд(а́ун), а́ура, ма́узер, ра́унд, па́уза, са́унд, фа́уна .

36. Observe the difference in the timbre of the English /aʊ/ and the Russian ay (the combination of /A/ + /Y/) in the following pairs:

out – а́ут in town – (Ала)та́у Brown – Бра́ун

37. Observe the positional length of the diphthongs /aʊ/ and /əʊ/ in the following pairs of the words:

ho^w – ou^t ro^wed – bo^at s^o – d^on't
allo^w – abo^ut ho^me – br^oke slo^w – woⁿ't
n^o – m^otor
to^ld – sho^ulder

Note: English vowels are normally shortened before the combination /m/, /n/, /ŋ/, /l/ + voiceless consonants. Cf.:

ro^und – co^unt buⁱld – buⁱlt
wa^rm – wa^rmth siⁿg – siⁿk

38. Pronounce the following pairs of words paying attention to the difference in the position of the lips and the force of articulation during the pronunciation of the English /v/ and the Russian /в/:

/v/	/в/		/v/	/в/		/v/	/в/
v <u>iew</u>	в <u>ьюн</u>		mar <u>v</u> ellous	прав <u>и</u> ло		lov <u>e</u> ly	трав <u>л</u> я
v <u>al</u> ley	В <u>а</u> ля		ov <u>e</u> r	ов <u>о</u> д		ev <u>e</u> ning	б <u>и</u> в <u>н</u> и
v <u>e</u> ra	В <u>е</u> ра		I <u>v</u> or	и <u>в</u> а		sev <u>e</u> ral	ф <u>е</u> в <u>р</u> аль
v <u>o</u> lcano	ву <u>л</u> каны						

/w/ — /v/

A: (1) 'How ,much do we ↑have to ,give?

B: (2) We 'don't ,have to ,give.

A: (3) ʊI'll 'give what ↑ever ·Mrs Glover ,gave.

B: (4) 'She 'gave ,five.

A: (5) Very ,well, v (6) I'll give five □pence, ,too.

B: (7) She gave 'five ,pounds.

A: (*Tut tut!*) (8) she always gives too much. (9) Mrs Glover!

39. Be careful not to devoice the English voiced consonants before the voiceless ones. Compare the English voiced consonants with the Russian devoiced consonants in similar phonetic contexts:

[v]		[ф]
gave five	–	игра в фант
[v]		[ф]
five pounds	–	устав партии
[v]		[ф]
give five	–	включив фары
[v]		[ф]
five pence	–	потеряв пенс
[z]		[с]
gives too	–	из тундры

40. Make the fricative /θ/ stronger and longer in initial and final positions, e.g.: cloth (1), think, truth (7).

41. Compare the palato-veral English /k/ with the more back (veral) Russian /к/:

/k/	/к/	/к/	/к/		
si <u>nk</u>	–	ци <u>нк</u>	thi <u>ck</u>	–	ти <u>к</u>
plasti <u>c</u>	–	пласти <u>к</u>	si <u>ck</u>	–	ли <u>к</u>

42. Observe the difference in the type of connection between a consonant and a stressed vowel in English and in Russian:

<u>me</u>	–	<u>ми</u> (<i>нота</i>)	<u>measure</u>	–	<u>между</u>
<u>M</u> ister	–	<u>ми</u> стер	<u>g</u> etting	–	<u>г</u> етман
<u>m</u> iddle	–	<u>ми</u> ди	<u>s</u> aid	–	<u>с</u> ед

43. Compare the English final voiced consonants with the Russian final voiced consonants:

[z]	[с]	[џ]	[ш]		
Jennings	–	низ	age	–	беж
[џ]	[ш]	[d]	[т]		
bulge	–	паж	said	–	сад

Make sure you do not devoice the English voiced consonants. At the same time try to make them as weak as possible.

44. Observe the difference in the most typical melody patterns (heads) in English and in Russian. Compare the melody of the English Gradually Descending Stepping Head in *But I'd "rather 'measure you a gain!* with the melody of Russian zigzag scale in *Но лучше я сниму́ с Вас ме́рку ещѐ́ раз.*

Also pay attention to the difference in the number of rhythmic groups in a sense-group in English and in Russian.

45. Compare the English affricative /tʃ/ with the Russian /ч/. The latter is softer than the English /tʃ/.

/tʃ/ /ч/
Charles – Чарл(ь)з
child – чай
children – чинно

A: (1) And 'which child is ,this?

B: (2) ,That's ,Charles.

46. Concentrate on the difference in the articulation of the English /ʃ/ and the Russian /ш/, /ш':/: /ш/ — /ʃ/ — /ш':/. **Note:** /ʃ/ is stronger than /ш/or /ш':/:

/ʃ/ /ш/ /ʃ/ /ш':/
show – шоу shirt – шетка
shade – шейк (танец)
shop – шов

47. Observe the difference in the articulation of the English fricative /s/ and its Russian counterpart /с/. **Note:** /s/ is the strongest English fricative.

/s/ /с/	/s/ /с/	/s/ /с/
si <u>r</u> – се <u>р</u> п	ye <u>s</u> – ле <u>с</u>	spe <u>ci</u> al – спе <u>ци</u>
su <u>i</u> t – су <u>д</u>	ne <u>x</u> t – тек <u>с</u> т	se <u>w</u> ing – со <u>в</u> ы
se <u>e</u> – с <u>и</u> (но <u>т</u> а)	si <u>m</u> ple – си <u>м</u> вол	so <u>m</u> ething – са <u>м</u> бо (бо <u>р</u> ьба)
slee <u>v</u> e – сли <u>в</u>	si <u>l</u> ver – Си <u>л</u> ьва	perh <u>a</u> ps – терне <u>п</u>

48. Practise the diphthong /ɪə/ in *really, dear, here*. Make sure your [ɪ] (the nucleus of the diphthong) is lower in pitch than the Russian /И/.

49. Observe the proper syllable division in:

'exhi'bition ⊥ ˘ opens (2) an ⊥ art (4)
an ⊥ ,hour (2) I've ⊥ eaten (10)
'don't ⊥ 'really (3)

50. Observe the difference in the quality of (a) the English clear [l] and the Russian clear /л'/; (b) the English dark [ɫ] and the Russian dark /л/:

/l/	/л'/	/ɫ/	/л/
rel <u>l</u> ations	по <u>л</u> езный	w <u>ll</u>	ц <u>л</u>
prob <u>l</u> ably	пр <u>л</u> обы <u>л</u> и	sever <u>l</u>	сдел <u>л</u> ан
mill <u>l</u> ions	мы <u>л</u> ьный	bill	бы <u>л</u>

51. Make sure do not insert a weak neutral vowel sound between the word-final syllabic [ɫ] and the preceding consonant /b/ in *terrible* ['terəbl].

52. Compare the English strong voiceless stops /p/, /t/, /k/ with their Russian weak counterparts. Make sure your English stops are aspirated:

h h	h h
<u>ke</u> ep – к <u>и</u> т	a <u>p</u> artment – а <u>п</u> атия
h h	h
<u>ki</u> tten – К <u>и</u> тти	<u>pu</u> ppy – п <u>а</u> па
h h	h (h)
<u>pe</u> t – п <u>е</u> ть	<u>to</u> rtoise – т <u>о</u> -то
h h	
<u>pa</u> rr <u>o</u> t – п <u>а</u> р <u>и</u> т	

ЭЛИЗИЯ СОГЛАСНЫХ В БЕГЛОЙ РАЗГОВОРНОЙ РЕЧИ

Theoretical overview

The nature of elision may be stated quite simply: under certain circumstances sounds disappear. Elision is typical of rapid, casual speech.

1) Loss of weak vowel after p, t, k.

In words like 'potato', 'tomato', 'canary', 'perhaps', 'today', the vowel in the first syllable may disappear; the aspiration of the initial plosive takes up the whole of the middle portion of the syllable, resulting in these pronunciations (where h indicates aspiration in the phonetic transcription):

Potato /p^h'teɪtəʊ/ perhaps /p^h'hæps/ today /t^h'deɪ/ canary /k^h'neəri/

2) Weak vowel + n, l, r becomes syllabic consonant For example:

'tonight' /t'naɪt/ 'police' /p'li:s/ 'correct' /k'rekt/

3) Avoidance of complex consonant clusters.

4) Strict teacher /'stri:k 'ti:tʃə/ facts /fæktz/

5) Loss of final v in 'of before consonants; for example:

'lots of them' 'lɒts əv ðəm, 'waste of money' 'weɪst əv mʌni

1. Pronounce the following words and word combinations first in the full form and then in the form reduced by elision, dropping the sounds [t], [d] in the position between two consonants.

	<u>the full form</u> (<i>formal speech</i>)	<u>the form reduced by elision</u> (<i>rapid colloquial speech</i>)
firstly	[ˈfɜːstli]	[ˈfɜːsli]
handgrip	[ˈhændɡrɪp]	[ˈhæŋɡrɪp]
handmade	[ˈhændmeɪd]	[ˈhænmeɪd]
landmark	[ˈlændmɑːk]	[ˈlænmɑːk]
land-breeze	[ˈlændbrɪz]	[ˈlænbrɪz]
mindful	[ˈmaɪndfʊl]	[ˈmaɪnfʊl]
sandbag	[ˈsændbæg]	[ˈsænbæg]
sandstone	[ˈsændstəʊn]	[ˈsænstəʊn]
sandstorm	[ˈsændstɔːm]	[ˈsænstɔːm]
bandsman	[ˈbændzmən]	[ˈbænzmən]
bandmaster	[ˈbændmɑːstə]	[ˈbænmɑːstə]
bandbox	[ˈbændbɒks]	[ˈbænbɒks]
handshake	[ˈhændʃeɪk]	[ˈhænʃeɪk]

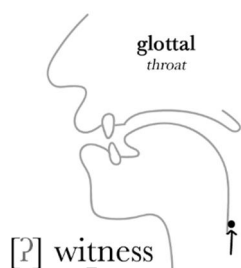
2. Practice these pairs of words first observing absence of elision as in formal speech and then with elision as in colloquial speech.

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

ГЛОТТАЛЬНАЯ СМЫЧКА КАК ТИПИЧНАЯ ЗАМЕНА СМЫЧНО-ВЗРЫВНЫХ СОГЛАСНЫХ В РАЗГОВОРНОЙ РЕЧИ

Theoretical overview

Глоттальный взрыв - фонетическое явление, характерное для ряда английских диалектов, обычно оно ассоциируется с кокни (лондонским просторечием), но встречается и в стандартном произношении британского варианта современного английского языка. Глоттальный взрыв воспринимается на слух как внезапное прекращение артикуляции предшествующего звука или как внезапное начало артикуляции последующего звука. Гортанная смычка в английском языке называется *glottal stop*. Самостоятельного обозначения на английском письме у гортанной смычки нет.



Чаще всего гортанная смычка в английском языке заменяет звук t: например, в словах *putting*, *what*, *pretty*, *writer* или *better*. Иногда она также является аллофоном других глухих взрывных согласных: p, k, ch: *teach*, *take*.

Pronounce a glottal stop in place of a plosive consonant (most typically alveolar) preceding another plosive or a sonorant (n,m,l).

apartment	[ə'pɑ:tmənt]	[ə'pɑ:ʔmənt]
knockdown	['nɒkdaʊn]	['nɒʔdaʊn]
nocturne	['nɒktu:n]	['nɒʔtu:n]
not today	['nɒt tə'deɪ]	['nɒʔ tə'deɪ]
not now	['nɒt 'naʊ]	['nɒʔ 'naʊ]
not me	['nɒt 'mi:]	['nɒʔ 'mi:]
not clear	['nɒt 'klɪə]	['nɒʔ 'klɪə]
that kind	[ðæt 'kaɪnd]	[ðæʔ 'kaɪnd]
that much	[ðæt 'mʌtʃ]	[ðæʔ 'mʌtʃ]
quite late	['kwaɪt 'leɪt]	['kwaɪʔ 'leɪt]
little by little	['lɪtl baɪ 'lɪtl]	['lɪʔl baɪ 'lɪʔl]
a quick look	[ə 'kwɪk 'lʊk]	[ə 'kwɪʔ 'lʊk]
Great Britain	['greɪt 'brɪtn]	['greɪʔ 'brɪtn]
Good-bye	['gʊd 'baɪ]	['gʊʔ 'baɪ]

1.2. Просодические явления и характеристики английской речи

МОДИФИКАЦИЯ ДВУХАКЦЕНТНОЙ СТРУКТУРЫ СЛОВА В РЕЧИ

I. Practise the following double-stressed words. Pronounce them after the speaker observing full or partial stress in prenuclear position.

a) 'down`stairs	b) ,influ`enza	c) 'get `up
'light-`headed	,epi`demic	'stand `up
'after`noon	,intro`duce	'go `up
'bright-`eyed	,under`stand	'stay `up
'un`fair	,ciga`rette	'make `up
'six`teen	,stimu`lation	'look `forward
'in`side	,terri`torial	'turn `over

II. Practise the same words in extended utterances. Compare the number of stressed syllables in them.

1. But 'when I 'came down`stairs, he was `dressed. 2. I 'thought per`haps he was a 'little light-`headed. 3. You could 'spend a 'couple of ,hours there { `com-
fortably, | or ,even a 'whole 'after`noon. 4. 'Who's the 'little 'bright-eyed `girl { with 'curly ,hair { and `dimples in her ,cheeks? 5. I 'think you are 'rather un`fair. 6. ...for I 'spent about 'ten `minutes { 'turning over its 'sixteen `pages | before I found the 'chief ,news { and `articles. 7. ...and was po`litley 'told by the con-
ductor { that I 'couldn't `smoke in`side the ,bus. 8. 'What about the `taxi | 'aren't they 'unbe`lievable? 9. He 'seemed to 'know `all about ,influenza. 10. 'This was a 'light epi`demic of `flu. 11. He ,intro`duced himself, | but I 'didn't
'catch the `name. 12. It was a 'pity 'Celia 'couldn't under`stand | because he `did `want her to. 13. I 'carefully 'put `out my ciga`rette as I `entered the `station. 14. I'm 'going to 'get `up. `Look, { I'm 'standing `up. 15. You'll ^only 'make your `temperature go ,up a`gain.

III. Practise these pairs of utterances. State the reason for the modifications in the stress-pattern of complex and derivative words in them.

He was an 'unknown \poet.

He was 'quite un\known.

He was 'still an un\known \poet.

He was 'absolutely \unknown.

She's a 'good-looking \girl.

He 'saw a good-\looking \girl
on the \corner.

She's 'rather good-\looking.

They 'all 'say she's \good-looking.

She 'said she was \seventeen.

It's 'Room Seven\teen.

They 'gave me 'seventeen \books.

'Room seven\teen is \occupied.

Her 'face was \that of a 'middle-
aged \woman.

He 'saw a 'middle-\aged \woman's
\face.

She was 'evidently middle-\aged.

She's \not in her \thirties, | she must
be \middle-\aged.

II. Act out the following conversational situations. Choose the appropriate pattern for the compound words according to the environment.

Model: – He has a 'charming little 'week-end \cottage.

– Yes, he 'goes there 'every week-\end.

1. – Why didn't you hurry? Now your soup's ('stone-cold; stone-\cold). Well,
(stone-cold; stone-\cold) soup's very nice in this hot weather.

2. – He gave me an ('off-hand; off-\hand) answer.

– Well, that's my nature; he's always been ('off-hand; off-\hand).

3. – He's just a silly, ('empty-headed; empty-\headed) boy.

– He never remembers anything; he's quite ('empty-headed; empty-\headed).

4. – Jane is rather ('absent-minded; absent-\minded), I think.

– Yes, and I think she is ('hot-tempered; hot-\tempered).

5. – Do you like ('underdone; under\done) meat?

– Not usually. Except steak, which I like very ('underdone; under\done).

6. – She was wearing her ('navy-blue; navy-\blue) costume.

– I always think she looks her best in ('navy-blue; navy-\blue).

7. – What's that ('reddish-brown; reddish-\brown) object over there among the
trees?

– I think it's a deer; but it looks to me more grey than ('reddish-brown;
reddish-\brown).

8. – Is this hot enough for you to shave with? I'm afraid it's only ('lukewarm;
luke\warm).

– I don't like shaving with ('lukewarm; luke\warm) water, but it's better
than nothing.

ЭЛЕМЕНТЫ ИНТОНАЦИОННОЙ СТРУКТУРЫ

I. Listen to the following utterances. Identify the component parts of the tunes.

1. \Jack.
2. 'Can 'you?
3. 'Are you 'there?
4. \Have we?
5. He \may.
6. She can \go.
7. \This time.
8. ,All ,right.
9. 'Anything ,else you 'want me to 'do?
10. You'd \better ,go to ,bed.

II. Compare the number of elements in the tunes you hear. Point out the element common for all the tunes in each group.

1. \Good.

'That's \good.

'All that is 'very \good.

'All that is 'very \good in a ,way.

2. \Fine.

The 'garden 'looked \fine.

The ,green 'garden 'looked \fine in the ,sun.

3. 'Be on your \toes.

'Be on your \toes when he ,turns ,up.

4. \Careful.

'Try to be \careful.

'Try to be \careful when you ,do it.

5. \Right.

You are \right.

\You are ,perfectly \right, ,Fred.

ФРАЗОВОЕ УДАРЕНИЕ

Note the difference in the accentual-rhythmic structure of the following utterances. Think of the reason why some of the notional words are not stressed or only partially stressed.

1. He is a 'very 'handsome 'man.
He is 'still very 'handsome.
2. She 'looks very at'tractive.
She 'still looks 'very at'tractive.
The 'woman still 'looks very at'tractive.
3. I 'think you are 'rather un'fair.
I 'don't think you are un'fair.
4. I a'gree with what you 'say.
I 'quite agree with what you 'say.
5. 'What's the 'use of 'staying in 'bed?
It's 'no 'use ,talking, 'Nora.
6. 'Why do you 'keep 'looking at the 'clock?
You ,know I'm ,grateful to you { for ,looking ,after me.
7. 'I ,think you are 'being 'very 'silly.
,That's the very ,reason I'm 'gctting 'back into 'bed.
8. But you 'mustn't 'try to 'keep me in 'bed like a 'naughty 'boy.
,Well, { you be,gan it { by be"having like a ,naughty ,boy.

V. State the role of the syllables bearing the static and kinetic tones.

1. A ^Frenchman { who had 'learned English at 'school { but had ,half for,otten it, | was 'staying in ^London { on 'business. 2. ^There { he 'found out that the 'English /for it { was 'cough. 3. Un\fortunately { his ,dictionary did 'not ,tell him 'how to pro'nonce it. 4. It 'was in the 'month of 'No'vember | and the 'weather was most un,pleasant, { disa,greeable, { ,damp and ,foggy. 5. 'Luckily the 'chemist under,stood him | and ,gave him the ,remedy he 'wanted.

ИЗОХРОННОСТЬ РИТМИЧЕСКИХ ТАКТОВ КАК СПЕЦИФИЧЕСКАЯ ЧЕРТА АНГЛИЙСКОГО РИТМА

10. Pay attention to the difference in the number of rhythmic groups in the utterance in English and in Russian: *It's 'quite \safe* (8) (two rhythmic groups). *Это совершенно безопасно* (three rhythmic groups) (see *Dialogue 2.1:7*).

11. Make sure you do not pronounce unstressed words separately in English. Pronounce them as phonetic words, or **rhythmic groups**. A rhythmic group is formed by a stressed syllable pronounced together with the unstressed syllables. There is a strong tendency in English to pronounce unstressed syllables (or words) in the middle of a sense-group together with the preceding stressed syllable (or word), e.g.:

(1) Jim's a brilliant physicist.

[ˌdʒɪmzə ˌbrɪljənt ˌfɪzɪsɪst]

(4) 'Nothing but 'criticism!

['nʌθɪŋbət 'krɪtɪsɪzəm!]

(12) Now. 'why are you 'criticizing me?

[naʊ'waɪəjə 'krɪtɪsaɪzɪŋ ˌmi:?]

I. Listen to the following utterances. Note that the number of stresses in them corresponds to the number of rhythmic groups. Note also that the time period for each rhythmic group is 'programmed' by the duration of the first utterance in each set.

1. A 'street.

A 'busy 'street.

A 'busy 'straight 'street.

A 'busy 'straight 'central 'street.

2. A 'hat.

A 'straw 'hat.

A 'dirty 'straw 'hat.

A 'very 'dirty 'straw 'hat.

3. A 'chair.

A 'wooden 'chair.

'Granny's 'wooden 'chair.

'Granny's 'favourite 'wooden 'chair.

4. A 'telephone.

A 'public 'telephone.

'Two 'public 'telephones.

'Two 'new 'public 'telephones.

5. A 'square.

'Red 'Square.

'Red 'Square in 'Moscow.

'Red 'Square in the 'centre of 'Moscow.

6. 'Traffic.

'Street 'traffic.

Some 'heavy 'street 'traffic.

Some 'very 'heavy 'street 'traffic.

II. State the number of rhythmic groups in these groups of utterances. Indicate the boundaries between the rhythmic groups and define their structure. Pronounce the utterances after the speaker, observing approximately the same period of time for each rhythmic group.

- | | | |
|-----------------------------------------|---------------------------------------------------------|----------------------|
| 1. \Fares. | \Steady. | \Mary knows it. |
| \Hear. | \Carefully. | \Read it now. |
| \There. | \Share it with us. | \Tell them about it. |
| I \can. | It \happens. | |
| They must \know. | I \think it is. | |
| It'll be un\fair. | You should \practise it. | |
| 2. Next \time. | 'Let me \see. | 'Anything you \like. |
| 'Why \not? | 'Try a\gain. | 'Fit as a \fiddle. |
| 'What's \wrong? | 'Send it a\way. | 'Do it right \now. |
| It's \hard to \say. | It \doesn't \matter. | |
| That was \quite all \right. | I \think she did it \beautifully. | |
| 3. 'Send 'Ann \back. | 'Thank you \very \much. | |
| 'Please \turn \left. | 'Work on a \farm is so \hard. | |
| 'Take \more \time. | 'Practically \nothing to \do. | |
| 'Nothing at \all \serious. | I've \never been so \tired as \today. | |
| 'No one can \manage it \better than me. | He said he'd \rather spend a \holiday with the \family. | |
| 'Tell him to \wait in the \office. | It's \not as \simple as you i\magine. | |

III. Listen to the following pairs of utterances. Note the difference in their rhythmic division. Think of the reason why the unstressed syllables join the preceding or the following stressed syllable.

He was \spoken of | \highly there.

He was \speaking | of \Helen there.

They were \laughed at | nearly \everywhere.

They were \laughing | at nearly \everyone.

She's \put it \on | her \mother \said.

She's \put it | on her \mother's \desk.

They were \talked about | in their \home town.

They were \talking | about their \home town.

The \child was \read to | every \night.

The \child was \reading | to his \aunt.

She \visited | her \first | \cousin in \London.

She \visited her | \first of \all | in \London.

She 'never | re'membered | her 'doctor's | in 'instructions.
She 'never | re'membered her | in those 'days.

IV. Compare the number and the structure of the rhythmic groups in the following pairs of utterances. State why the tempo of speech in the second utterance in each pair is increased.

a) She'll 'teach at 'school.

They say she'll be 'teaching at 'school soon.

It 'doesn't 'matter.

I hope it 'doesn't very much 'matter now.

'Tell her to 'put it 'down.

'Tell the other girl to 'put all the books 'down.

The 'tourists 'visited 'London.

Some of the 'tourists have already 'visited the centre of 'London.

b) 'Can you 'tell me the 'shortest 'way to the 'station?

'Can you tell me the 'shortest way to the 'station?

We've 'asked the 'doctor to 'come and 'see her at 'once.

We've 'asked the doctor to 'come and see her at 'once.

I 'ask you 'not to 'drive at a 'high 'speed.

I 'ask you not to 'drive at a high 'speed.

You 'mustn't 'let him 'cross the 'street a'lone.

You 'mustn't let him 'cross the street a'lone.

I. Answer the questions by gradually expanding reactions. The number of stressed syllables in the reactions should be increased proportionally to the volume of information.

Model: – What was built in the corner of the street?
– A 'telephone. A 'public 'telephone. 'Two 'public 'telephones. 'Two 'new 'public 'telephones.

1. What can you see from your balcony? – A street. A busy street. A busy straight street. A busy straight central street.
2. What was the man wearing? – A hat. A straw hat. A dirty straw hat. A very dirty straw hat.
3. What was built in your district last year? – A station. A railway station. A new railway station. A new central railway station.
4. What do you see in the corner of the room? – A chair. A wooden chair. Granny's wooden chair. Granny's favourite wooden chair.
5. What is situated on the Vorobyevy Hills? – The University. The State University. The Moscow State University. The famous Moscow State University.
6. Who was Byron? – A poet. An English poet. A well-known English poet. A very well-known English poet.
7. What would you like for breakfast? – An egg. A fried egg. Toast and a fried egg. Buttered toast and a fried egg.
8. What are you cooking, Mother? – Chicken. Fried chicken. Potatoes with fried chicken. New potatoes with fried chicken.

II. Practise the following utterances. Comment on the rhythmic structure of each model.

a) □\□□□

I think it is.
We oughtn't to.
It used to be.
They knew they were.
I'd like you to.

b) '□□□□\□

Tell me what you know.
Follow my advice.
Think of what you do.
Try to do it now.
Clean it with a brush.

c) □'□□□□\□□□

I'm sure it'll be exciting.
He wanted you to know it.
He told me he would think of it.
I took it to the dry-cleaner's.
There isn't any risk in it.

d) '□□□□'□□□\□

None of the people have left.
Nearly fifty miles.
Almost twenty pounds.
Practically nothing new.
Nearly fifty per cent.

e) □'□□□□□□'□□□□□□\□□□

I'm afraid it might be difficult.
I think that diagnosing the case was very difficult.
She's never looked so beautiful as that morning.
I've never been to this place in summer.
I've never spent a holiday in the country.

IV. Practise the following utterances. Attach underlined unstressed syllables to either the preceding or the following stressed syllables according to the meaning. Note the difference in the length of proclitics and enclitics.

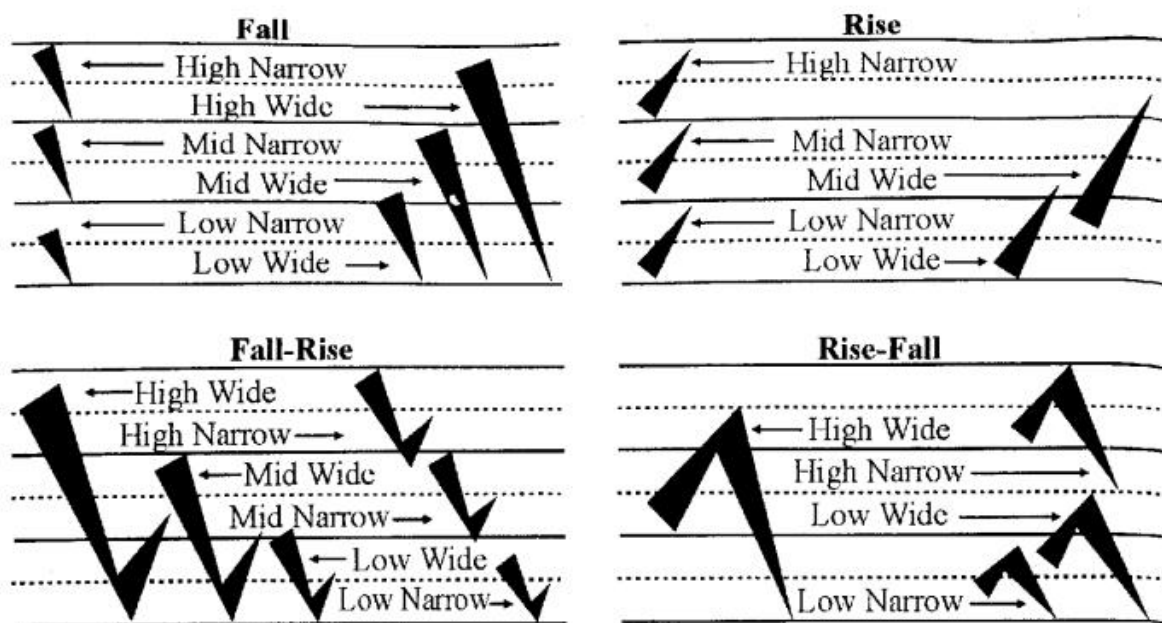
1. 'Some ad'dresses were \asked ,for.
'Summerer 'dresses are 'not on \sale now.
2. 'Write in 'capital \letters now.
'Writing 'capital 'letters is \easy.
3. 'Practise in \English ,first.
'Practising 'English ,rhymes is \useful.
4. He 'saw them 'eat their \sandwiches.
He 'saw the 'meat was un\touched.

5. 'Sit in your ^vplace { and [\]none will ^μmake you ^μrise.
'Sitting a^vlone here { 'won't 'do you any [\]good.
6. There was a 'strike in No^vvember a[\]gain.
She was 'striking a 'match in the [\]dark.
7. 'Read in a 'loud [\]voice.
'Reading a[\]loud in [\]class.
8. 'All that he 'found there was a [\]box.
He 'found there was 'not a 'minute [\]left.

V. Act out the following conversational contexts. Pay attention to the peculiarities of utterance-stress and rhythmic division in the replies.

1. Where did she put my book? – She put it on your desk.
2. What did she put on before leaving the office? – She put on her coat and hat.
3. What must we do when sending a letter? – We must stick a stamp on the envelope.
4. Who usually does it for you? – I usually stick it on myself.
5. What did she do when she reached the end of the street? – She turned round the corner.
6. What did she do when you called her by name? – She turned round quickly, obviously surprised.
7. What do you have to do in order to find out the chief articles in the *Times*? – You have to turn over 16 pages.
8. What was his favourite pastime when he was a child? – He used to love playing about on the sand ...
9. Where is he now? – He flew over to France to visit his relatives.
10. Who is going to inherit all his fortune? – The money has been signed over to his children.

ОСНОВНЫЕ КИНЕТИЧЕСКИЕ ТОНА АНГЛИЙСКОЙ РЕЧИ



Theoretical overview

Нисходящий тон выражает законченность, уверенность, решительность и т.п. В отличие от русского нисходящего тона характер английского нисходящего тона иной: падение голоса в нем более резкое и глубокое.

IV. Identify the type of the pitch-change. Note that its realization does not depend on the structure of the tune.

Yes. Hours. Im`mensely. `Certainly. By `all means. Then phone me about it.
I'm a shop-assistant. I'd be glad to. I'd love to.

V. Practise the following pairs of utterances. Observe the difference in the beginning points and in the interval of the falling pitch-change. Identify the type of the falling tone.

1. `Certainly. 2. By `all means. 3. I'd `love to. 4. Fine.
- Yes. At about `nine. You `needn't. No.
5. `History, I should say.
There's a va`riety show on.

VI. Listen to the same falling tunes in conversational contexts. State in which of the tunes a) the speaker's participation and involvement in the situation is the greatest; b) the speaker's replies sound cool and disinterested; c) which of the utterances are most suitable for neutral occasions.

1. – I want to ask you a favour, if I may. – `Certainly.
– Can you come tomorrow? – Yes.
2. – May I use your phone? – By `all means.
– When do we get there? – At about `nine.
3. – Would you like to join us? – I'd `love to.
– Could he possibly `make it about `seven? – I `don't know.
4. – Shall I wrap it for you? – `Thanks.
– Are you being attended to? – No.
5. – When is he usually in? – About `six.
– Which platform is it? – Platform `two.

V. Act out the following conversational contexts. Give complete and definite replies to the stimulus utterances:

a) show interest, enthusiasm, personal involvement in the situation:

Model: – I'll ask her what her politics are.
– I `wouldn't. It's a touchy subject.

1. Would you post this letter for me, please? – Certainly.
2. He told me he'd already booked the tickets. – I'm sure he had.
3. Could you help me with my luggage? – Gladly.
4. Is there a bus from here to the railway station? – There's sure to be.
5. Did you enjoy your stay in the mountains? – Immensely.
6. May I borrow your tape-recorder? – By all means.
7. Are you sure we'll get to the station in time? – Of course, you will.
8. How do you like your coffee, black or white? – Black, please.
9. Could you mend this, Dad, and get me a drink of juice? – Hang on! I've got only one pair of hands.

b) express a calm, serious and weighty attitude:

Model: – What's your favourite subject?
– English, I should say.

1. What does your brother do? – He's an engineer.
2. I was wondering if you could give me Peter's phone number. – I'll find it for you.
3. Where are your seats? – In the stalls.
4. What do you like about Helen? – Her voice, first of all.
5. What time do we get to the airport? – At about nine.
6. Who is the letter from? – My sister.
7. Who has brought this message? – John has.
8. Where does he come from? – From California, I think.

c) express a cool, phlegmatic attitude:

Model: – Must I finish this work now?
– You needn't.

1. What's wrong with him? – He's tired.
2. Will you come to the University tomorrow? – I shall have to.
3. Do you think he knows all about it? – He doesn't.
4. I can't find the book anywhere. – It's on the sofa.
5. Why don't you take an umbrella? – I'm going to.
6. You must have waited for a long time. – So I did.
7. He might have left you a message. – But he didn't.
8. What's on TV tonight? – A musical. I think.

Восходящий тон выражает незаконченность, неуверенность, сомнение.

I. Identify the type of the pitch-change in the following utterances. Note that the realization of the pitch-change in a tune with a 'tail' is different from that in a tune without a 'tail'.

./No. ./Right. ./Sometimes. /Really? Of ./course. You're ./welcome. ./Thank you. ./Fair enough. /When is he flying? I'm ./sure he wouldn't. For a ./week already.

II. Listen to the following pairs of utterances.

a) note that the rising tones in each pair differ both in the initial and ending pitch points. Identify the type of the rise in each utterance:

1. ./No. 2. ./Sometimes. 3. Must I /change? 4. Will /Friday do?
/Where? /Market Street. /Right. ./Fair enough.

b) note that either the beginning or the ending of the pitch-levels of the rising tones coincide whereas the interval is different. Identify the type of the rise in each utterance:

1. /How did he /find /out? 2. Can I /help you?
/What is his /name? And to /follow?
3. Of ./course. 4. If you ./like.
You are ./welcome. I'm ./going to.

III. Listen to the same rising tunes in conversational contexts. State which of the tunes a) are used interrogatively; b) convey the speaker's casual attitude and c) express a warm and friendly reaction.

1. – Have you ever heard about Max? – ./No.
– Where are you staying? – /Where?
2. – Do you ever go to the club? – ./Sometimes.
– The photocopying room is in Market Street. – /Market /Street.
3. – The train gets there at 11.30. – Must I /change?
– I'll find out if she is at home. – ./Right.
4. – I'd like to see you one of these days. – Will /Friday do?
– It costs 4 pounds. – ./Fair enough.
5. – I haven't done half of the work yet. – Can I /help you?
– That was Arthur Thompson. – /What was his name?
6. – How did he find out? – /How did he /find /out?
– I'd like a steak, please. – And to /follow?
7. – Is that really yours? – Of ./course.
– Thank you for your help. – You're ./welcome.
8. – Is there /anything I can /do? – /Don't ./worry.
– Why don't you put warmer clothes on? – I'm ./going to.

Восходяще-нисходящий тон является эмфатическим вариантом падения тона. Он обозначается значком ^ . При восходяще-нисходящем тоне за небольшим повышением следует энергичное падение голоса. Этот вид эмфатической интонации часто передает энергичное возражение, недовольство, удивление.

I. Listen to the following groups of utterances pronounced with the rising-falling nuclear tone.

a) three-syllable Rise-Fall

Identify the stressed syllable. Observe the pitch contrast between the stressed and the first of the unstressed syllables.

^Show me one. ^I can go. ^Easily. ^That's the one. ^Certainly. ^Give me one.
^He can come. ^This will do.

b) two-syllable Rise-Fall

Identify the stressed syllable. Note that it is pitched on the same low level as in the three-syllable variant. Take care to drop the voice on the unstressed syllable.

^Can you? ^Neither. ^Ask him. ^Always. ^That one. ^Nicely. ^Never.
^Goodness. ^Tell me.

c) one-syllable Rise-Fall

Pronounce the utterances observing the rise and the fall within one syllable.

^No. ^Three. ^Smooth. ^Lot. ^Dark. ^Try. ^Ten. ^Rub.

II. Notice the peculiarities of nuclear prominence in the three variations of the rising-falling tunes.

- | | |
|------------------------------|----------------------------|
| 1. They ^all want one. | 2. What ^else _could I do? |
| They ^all want _one. | What ^else could _I do? |
| They ^all _want one. | What ^else could I _do? |
| 3. I'm ^sure you are ,right. | 4. ^How should I _know? |
| I'm ^sure you _are right. | ^How should _I know? |
| I'm ^sure _you are right. | ^How _should I know? |

III. Compare the conversational contexts with the falling and the rising-falling tunes in the replies. Note that the utterances with the rising-falling nuclear tone sound more expressive.

- I'm going to give everything up. – It's a ^silly thing _to do.
Susan was very proud of her daughter. – It was \natural for her to ,feel so.
- We quarelled with Ann the other day. – I'm sur ^prised at you.
Do you think he'll pass the exam? – I was sur\prised at him.

3. Do you know how to handle this equipment? – ^Perfectly.
They'll give you a lift to the airport. – \Perfectly.

IV. Identify and reproduce the tunes with a complex nuclear pitch glide.

It's ^huge. It's ,huge. It's \huge. It's \huge. I ,can't do it. ^I can't ,do it. \I can't ,do it. ^More. \More. \More. ^More. I'm ^sure I can. I'm \sure I ,can. I'm \sure I ,can.

V. Listen to the rising-falling and falling-rising tunes from the previous exercises in conversational contexts. Note the difference in the connotations imparted by these nuclear tones.

1. Is it a big house? – It's ^huge.
It's not a big house. – It's \huge.
2. It seems nobody can talk to him. – ^I can ,do it.
Will you or Jerry drive the car? – \I can't 'do it.
3. It weighs about fifty kilos. – \More.
She's put on about 10 pounds. – ^More.
4. Can you finish it alone? – I'm ^sure I can.
I'm afraid you can't help it. – I'm \sure I 'can.

Нисходяще-восходящий тон является эмфатическим вариантом повышения тона. Он обозначается значком \vee . При нисходяще-восходящем тоне за падением голоса следует небольшой подъем. Этот вид эмфатического выделения характерен для английской разговорной речи и часто используется, когда в тоне говорящего подразумевается (но не выражено) предостережение, поддержка, неуверенность и т.д.

Нисходяще-восходящий тон может быть заключен в пределах одного или нескольких слогов.

I. Listen to the following utterances. Identify the type of the pitch-change. Note that its realization is different in monosyllabic and polysyllabic utterances. Notice also that the end of the rise is lower than the starting point of the fall.
 \vee No. \vee Right. \vee Fine. \vee Practically. \vee Ann did. \vee George, you 'mean. I \vee think so. Well, be \vee careful with it. You are \vee lucky. By \vee Tuesday. They \vee hope it will. It's the \vee best one. It's \vee easy.

II. Identify the kinetic tone in the following utterances. Note the similarity of the pitch-level of the tail in rising and falling-rising tunes.

'Haven't they? \vee We were in time. 'Will they be? \vee Wait for them. Can /I 'start? I'd \vee love to. 'This time? \vee Always? Will you /tell me? They are \vee sixty.

III. Practise the falling-rising tunes observing the difference in the beginning points of the High and Low Fall-Rise.

\vee Hardly. \vee Sometimes. Fan \vee tastic. With \vee pleasure. I \vee doubt it. By \vee Monday. I'd \vee love to. \vee Thirty at most. \vee Alice, you 'mean. You are \vee lucky.

IV. From the following group of falling-rising tunes pick out those in which the fall and the rise are split and carried by two different words (Fall-Rise Divided). Pronounce these utterances observing the low pitch of the syllables between the fall and the rise.

\So ,sorry. It was \vee marvellous. He \vee didn't. Her com\plexion is ,lovely. Be \vee quick, then. On \this line, ,please. You are \bound to en,joy it. It \doesn't ,matter. ,Well, be \vee careful with it. \That's not a ,bad i,dea.

V. Listen to these groups of utterances and compare the speaker's attitude conveyed in the reactions. State which of the utterances sound a) implicatory; b) straightforward; c) interrogative.

1. Where is your sister now? – At the \college.
 Let's meet again and talk it over. – At the 'college?
 She studies at the University. – At the \vee college.
2. She's coming back on Saturday. – On \vee Friday.
 She's coming back at the end of the week. – On 'Friday?
 When is she planning to be back? – On \Friday.

3. Who is our speaker for this evening? – 'Doctor 'Agnes 'Thompson.
 Tonight's speaker is Agnes Thompson. – |Doctor 'Agnes 'Thompson?
 I seem to have heard about tonight's speaker, doctor Alice Thompson. –
 'Doctor 'Agnes ,Thompson.

I. Practise the conversational contexts given below. Express an implication in the replies.

1. His name is John. – √Harry.
2. Was the grammar test difficult? – √Rather.
3. Will the weather be fine this week? – I √think so.
4. He's been studying English for two years already. – √German, you mean.
5. Can you finish it today? – √Hardly.
6. Don't you think she's lucky? – √I ,don't.
7. I'm afraid I've split ink all over the table-cloth. – √Never mind about ,that.
8. It didn't take you long. – It √did.

II. Choose the appropriate responses for the utterances below.

- Model:** a) – You haven't worked much in the sound-laboratory lately. (I √have. √I ,have.)
 – I √have.
 b) – Nobody attended the conference yesterday. (I √have. √I ,have.)
 – √I ,have.

1. I didn't say you were wrong. (You √did. √You ,did.)
2. I rang you twice last night. (You √didn't. √You ,didn't.)
3. Don't you think she's lucky? (I √don't. √I ,don't.)
4. Everybody thinks she's lucky. (I √don't. √I ,don't.)
5. I'm afraid you can't drive a car. (√I ,can. I √can.)
6. Can all of you drive a car? (√I ,can. I √can.)

III. Choose the appropriate responses for the utterances below.

1. Where's the British Museum? (In √London. In √London.)
2. He lives in Manchester. (In √London. In √London.)
3. Which of the two shall I give you? (The √first one. The √first one.)
4. So you like the second one better. (The √first one. The √first one.)
5. How do you find this text? (It's √easy. It's √easy.)
6. I wonder how you are going to do it. (It's √easy. It's √easy.)
7. When is he leaving? (To√day. To√day.)
8. He is leaving tomorrow. (To√day. To√day.)
9. I think she's rather plain. (She's √pretty. She's √pretty.)
10. What does John's sister look like? (She's √pretty. She's √pretty.)

IV. Practise the following conversational contexts. Add an intensifying note to the replies, express a quizzical attitude in them.

Model: How do you like this strawberry cake? – It's de[^]licious.

1. Is it a big house? – Huge.
2. Shall we be in time? – We'll be ahead of time.
3. When did they come home? Twelve? – Later.

4. Can you manage it alone? – I'm sure I can.
5. I wouldn't put up with it. – Wouldn't you?
6. It's pretty chilly waiting here. – Bitterly cold.
7. Do you know the way? – Perfectly.

V. Choose the appropriate replies for the given contexts.

1. They are leaving in an hour. (In an ^hour. In an √hour.)
2. They are leaving in a few minutes. (In an ^hour. In an √hour.)
3. He can speak three foreign languages. (^Three. √Three.)
4. He can speak two foreign languages. (^Three. √Three.)
5. This spoon is made of gold. (^Gold. √Gold.)
6. It's a silver chain. (^Gold. √Gold.)

VI. Act out the following conversational situations choosing suitable nuclear tones in the replies.

a) give a straightforward answer:

1. Will you introduce me to your friend Paul? – Willingly.
2. Won't you have another coffee? – I'd love to.
3. How long has she been in hospital? – For a week already.
4. Could you have this prescription made up for me, please? – I'd be glad to.
5. Susan looks wonderful in her new coat. – She certainly does.
6. He is constantly sneezing and coughing. – It must be flu.

b) react interrogatively:

1. I must be going now. – Must you really?
2. The train starts from platform three. – What platform did you say?
3. I've brought a lot of photographs from the South. – Can you show them to me?
4. It's no use talking to him. – Is it really no use talking to him?
5. I've left my glasses in the bedroom. – Shall I fetch them?
6. We waited at the airport for almost three hours. – How long did you wait?
7. I saw a musical on television last night. – Did you enjoy it?

c) give an implicatory answer:

1. Do you think this medicine will do him good? – I hope so.
2. Shall I order a steak for you, Heather? – I'm a vegetarian.
3. No one is keen on camping in our group. – I am.
4. Mike didn't apologize to the girl. – He did.
5. Why didn't you ask someone to tell you the way? – I did ask a few people.
6. Will the conference be held next week? – I expect so.

d) give an emotionally coloured reaction:

1. I'll make it soon, I promise. – Yes, but how soon?
2. You should apologize to Ann immediately. – Why should I?
3. Harry left without saying good-bye. – Did he?
4. She has bought a mink coat. – Mink.
5. I wouldn't speak to her any more. – Wouldn't you?
6. Can she cancel the appointment? – I'm sure she can.
7. I was very cross with him. – Anyone would be.

ТИПЫ ШКАЛ И ИХ СОЧЕТАЕМОСТЬ С ЯДЕРНЫМ ТОНОМ

Listen to the tunes with the High Head and repeat them. Take care to pronounce all the prenuclear syllables on the same rather high pitch.

1. 'What 'makes you 'think so?
2. He 'can't make 'up his 'mind.
3. It de'pends 'which 'way you 'go.
4. 'Have you 'made /sure?
5. As 'near the 'front as 'possible.
6. I 'went there 'last 'year.
7. They 'came here 'last 'summer.
8. I'd 'like a'nother 'cup of 'tea.
9. The 'roast 'lamb was a 'little 'underdone.
10. The re'ception 'desk was de'serted.
11. She 'settled into the 'group 'easily.
12. The 'menu 'looked 'quite 'promising.

II. Practise the following pairs of tunes with the Stepping and the High Heads. Compare the pitch-level and the degree of prominence of the prenuclear stressed syllables in them.

1. I 'shan't 'stay a 'minute 'longer.
I 'shan't 'stay a 'minute 'longer.
2. How 'long do you 'want me to 'stay?
How 'long do you 'want me to 'stay?
3. At 'nine 'thirty to'morrow 'morning.
At 'nine 'thirty to'morrow 'morning.
4. There's 'nothing 'really 'wrong with you.
There's 'nothing 'really 'wrong with you.
5. 'Tom was 'asked to be 'best 'man.
'Tom was 'asked to be 'best 'man.
6. 'Never 'leave 'cash in the 'house.
'Never 'leave 'cash in the 'house.
7. 'Nobody 'dared to 'say 'anything.
'Nobody 'dared to 'say 'anything.

III. From the given conversational extracts pick out the utterances with the Stepping and the High Heads. Note the difference in the degree of formality.

1. – Hal,lo. My 'name is 'Frank \Duncan. 'Could I 'talk to /Linda, 'please?
– I'll 'find 'out if she is at \home.
– \Right.
– ^Sorry, ξ but she 'won't be 'back till \Monday.
– Can you 'tell her to 'ring me when she 'gets ,back?
– With \pleasure.
2. – 'Have you 'just ar/rived?
– On \Monday. I 'rang 'up \yesterday, ξ but there 'wasn't 'anyone who 'knew when you'd be \in.
– \Well ,now, ξ I'd \love to have a √chat with you, | but it's a 'bit \awkward this ,morning. The 'trouble \is ξ I've 'got a 'man 'coming to \see me in a ,few ,minutes ξ and 'don't 'know just 'how 'long the 'business'll \take.

IV. Listen to the utterances pronounced with the Broken Descending Head. Notice the way in which the syllable carrying a special rise is indicated in each case.

1. He 'threw a way 'half of his 'chance of \winning. 2. 'John 'says he 'won the ↑first \prize. 3. I 'think you are ,being 'very un\fair. 4. This 'new 'kind of 'medicine is ↑simply \wonderful. 5. They 'stayed a way for a "very 'good \reason. 6. His 'average 'reading 'speed is ,more than '30 'pages an \hour. 7. It can 'put 'great "strain on our re\lationship. 8. You must ar'range ,things 'well in ad\vance. 9. Some 'people are 'born with a ↑gift for \rhetorics.

V. Compare the pitch-level and the degree of prominence of the second and the third stressed syllables in the following pairs of utterances.

1. I've 'scarcely 'read 'anything for \months.
I've 'scarcely ,read 'anything for \months.
2. It's the 'best 'holiday I've ever 'had for a 'very 'long \time.
It's the 'best 'holiday I've ever 'had for a "very 'long \time.
3. She 'says they 'saw a 'very 'good \film ,yesterday.
She 'says they ,saw a 'very 'good \film ,yesterday.
4. I 'sent you a ,postcard from 'every \city.
I 'sent you a 'postcard from 'every \city.
5. The 'men on the 'rescue 'team were as 'tough as \nails.
The 'men on the rescue ,team were as 'tough as \nails.
6. His 'car 'sickness was 'only an ex\cuse.
His 'car 'sickness was "only an ex\cuse.

VI. Identify and reproduce the tunes you hear.

1. He's been 'practising the ,violin since 'early \morning.
2. I 'think I'll have 'roast beef with \cauliflower.
3. I can 'make an ap,pointment for you for 'Wednesday after\noon.
4. It was 'merely a ,waste of 'time and \money.
5. There's a 'tour 'every ,morning 'leaving at 'nine fif\teen.
6. I 'wouldn't 'mind 'dropping in at a \cafe.

VII. Listen to the utterances from the previous exercise in conversational situations. State in which of the situations the speaker sounds a) airy and light; b) serious and weighty; c) gives special prominence to some of its parts.

1. – 'Jim's very 'good at 'playing the \violin.
– He's been 'practising the vio'lin since 'early \morning.
2. – 'What would you 'like for the main \course?
– I 'think I'll have 'roast 'beef with \cauliflower.
3. – I was wondering if Doctor Gray could see me one of these days.
– I can 'make an ap,pointment for you for 'Wednesday \afternoon.
4. – Did you like the film you saw yesterday?
– No, it was 'merely a ,waste of 'time and \money.
5. – Do they arrange sightseeing tours here at the hotel?
– I 'know there's a 'tour 'every \morning { 'leaving at 'nine fif\teen.
6. – Don't you feel hungry after all this sightseeing?
– 'Yes, { I 'wouldn't 'mind 'dropping 'in at a \cafe.

I. Change the type of the head in the utterances with the purpose of: a) conveying a formal, more serious attitude by giving equal semantic prominence to the prenuclear notional words; b) conveying an informal, airy and light attitude by diminishing prominence on some of the prenuclear words; c) relieving the monotony of a long prenuclear part or giving extra semantic prominence to one or more prenuclear ideas.

Model A: I 'thought you 'didn't ap'prove of his be'haviour.

I 'thought you 'didn't ap'prove of his be'haviour.

1. 'Come as 'soon as you 'can. 2. She is 'desperate about 'losing con'trol of her 'life. 3. You 'never have to 'stand in a 'line there. 4. But it's a 'risk that we 'have been 'facing for 'years. 5. You are 'apt to re'gard it 'very 'seriously. 6. It 'wasn't a 'very 'good i'dea. 7. They 'now in'tend to 'plan for the 'future. 8. You 'ought to have 'bought the 'tickets be'forehand. 9. They are 'said to be of 'little 'use to so'ciety. 10. We 'ought to be 'given the 'right to 'know. 11. They are 'sure to 'let you 'know their de'cision. 12. You'd 'better go and 'see your 'dentist. 13. We were 'never 'treated as just 'children. 14. Con'sumers 'need to be 'well-in'formed.

Model B: 'Have a 'look at the 'timetable.
'Have a 'look at the 'timetable.

1. He 'won't be 'back till 'Saturday. 2. 'Let me 'know how you are 'getting 'on.
3. I 'shan't be 'able to 'help you. 4. She 'actually be'came my 'best com'panion.
5. I have an ap'pointment at 'seven 'thirty p. 'm. 6. You'd 'better 'stay in 'bed
now. 7. I'd 'like you to 'meet my 'brother 'Sam. 8. It was a re'sult they'd 'never
ex'pected or 'hoped for. 9. 'What sort of 'price are you 'asking? 10. I 'don't
'know what I 'must 'tell him. 11. They 'say he'll 'have to 'stay in 'hospital.
12. She 'wanted me to 'buy some 'toothpaste and 'face-cream. 13. I'd 'better
'go and 'see my 'dentist.

Model C: His 'works are 'popular 'all over the 'world.
His 'works are popular 'all over the 'world.

1. I 'haven't 'heard from him for over 'three 'months. 2. You should 'send the 'paper
in the 'quickest 'time 'possible. 3. They are 'going to 'give him a 'thorough 'check-
'up. 4. You can 'keep this 'book as 'long as you 'like. 5. He has 'firm o'pinions about
'practically 'everything. 6. It was 'not like any 'song I'd 'ever 'heard be'fore. 7. I've
'repeated it 'ten 'times already. 8. His 'speech 'seemed to be 'simply ab'surd.

II. Act out the following conversational situations. Choose between the High, Stepping and Broken Heads in the replies according to the amount of new information conveyed and the kind of situation (more or less formal).

Model 1: I am told the time of the meeting has been put off till next week. – Yes, the
'meeting is post'poned till 'next 'Friday.

Model 2: What about the meeting? – They've 'put it 'off till 'next 'Friday.

1. a) Where can we go to see a good play? – I hear there's a good play at the
Drama Theatre tonight.
b) Where shall we go tonight? – They say there's a good play at the Drama
Theatre.
2. a) What did the secretary say? – She said she could make an appointment
for Wednesday.
b) When are you meeting with the manager? – I made an appointment for
Wednesday morning.
3. a) How often do you do your grocery shopping? – I do my grocery shopping
twice a month.
b) What do you do on Friday afternoon? – I usually do my grocery shopping.
4. a) Do you think these ideas will appeal to their imagination? – Well, I think
these ideas can appeal to anyone.
b) What do you think of the new charity projects? – I think these ideas will
mostly appeal to the women members of the society.
5. a) When are you visiting your relations in Dover? – I'm visiting my relations
at the weekend.
b) What are your plans for the weekend? – I'm visiting my relations in Dover.

I. Listen to the following tunes with the Low Head and repeat them. Keep the same low pitch throughout the head. Take care to make the pitch of the head before a Low Narrow Rise a little lower than before a Low Narrow Fall.

1. I ,don't see ,why ,not. 2. ,What are you ,going to ,do about it? 3. I ,don't ,know. 4. ,As you ,wish. 5. ,Need we ,tell her ,anything? 6. You ,mustn't ,take it to ,heart.

II. Listen to the same utterances in conversational contexts. Note the speaker's cool, phlegmatic and casual attitude in the responses.

1. – Can I have a day off tomorrow?
– I don't see why not.

2. – I'm afraid I've lost my passport.
– What are you going to do about it?

3. – Where did Alice go?
– I don't know.

4. – Let's do it my way for a change.
– As you wish.

5. – I don't know what to tell Jan.
– Need we tell her anything?

6. – What will they think of me?
– You mustn't take it to heart.

III. Compare the Low and the Ascending Heads. Point out the syllables having a similar and a different pitch-height. Reproduce the tunes after the speaker.

1. He ,doesn't ,really ,mean it. 2. I'm ,just as surpr|ised as `you are. 3. I'd ,rather you ,didn't. 4. It ,seems ,absolutely ri`diculous. 5. ,Come a|long with `us then. 6. It's ,made of some ,sort of `plastic.

IV. From the following conversational contexts pick out the responses expressing surprise, unexpectedness or impatience and those conveying a detached or casual attitude.

1. – He says he'll never speak to me again.
– He ,doesn't ,really ,mean it.

2. – Why didn't you say you'd won?
– I'm ,just as surpr|ised as `you are.

3. – Would you mind if I opened the window?
– I'd ,rather you ,didn't.

4. – He paid five thousand pounds for that house.
– It ,seems ,absolutely ri`diculous.

5. – I don't want to go alone.
– ,Come a|long with `us then.

6. – What's the tray made of?
– Some ,sort of ,plastic.

Practice Activities

I. Choose the appropriate reaction according to the suggested attitude.

a) in statements:

(surprise)

1. What do you think of his behaviour?
– I could hardly believe my ears.
– I could hardly believe my ears.

(detached attitude)

2. Can I have a morning off?
– I don't see why not.
– I don't see why not.

(surprise)

3. When can I have my copy back?
– I sent it to you three days ago.
– I sent it to you three days ago.

(casual attitude)

4. What was your holiday like?
– Nothing to write home about.
– Nothing to write home about.

(surprise, protest)

5. I'm positive I saw you in Brighton.
– I've never been there in my life.
– I've never been there in my life.

(casual attitude)

6. I wonder why Jim hasn't come to the club today.
– He must have gone to the theatre.
– He must have gone to the theatre.

(surprise, unexpectedness)

7. I'm going to study sociology.
– But you've always wanted to be a doctor.
– But you've always wanted to be a doctor.

(detached attitude)

8. When will you be back?
– I'll come as soon as I can.
– I'll come as soon as I can.

b) in questions:

(disapproval)

1. Sorry, I am late.
– Where have you been all this time?
– Where have you been all this time?

- 2 He said it was a stupid question. *(disapproval)*
 – Could 'he have 'thought of
 a 'better ,one?
 – Could ,he have ,thought of a
 \better ,one?
3. I've refused his offer. *(surprise, unexpectedness)*
 – What,ever 'made you \do that?
 – What,ever ,made you \do that?
4. He'd better book the tickets now. *(cool, reserved attitude)*
 – ,Couldn't we ,leave that till
 to,morrow?
 – 'Couldn't we 'leave that till
 to,morrow?
5. He played very badly today. *(disapproval)*
 – ,Will he \ever be any ,better?
 – 'Will he ,ever be any 'better?

II. Act out the following conversational situations conveying the suggested attitude in the reactions.

1. She may fail in her exam. – What makes you think so? (*surprise, a feeling of protest*)
2. What time shall I join? – Doesn't make much difference. (*casual*)
3. Look what a lovely bag I've bought! – Why, you've got a collection of them already. (*amazement*)
4. The train leaves in 5 minutes. – Why didn't you tell me about it before? (*impatience*)
5. George will be here any minute now. – I hope he won't keep us too long. (*casual, unimportant*)
6. It was Jill's birthday yesterday and you didn't come. – I was absolutely sure her birthday was in June. (*surprise*)
7. Shall we go out or shall we stay in and watch TV? – I'll leave it to you and Mary to decide. (*detached, disinterested*)
8. Kate has a terrible lot of work to do. – Why can't you help her? (*protesting, disapproving*)
9. What excuse can I give? – Well, say you've got a previous engagement. (*impatience*)
10. Can we have a talk about it later? – I was hoping we'd get it all sorted out today. (*protest, disagreement*)
11. The proposal was totally absurd! – But it received overall support. (*protest*)
12. Jack was badly hurt in a car accident. – He didn't even try to avoid the accident. (*impatience*)

3. Their constant quarrelling is spoiling the family atmosphere. – They don't seem to care about anyone's feelings. (*cool, reserved*)

4. Jack was so frightened by that scary story. – He shivers at the very thought of seeing a ghost. (*support, intensification*)

Roleplay the following situations using tunes with the familiar types of heads.

1. Hearing that Ann's sister Jessica is 38, Jane is surprised. She says Jessica looks much younger. She would never have thought that Jessica was more than 25.

2. Mary has spilt coffee over the carpet. Her mother is annoyed and asks if she is ever going to be more careful.

3. You learn that a lecture on modern poetry was delivered at the University the other day. You ask your fellow student why he didn't tell you about the lecture. Your fellow student is surprised. He says he didn't know you were interested in modern poetry.

4. A friend invites you to go shopping with her. She wants to buy some present for her aunt. You don't feel like going anywhere. You've had a busy day and you want to have a good rest.

I. Practise the tunes with the Sliding Head. Observe a downward pitch movement (slide) in each stress-group. Make sure that the unstressed syllables of the preceding stressed group are lower in pitch than the next stressed syllable.

1. I \do \sometimes.
2. It \wasn't e\actly sen\sational.
3. Well, \say it as \if you \meant it.
4. I \doubt whether I can \give an \answer by \then.
5. I \hope you don't \think I'm inter\fering.
6. A\bout \two \hundred.
7. He's \certainly \working very \hard.

II. Compare the overall pitch-pattern and the degree of syllable prominence in the Sliding and the Falling Heads.

1. But they \weren't at \that \shop. 3. \Two \hundred \pounds.
I'm \very \glad to be \back \too. That \wouldn't \matter in the \least.
2. You should have \done it \long a\go. 4. I'm a\fraid it's the \wrong \number.
As \near the \front as \possible. I \don't take it in \coffee or \tea.

III. Practise the following tunes with the Scandent Head. Observe an upward pitch movement (climb) in each stress-group. Make sure that the unstressed syllables of the preceding stress-group are higher in pitch than the next stressed syllable.

1. \I \hate \doing \nothing.
2. I'm \tired of \lying \here on my \back | with \nothing to \do.
3. You \mustn't \try to \keep me in \bed \like a \naughty \boy.
4. \Don't for\get to \send me a \postcard.
5. \Try to \do it a\gain.
6. \Don't you \think she's \lucky?

IV. Listen to the following conversational contexts. Pay attention to the degree of expressiveness of speech. Pick out and reproduce the utterances which, in your opinion, make the conversational contexts sound more expressive.

1. – What did you think of the show?
– It \wasn't e\actly sen\sational.
2. – Are you very busy just now?
– \No, \not for a \few \minutes.
3. – What's worrying you, Robert?
– I \hope you don't \think I'm inter\fering.
4. – What time do you get up as a rule?
– \Generally, \about \half \past \seven.
5. – The doctor says I must stay in bed. But I am all against it.
– \Staying in \bed | is the \only \sensible \thing to \do.
6. – What did Mr. Grimble say?
– Oh, \he was \rather \rude.
7. – I suppose you have seen David lately.
– \Not for the \last \month.
8. – She may have missed her train.
– \What \makes you \feel \worried?

I. Choose the tune with a more typical combination of the prenuclear pattern and the nuclear tone.

1. Can I speak to Helen, please?
– I'm a\fraid you've \got the \wrong \number.
– I'm a\fraid you've \got the \wrong \number.
2. I ran into Jim yesterday.
– I \thought he was \still a\broad.
– I \thought he was \still a\broad.

- | | |
|--------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3. Whyever did you lose your temper? | <ul style="list-style-type: none"> - It's `not what I'm in the `habit of `doing. - It's `not what I'm in the `habit of `doing. |
| 4. Have you got anything planned for tonight? | <ul style="list-style-type: none"> - I'll probably just ,stay at ,home. - I'll probably just ,stay at `home. |
| 5. Why didn't you come to the meeting yesterday? | <ul style="list-style-type: none"> - I was ,absolutely 'sure it would be 'held to`morrow. - I was ,absolutely 'sure it would be 'held to`morrow. |
| 6. It has just started raining. | <ul style="list-style-type: none"> - I ,don't ,think it will `last. - I ,don't ,think it will ,last. |

II. Choose the suitable tune for the response so as to make the utterance sound.

a) prominent and weighty:

- | | |
|-----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. How was the trip? | <ul style="list-style-type: none"> - `Never a `dull `moment. - `Never a `dull `moment. |
| 2. Have you made up your mind yet? | <ul style="list-style-type: none"> - I'm 'going to be'come a `teacher. - I'm 'going to be'come a `teacher. |
| 3. May I speak to Mr. Brown? | <ul style="list-style-type: none"> - I'm a`fraid he's `not `in. - I'm a`fraid he's `not `in. |
| 4. I suppose you've seen Pat lately. | <ul style="list-style-type: none"> - 'Not for the 'last `month. - ,Not for the ,last `month. |
| 5. How do you like this dress? | <ul style="list-style-type: none"> - It 'certainly 'looks very `smart. - It `certainly `looks very `smart. |
| 6. Would you like some ice-cream for dessert? | <ul style="list-style-type: none"> - I'd `rather have `some of that `fruit cake. - I'd 'rather have `some of that `fruit cake. |
| 7. How much was your new raincoat? | <ul style="list-style-type: none"> - It 'only 'cost me '8 ,pounds. - It ,only ,cost me ,8 ,pounds. |

b) expressive and emotionally coloured:

- | | |
|----------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Will you be staying here long? | <ul style="list-style-type: none"> - Until the 'end of the `week at ,least. - Until the `end of the `week at 'least. |
| 2. I'm afraid I won't be able to come. | <ul style="list-style-type: none"> - That `wouldn't `matter in the `least. - That ,wouldn't ,matter in the ,least. |
| 3. Oh, I'm sorry I'm late. | <ul style="list-style-type: none"> - `Try `not to be `late in /future. - ,Try ,not to be ,late in ,future. |
| 4. I don't care for sea. | <ul style="list-style-type: none"> - I 'know you'd `much `rather `go to the `mountains. - I 'know you'd 'much `rather 'go to the `mountains. |

5. How long will it take me to get to the station? – It de'pends 'which 'way you 'go.
It de'pends ,which ,way you ,go.
6. Television's out of order, did you know that? – Oh, 'one of the 'children must have 'spoilt it.
Oh, 'one of the 'children must have 'spoilt it.
7. It's Nell's birthday today. – 'Why 'didn't you 'tell me about it be'fore?
,Why |didn't you 'tell me about it be'fore?

III. Act out the following conversational situations using appropriate combinations of prenuclear patterns and nuclear tones to convey the suggested modal meanings.

1. Shall we go to the cinema or shall we just have a stroll in the park? – I'll leave it to you to decide. (*casual attitude*)
2. How about coming to see Tom? – I can't afford the time. (*overall increased prominence and expressiveness*)
3. I'm going out for a short walk. – A spot of exercise will do you good. (*encouraging, lively attitude*)
4. They are discussing their plans for the next week-end. – Could you possibly ask them to make a little less noise? (*disapproval*)
5. I hope you won't be away for more than an hour. – I'll be back in about half an hour, I should think. (*neutral, businesslike attitude*)
6. Sorry, I'm late. My alarm-clock failed to go off. – I'm sick and tired of listening to your excuses. (*irritation*)
7. I'm not feeling very well today. – You should have taken those pills last night. (*overall increased prominence and expressiveness*)
8. I've seen a jolly good film this morning. – Haven't you been at the library? (*surprise, incredulity*)
9. Would you mind if I switch over? – I'd rather you didn't. (*cool, reserved attitude*)

The Rising Tone-Pattern

- Contour 1.* High/Stepping Head + High Narrow Rise
- Contour 2.* Ascending Head + High Narrow Rise
- Contour 3.* High/Stepping Head + Mid Wide Rise
- Contour 4.* Scandent Head + Mid Wide Rise
- Contour 5.* Sliding Head + Mid Wide Rise
- Contour 6.* High/Stepping Head + Low Wide Rise
- Contour 7.* Scandent Head + Low Wide Rise
- Contour 8.* Sliding Head + Low Wide Rise
- Contour 9.* Low Head + Low Narrow Rise

The Falling Tone-Pattern

- Contour 1.* High/Stepping Head + Mid Wide Fall
- Contour 2.* High/Stepping Head + Low Narrow Fall
- Contour 3.* High/Stepping Head + High Wide Fall
- Contour 4.* Sliding Head + Mid/High Wide Fall
- Contour 5.* Scandent Head + Mid/High Wide Fall

The Falling-Rising Tone-Pattern

- Contour 1.* Sliding/High Head + High/Mid Fall-Rise Undivided
- Contour 2.* High/Stepping Head + High/Mid Fall-Rise Divided
- Contour 3.* Low Head + Low Fall-Rise Divided
- Contour 4.* Ascending Head + Fall-Rise Divided

The Rising-Falling Tone-Pattern

- Contour 1.* High/Stepping Head + Rise-Fall
- Contour 2.* Sliding Head + Rise-Fall
- Contour 3.* Scandent Head + Rise-Fall

I. Listen to the utterances carrying the rising tone-pattern. Classify them into four contours according to the nuclear tone. Reproduce the four groups of utterances.

1. 'What would I recom'mend?
2. 'Who does she 'want to ,speak to?
3. 'Any 'time that ,suits you.
4. 'Tell you the 'time?
5. I ,don't see why ,not.
6. 'Can I be of any 'help?
7. I'm 'all in ,favour of it.
8. ,Do as you ,like.
9. 'When will you be 'moving?
10. 'Are you 'going to ac,cept this po'sition?
11. 'Are you 'going to ,pay this 'bill?
12. 'Better 'luck with your ,next 'book.

II. Identify the kinds of tunes in each set of the rising contours: a) Nucleus (+ Tail); b) Prehead + Nucleus (+ Tail); c) (Prehead) + Head + Nucleus (+ Tail).

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. 'Everybody?
'Not 'fair?
'Pardon?
'Here?
Is he 'leaving?
'What would I recom'mend?
At 'six o'clock in the 'morning? | 2. /Really?
Are you a/lone?
,/When is he 'leaving?
'Got a /parking 'ticket?
'Are you very /busy just 'now?
'Did you ac/cept the 'offer?
'Is it as 'far as /that?
He 'gave you 'no re/sponse? |
| 3. It's 'all ,right.
And 'where is your ,mother?
I'm 'very 'pleased to ,meet you.
'Take it ,easy.
'Wasn't the 'play ,marvellous?
Do you 'think she 'meant to up,set you?
Would a 'career in the 'army ,suit you?
'Did you have a 'lovely ,evening? | 4. ,No.
I ,didn't.
Have they ,come?
I ,haven't the ,slightest i,dea.
,Don't be ,long.
About ,half an ,hour.
,How did you get to hear ,that?
You should ,stand up for your ,rights. |

III. Listen to these Rising contours and repeat them observing the difference in the type of head between the contours in each group.

1. ,Are you ,staying in 'town 'all 'day?
'Are you 'sure you 'don't 'want to 'stay here?
'Don't you 'know she's 'left?
'Do you 'really 'think he can 'help us?
2. You 'mustn't 'take 'too 'many ,pills.
It 'isn't 'good for you to 'get so ex,cited.
We'll 'just have to 'work ,harder.

- 'Would you 'care to 'have ,dinner with me?
 You 'don't 'need to 'take ,notes.
 It's 'time we 'went 'down to the ,restaurant.
 3. `That's what `everybody 'used to /say.
 . He ,can't make ,up his /mind.
 'How could you have 'fallen for that /lie?
 'Could you be more /careful about what you're 'saying?
 We ,don't /know yet.
 'Have you 'seen the /keys anywhere?

IV. In the following conversational contexts compare the modal meaning of the rising contours in utterances of different communicative types. Reproduce the contexts.

a) High/Stepping Head + High Narrow Rise

1. It isn't fair. – 'Not 'fair?
2. What would you recommend? – 'What would 'I recom'mend?
3. Won't your wife be rather cross? – 'Won't she be 'cross with 'me, d'you 'mean?
4. Tell me the time, please. – 'Tell you the 'time?
5. How do I get to Central Square? – 'Pardon?

b) High/Stepping Head + Mid Wide Rise

1. I'm afraid the manager won't be able to see you. – May I 'come a'gain in an /hour or 'so?
2. Let's meet at the Bank. – Do you 'mean the 'Bank at the /Crossroads?
3. They offered him a position in the management department. – 'How did you 'get to /hear 'that?
4. We've finally found a flat we wanted. – Will you be 'moving /soon?
5. Guess who we've just seen! – 'Somebody /famous?

c) High/Stepping Head + Low Wide Rise

1. Well, when shall we start? – 'Any 'time that 'suits ,you.
2. Have you seen Tom lately? – 'Not since 'last ,Wednesday.
3. Alice is on the phone. – 'Who does she 'want to ,speak to?
4. I just can't quite manage it. – Well, 'keep ,trying.
5. Well, I think, I must be off. – 'Good-,bye.

d) Low Head + Low Narrow Rise

1. You've made a mistake. – ,No, I ,haven't.
2. I don't agree. – ,Why ,not?
3. We must return it. – D'you ,mean that ,seriously?
4. I can show you what I've found. – ,Go a,head.

I. Choose the appropriate response to convey the suggested attitude.

a) in statements:

1. Your new hair-style suits you perfectly. – 'Nice of you to ,say that.
 ,Nice of you to ,say that.
 (*friendly, warm*)
2. What about your last grammar test? Did you find it difficult? – 'Not in the /least.
 'Not in the \least.
 (*definite, resolute*)
3. Let's have some ice-cream. – I ,don't ,care for 'ice-cream.
 I 'don't \care for ,ice-cream.
 (*casual, perfunctory*)
4. I am terribly worried about my father's health. He's been unwell for two weeks already. – 'Don't ,worry. 'Everything will be all ,right.
 'Don't \worry. 'Everything will be all \right.
 (*friendly, soothing, reassuring*)
5. Are you very busy at the moment? – ,No, { ,not for a ,quarter of an ,hour.
 ,No, { \not for a ,quarter of an \hour.
 (*cool, reserved*)
6. How much did it cost? – A,bout 'thirty \pounds.
 A,bout ,thirty ,pounds.
 (*casual, perfunctory*)
7. Excuse me. Is Market Street near here, please? – I'm \sorry I don't ,know.
 I'm ,sorry I don't \know.
 (*disinterested, phlegmatic*)
8. Do you remember Mary, in Accounts? – \Not ,really. \No.
 'Not \really. \No.
 (*definite, resolute*)

b) in special questions:

1. Bob is extremely good at languages.
 - 'What is he 'good 'at?
'What is he ,good ,at?
(surprised)
2. We are going to start at three instead of two.
 - 'What ,difference does it \make?
'What 'difference does it \make?
(resentful)
3. I'm terribly hungry.
 - 'What would you 'like to ,have?
'What would you 'like to \have?
(interested, warm, friendly)
4. What is the shortest way to the station?
 - 'What is the 'shortest 'way to the 'station? Let me see.
'What is the 'shortest way to the \station? Let me see.
(gaining time to think the matter over,
5. I've just got a letter from Alice.
 - 'What does she ,write about?
,What does she \write about?
(genuinely interested)
6. There's another train via Manchester.
 - And 'when does it 'get to \York?
And 'when does it 'get to /York?
(formal, businesslike)
7. Could I have a word with Mr. Robertson, please?
 - 'Who is it \calling, |please?
'Who is it /calling, 'please?
(polite, warm)

c) in general questions:

1. I had to stay away from classes yesterday.
 - 'Were you 'feeling un/well?
,Were you ,feeling un,well?
(warm, friendly)
2. I think your best way from here is to walk across the park.
 - Is it 'much of a 'walk?
'Is it ,much of a 'walk?
(businesslike, formal)
3. My friend took me for a drive into the country yesterday.
 - 'Did you en,joy yourself?
Did you en'joy yourself?
(interested, warm, friendly)
4. Pete has failed his exam again.
 - ,Is it sur,prising?
Is it sur'prising?
(reserved, disapproving)
5. I was busy all day yesterday.
 - 'Were you getting 'ready for your e/xams?
'Were you getting 'ready for your e,xams?
(businesslike, formal)

6. She has got a new hair-style. – 'Is it be/coming?
,Is it be,coming?
(*interested*)
7. You need College Lane. – Is it /far?
'Is it ,far?
(*neutral, formal*)
8. I can offer you another book
on Van Gogh. – 'Is it ex\pensive?
'Is it ex'pensive?
(*neutral*)

d) in imperatives:

1. I don't think I can translate
this passage. – 'Try to 'do it a,gain.
,Try to ,do it a,gain.
(*encouraging*)
2. This pen won't write. – ,Take a,nother one.
'Take a/nother one.
(*casual*)
3. I've broken my favourite vase. – 'Take it ,easy.
,Take it ,easy.
(*soothing*)
4. It's getting rather fresh in
the room. – ,Shut the ,window then.
'Shut the \window then.
(*casual*)
5. Here's your change. – ,Thank you.
'Thank you.
(*casual*)

II. Act out the following conversational situations conveying the suggested attitude in the reaction.

a) in statements:

1. Why not call on Bill? – That's a good idea. (*friendly*)
2. Why not buy one of those ashtrays? – They're too expensive. (*critical, disapproving*)
3. I think you are gifted for languages. – It's very kind of you to say so. (*friendly*)
4. I hope Pete will help us. – You mustn't count on that. (*reserved*)
5. Have you had any trouble with your car? – So far it's been working fine. (*friendly, warm*)

b) in special questions:

1. Pat says she isn't feeling very well. – What's the matter with her? (*friendly, interested, warm*)
2. I missed my classes yesterday because I went to see a football match. – Why did you miss your classes yesterday? (*surprised*)

3. I haven't finished the translation yet. – What have you been doing all this time? (*casual, disapproving*)
4. I'm not in the mood for staying in tonight. – Then why not go out for a walk? (*friendly, warm*)
5. Shall I take a taxi? – What's the use of doing it now? (*casual, disapproving*)

c) in general questions:

1. I've brought lots of slides and photographs from my trip to London. – Will you show them to me? (*friendly, interested*)
2. Tomorrow morning we are going to Brussels. – Are you flying there? (*businesslike, formal*)
3. I feel thirsty. – Would you like a glass of lemonade? (*friendly, warm*)
4. Let's stay here a little longer. – Are you sure we won't be late? (*disapproving*)
5. Do you care for piano music? – Do I care for piano music? (*gaining time to think the matter over*)

d) in imperatives and conversational formulas:

1. I'm afraid I must leave you for an hour or so. – Don't be too long. (*friendly*)
2. Isn't it rather dark in the room? – Switch on the light. (*casual*)
3. This pie is simply delicious. – Have another helping. (*friendly, encouraging*)
4. I'm afraid I've lost my purse. – Don't be nervous. It must be somewhere in your handbag. (*soothing*)
5. Well, I'll be getting on. Cheerio. – Cheerio. (*friendly*)

I. Listen to the utterances grouping them into two types of contours according to the difference in the nuclear tone: a) High Wide Fall; b) Mid Wide or Low Narrow Fall. Reproduce the two groups of utterances.

It's \marvellous.

\They can do it.

It's \too ex\pensive.

\Why did he \do it?

It's a 'really \smart ,dress.

The 'salad is de\licious.

I'm 'awfully \busy, you ,know.

,What can I \do about it?

II. Identify the structure of the tune in these falling contours: a) Nucleus (+ Tail); b) Prehead + Nucleus (+ Tail); c) (Prehead) + Head + Nucleus (+ Tail). Reproduce the tunes.

1. I \can.

\Ann will.

It's a 'pity you've \never \met him.

It was \wonderful.

It 'saves me a 'lot of \time.

How 'long is he 'going to \stay there?

2. I \see.

\They can do it.

They 'ought to \know him.
'What can I \do for you?
Is he ,going to ,keep us \long?
,Don't ,make so much \noise.

III. Compare the falling contours in the two groups according to the type of head. State which of the contours are more expressive.

1. But you ,promised to be 'back at \five.
I'm 'sick and 'tired of 'listening to your ex\cuses.
'What's the 'price of that 'woolen pull\over?
Oh, \Harry, I had \such an ex\citing 'after\noon.
I'd 'rather go 'out to have \lunch.
2. What makes you ,think I \did?
'Couldn't we 'leave it till 'next \week?
I 'don't 'think he would \like it.

IV. In the following conversational contexts compare the modal meaning of the falling contours in utterances of different communicative types.

- a) 1. – Did you travel on business or for pleasure?
– I 'travelled on \business.
2. – I've just seen that new musical.
– 'What's it \called?
3. – D'you think I should ring him?
– 'Mightn't it be 'better to \wait?
4. – The cocoa's not very sweet.
– 'Have a'nother 'lump of \sugar.
5. – Here's a letter for you.
– \Thank you.
- b) 1. – What would you like for drink?
– I ,don't \know.
2. – I'm afraid I've upset the vase.
– 'Why can't you 'leave things a\lone?
3. – We shall have to take a taxi.
– But ,can we af\ford it?
4. – How long d'you want me to stay?
– Stay as 'long as you 'possibly \can.

I. Choose the appropriate reaction to convey the suggested attitude.

a) in statements:

1. Do you think he'll be away more than two weeks?
– He'll be 'back in about a \week,
I should think.
He'll be 'back in about a ,week,
I should *think.
(*definite, resolute*)
2. Would you like to go to the pictures tonight?
– Well, I was 'thinking of 'doing a 'little \work.
Well, I was 'thinking of *doing a 'little ^work.
(*weighty, serious*)
3. I wonder what Jack's doing at the moment.
– He is ,sitting for his c\exam.
He is 'sitting for his e\exam.
(*reserved, dispassionate*)
4. Have you met Bess lately?
– 'Not since 'last \Sunday.
,Not since ,last ,Sunday.
(*definite, light, airy*)
5. Why did he do it?
– I ,haven't the ,slightest i\dea.
I 'haven't the 'slightest i^dea.
(*cool, reserved*)

b) in special questions:

1. I'd like something typically English.
– 'What about 'roastbeef and 'Yorkshire \pudding?
,What about ,roastbeef and ,Yorkshire \pudding?
(*involved, enthusiastic*)
2. Why not meet some time next week?
– 'When e^xactly do you sug'gest we \meet?
'When c^xactly do you sug'gest we ,meet?
(*brisk, businesslike*)
3. I feel unwell.
– 'Why 'aren't you in \bed?
,Why ,aren't you in \bed?
(*personal concern*)

4. Mike didn't keep his promise.

– 'What did you ex,pect him to do?
'What did you ex`pect him to do?
(*calm, detached*)

c) in general questions:

1. Something has gone wrong with the TV set.

– 'Shall I have a /look at it?
'Shall I have a \look at it?
(*assertive, uninterested*)

2. Nick is planning to go to University.

– 'Are you 'sure he'll 'pass his e,xams?

'Are you 'sure he'll 'pass his e,xam?
(*sceptical*)

3. Let's meet in an hour.

– 'Could I 'talk to you \now?
Could I ,talk to you \now?
(*urgent*)

4. This pen of mine is useless.

– 'Would you 'like to 'borrow \mine?
'Would you 'like to 'borrow ,mine?
(*light, lively*)

5. It'll be very exciting.

– 'Will you 'stick to the \point?
'Will you 'stick to the ,point?
(*insistent*)

d) in imperatives:

1. When shall I come?

– 'Come as 'soon as you \can.
'Come as 'soon as you ,can.
(*brisk, businesslike*)

2. Which pen can I take?

– Take ,anyone you \like.
'Take 'anyone you \like.
(*calm, controlled*)

3. What shall I do with this letter?

– \Type it.
\Type it.
(*cold, phlegmatic*)

4. I think I'll walk to the University.

– 'Don't be 'late for your \classes.
'Don't be ,late for your ,classes.
(*insistent, urgent*)

I. Act out the following conversational situations conveying the suggested attitude in the reaction.

a) 1. What sort of holiday did you have?

– I had a wonderful time at the Black Sea coast.
(*enthusiastic*)

2. What are your plans for the holiday?

– I haven't made up my mind yet.
(*weighty, serious*)

3. When are you going shopping today? – As soon as I finish doing the flat
(*light, airy*)
4. Why did you refuse Nell's invitation to the party? – I was unwell.
(*cool, detached*)
5. What's the matter with Jane? – She has missed a lot of classes.
(*weighty, serious*)
6. What do you think of my new coat? – It suits you perfectly.
(*enthusiastic*)
- b) 1. We shall go to the sea, I expect. – Where do you go as a rule?
(*brisk, lively*)
2. I like that crystal vase. – Which do you mean?
(*calm, detached*)
3. Bob introduced me to his sister. – What does she look like?
(*interested, lively*)
4. Just look at that dress. – Well, what's wrong with it?
(*calm, detached*)
5. He hasn't made up his mind yet. – When is he going to do it?
(*serious, intense*)
- c) 1. Our main subjects are physics and maths. – Don't you find them difficult?
(*light, lively*)
2. I'll be back at three o'clock. – Can't you come a bit earlier?
(*insistent*)
3. I must have these papers typed by tomorrow. – Is it so urgent?
(*sceptical*)
4. I'm afraid I've lost my ticket. – Are you sure you haven't got it?
(*urgent*)
5. Pete is thinking of buying a car. – Can he afford it?
(*sceptical*)
- d) 1. I haven't got any English-Russian dictionary at home. – Borrow one from the library.
(*brisk, businesslike*)
2. How do I get to the central Post Office? – Take a number three bus.
(*serious*)
3. How can I get in touch with Bob? – Phone him.
(*calm, controlled*)
4. I can't finish this work today. – Do it tomorrow then.
(*insistent, urgent*)

I. Pay attention to the type of head in these falling-rising tunes. State which of the contours are more expressive and attach greater overall prominence to the utterance.

1. You can 'easily 'catch the \last ,train.
2. 'George should 'make 'up his \own ,mind.
3. 'Try 'getting him on the \phone in ,that case.
4. It's 'quite a \distance from here.
5. That \isn't as \simple as it \sounds.
6. I sup'pose the 'two 'fifty-'seven is an ex\press.
7. I 'want to im'prove my 'knowledge of \Spanish.
8. I \think you are 'rather un\fair.

In the following conversational contexts compare the modal meaning of the falling-rising contours in utterances of different communicative types. Inact the conversations.

1. – Can I have a packet of Mellow cigarettes, please?
– You know we're not allowed to sell to under-sixteens.
2. – I've left about six messages on his answerphone, but he hasn't phoned back...
– Never mind. We'll have to do without him then.
3. – My boss's never listening to what I've got to say. It's really getting on my nerves, I tell you...
– Try not to worry about it too much. Maybe she's like that with everyone.
4. – How's your new job going?
– The work's really interesting | but I've got a bit of a problem with my boss.
5. – I can see you don't believe me.
– I do believe you, | but how did you manage to do it?
6. – You're not listening to me, are you?
– Yes, I am! I was just thinking about something else, that's all. Don't be so bitter about it.
7. – I'd like an appointment for a trim tomorrow afternoon if that's possible.
– I'm afraid we're shut all day tomorrow. Is Wednesday any good?
8. – Can I have five photocopies of this, please? How much is a copy?
– It's ten pence a copy, | but I'm afraid the machine's out of order at the moment.

1. Choose the appropriate reaction to convey the suggested attitude.

a) in statements:

1. Where's the salt-cellar? – You may have left it in the dresser.
You may have left it in the dresser.
(hesitant, doubtful)

2. Can I borrow your type-writer? – I'm a'fraid it's 'out of √order.
I'm a'fraid it's 'out of √order.
(*apologetic*)
3. Let's play another game of chess. – You'll be √late for your √classes.
You'll be 'late for your √classes.
(*warning, concerned*)
4. It was quite an accident. – But I √told you √not to √touch it.
But I √told you √not to √touch it.
(*reproachful*)
5. I'm going to the skating-rink. – It's √bitterly √cold to√day.
It's 'bitterly √cold to√day.
(*warning, concerned*)
6. Ann isn't very bright. – She's √brighter than √some of her √group-mates.
She's √brighter than √some of her √group-mates.
(*defensive*)
7. Tom is good at French, they say. – He √studies √English, as far as I √know.
He √studies √English, as far as I √know.
(*correcting*)
8. You've kept me waiting for an hour. – For √half an hour √only.
For √half an √hour √only.
(*contradicting*)
9. Jane is certainly the beauty of the party. – Her √face is √lovely.
Her √face is √lovely.
(*grudgingly admitting*)
10. Jim's sister is rather plain. – Her √hair is √beautiful.
Her √hair is √beautiful.
(*defensively dissenting*)

b) in questions:

1. The ticket costs 10 pounds. – 'Haven't you got 'anything √cheaper?
– 'Haven't you got 'anything √cheaper?
(*pleading*)
2. Can I have another sandwich? – D'you 'really √think you can √eat it?
D'you 'really √think you can √eat it?
(*surprised*)
3. How big did you say it was? – Oh, √why don't you √listen, √Charles?
Oh, √why don't you √listen, √Charles?
(*despairing*)

4. I've got a confession to make. – 'Now ,what have you been ,up to,
my 'boy?
Now 'what have you been `up to,
my boy?
(concerned)

c) in imperatives and conversational formulas:

1. I'm afraid I've lost her telephone number. – 'Never ,mind.
,Never ,mind.
(polite)
2. Oh, it's awful, I can't bear it. – Now `don't take it ,too much to ,heart.
Now ,don't take it ,too much to ,heart.
(cordial, persuading)
3. I'm going out for a short walk. – 'Put `on your 'warm `overcoat.
,Put on your ,warm ,overcoat.
(warning, concerned)
4. It's time we were off. Good-bye. – Good-`bye.
Good-,bye.
(friendly)
5. Good-bye, and don't forget to keep in touch. – `Good-,bye { and `thanks for
,everything.
Good-,bye { and ,thanks for
,everything.
(friendly, cordial)

II. Act out the following conversational contexts conveying the suggested attitude in the reactions.

- a) 1. I'm afraid the dress is too loose on me. – It isn't. It fits you perfectly.
(contradicting)
2. Where will the lecture on psychology be held? – Room 26, I think. (hesitating)
3. What a great actress. – Her voice is lovely. (grudgingly admitting)
4. Could you come to see me tonight? – I'm not quite well. (apologetic)
5. Her new dress is a bit loud. – Bright colours are in fashion now.
(defensive)
6. Let's drop in at the Department Store. – We haven't time for that.
(warning, concerned)
7. I'm afraid I'll fail my exam. – I won't be surprised. You did absolutely no work for it. (reproachful)
8. I'd like to have my dress made by Saturday. – I can't possibly finish it.
(apologetic)
9. Do you know where Pete is? – perhaps, he's gone to a football match.
(doubtful)
10. The party was great, wasn't it? – I liked the orchestra. (grudgingly admitting)

11. Let me carry the suitcase for you. – It's rather heavy. (*warning, concerned*)
12. This tourist camp is rather uncomfortable. – The food is good. (*defensively dissenting*)
- b) 1. I feel unwell. – What's the matter with you? (*warning, concerned*)
2. I'm afraid Alice is not in. – Couldn't I leave a message for her? (*pleading*)
3. I really must be going now. – Wouldn't you stay to dinner? (*pleading*)
4. It's time we were off. – So soon? (*surprised*)
5. I'll try to do it tomorrow. – Wouldn't it be too difficult for you? (*concerned*)
- c) 1. It's all so depressing. – Cheer up. (*cordial, persuading*)
2. I'm dreadfully disappointed. – Don't let it get you down. (*cordial*)
3. Here I am at last. – Hallo, Stephen. (*friendly*)
4. I'm going for a drive. – Be careful. The road is slippery. (*urgent, concerned*)
5. I hope I don't break anything. – Try not to. (*concerned*)
6. Quickly. We must be off. – Wait a minute. (*pleading*)
7. Good-bye and remember me to your parents. – Good-bye. See you next year. (*polite*)

III. Inact the following situations using the familiar types of tone patterns.

1. Betty asks her friend Mary if she intends to go to the seaside for her holidays. Mary replies that she hasn't made up her mind yet, but staying at the seaside is not her idea of a good holiday.
2. You've run out of bread, so you ask your sister to go to the bakery. She says she'll go as soon as the TV programme is over. But you warn her that she should hurry up for it's nearly closing time.
3. Your friend asks if you've brought the book you borrowed from him. Unfortunately you've left the book at home. You promise to bring it next day.
4. Your friend shows you her new dress. She wants to know if you like it. You think the cut of the dress is beautiful but the colour is not becoming.
5. You are discussing the grammar test you wrote the day before. Your friend says it was easy. You think that some of the tasks were rather difficult.

I. Practise the utterances carrying the rising-falling tone-pattern. Group them according to the structural variant of the Rise-Fall.

- | | | |
|------------------|--------------------------|--------------------------|
| 1. ^Give me one. | 4. ^Terribly ,difficult. | 7. ^Can she ,though? |
| 2. ^She can go. | 5. ^How much ,more? | 8. ^Everybody _does. |
| 3. ^Very good. | 6. ^You _tell him. | 9. ^Wasn't that a ,pity? |

II. Group these utterances according to the kind of tune: a) Nucleus (+ Tail); b) Prehead + Nucleus (+Tail); c) (Prehead +) Head + Nucleus (+ Tail). Pronounce the three groups of tunes keeping the nuclear Rise-Fall unchanged.

1. ^Perfectly.
2. ^I did.
3. ^Everybody _does.
4. I shall ^have to ,tell him.
5. She 'isn't ob^liged to go.
6. There 'wasn't ^much left.
7. ^Who ,though?
8. You'll ^see that I am ,right.

III. Identify the type of head in these utterances. State which of the contours are more expressive and provide greater overall prominence.

1. It 'must be 'very ^dull for you at ,home.
2. The ^others ^never in^tended to come.
3. I `didn't `realize you 'felt so ^strongly about it.
4. I `haven't seen a 'more ex^citing place.
5. He 'thought you'd already ^gone.

IV. In the following conversational contexts compare the modal meaning of the rising-falling contours in utterances of different communicative types. Practise the conversational contexts.

1. – Please don't use the phone without asking.
– Sorry. I `didn't `realize you 'felt so ^strongly about _it.
2. – Nice and bright this morning.
– ^Yes. 'Much 'better than ^yesterday.
3. – He's never really looked so downhearted. You shouldn't be so hard on him.
– `Don't `try to per^suade me.
4. – I was absolutely shocked.
– 'How did ^you happen _to be there?
5. – I've had this pain for days.
– ^Why don't you ^do something _about it?
6. – I didn't believe a word he said.
– 'Was it the 'first ^time he had ,lied to you?
7. – What are they going to do next?
– ^How on ^earth should ^I ,know?

I. Act out the following conversational situations using the rising-falling contours in the reactions. Note that the exact attitude conveyed depends on the lexical content of the utterance and the context.

a) in statements:

1. I expect you've heard about Bill. – Yes, I was very much surprised. (*impressed*)
2. Do you think it may help me? – It's the only thing that can help you. (*impatient*)
3. I find the report encouraging. – Extremely encouraging. (*impressed*)
4. Please ask when you borrow the iron. – I really ought to have known better. (*mocking, ironical*)
5. Are you going to help them? – I'm not obliged to. (*disclaiming responsibility*)
6. Don't tell him anything. – I shall have to tell him. (*challenging*)
7. Hallo, Bob. – Hallo, Mike. I thought you were never going to turn up. (*mocking, ironical*)
8. Are you sure you are right? – You'll see that I'm right. (*self-satisfied*)
9. Why not this morning? – Because there isn't time. (*challenging*)

b) in special questions:

1. Why did you tell him he was foolish? – What more could I do? (*challenging*)
2. You can have one of them. – Yes, but which may I ask? (*impatient*)
3. Do you know if they have finished the work? – How on earth should I know? (*challenging, impatient*)
4. You should have told me about it before. – Why should I? (*disclaiming responsibility*)
5. It's not my duty. – Whose duty is it then? (*antagonistic, challenging*)

c) in general questions:

1. Bess has gone on a voyage along the coast. – Isn't she lucky? (*impressed*)
2. I'm getting old, I'm afraid. – Aren't all of us getting old? (*mocking*)
3. He didn't like the way they treated him. – Would you have liked it? (*challenging*)
4. I've passed my exams with excellent marks only. – Have you? (*impressed*)

d) in imperatives and conversational formulas:

1. Don't look so disapproving. – Behave yourself then. (*antagonistic, critical*)
2. I don't really want to go. – Refuse then. (*impatient*)
3. May I take a few sheets of paper? – Take all of them. They are not mine. (*disclaiming responsibility*)
4. She's won the Beauty Contest. – Fancy! (*impressed*)
5. Thank you very much. – Not at all. Thank you. (*impressed*)

II. Choose the appropriate reaction to convey the suggested attitude.

- a) 1. What d'you think of my roses? – They are de[^]lightful.
They are de[^]lightful.
(favourably impressed)
2. Did you save the time? – I was 'able to 'do it in [^]half the
time.
I was 'able to 'do it in ,half
the *time.
(self-satisfied)
3. What shall we order for dinner? – I 'leave the 'choice to [^]you, Alan.
I 'leave the 'choice to `you, Alan.
(calm, reserved)
4. It's a terribly boring book. – You ,haven't ,finished it yet.
You 'haven't [^]finished it yet.
(impatient, antagonistic)
5. Which one shall I choose? – You must 'make up your [^]own mind.
You must 'make up your ^vown *mind.
(disclaiming responsibility)
6. Is your hotel far from the
centre of the city? – It's just 'minutes a*way from
'Central [^]Square.
It's just 'minutes a*way from
'Central `Square.
(definite, straightforward)
7. I've quarrelled with Ann. – It's a [^]silly thing to ,do.
It's a ,silly *thing to 'do.
(casual, perfunctory)

■ ----

8. Did you finish that job? – ^Ages ago.
 \Ages ago.
(self-satisfied)
9. Good-bye till Wednesday. – I'll be 'looking 'forward to 'seeing you.
 I'll be 'looking 'forward to ,seeing
 you.
(friendly)
10. I spend most of the time at home with my relatives. – It 'must be very ^dull for you _at
 ,home.
 It 'must be very ,dull for you at
 'home.
(quizzical)
11. Was it as difficult as that? – I'd 'say it was \puzzling.
 I'd 'say it was ^puzzling.
(unfavourably impressed)
12. When is he going to come back? – We expect him the ,day after
 to,morrow.
 We ex`pect him the `day after
 to^morrow.
(doubting, uncertain)
13. Why didn't you call for me? – We 'thought you'd al'ready ^gone.
 We `thought you'd al`ready ^gone.
(disclaiming responsibility)
14. When shall we meet today, Susan? – 'Any 'time you /like.
 'Any 'time you \like.
(friendly)
- b) 1. I know it for a fact. – `How do you ,know?
 ^How do you ,know?
(challenging, antagonistic)
2. My favourite pastime is fishing. – 'What's your `sister's ,hobby?
 'What's your ,sister's 'hobby?
(friendly, interested)
3. I shall want more than that. – ^How much ,more?
 \How much ,more?
(quizzical)
4. I'm afraid I shan't be able to meet you on Monday. – 'What about `Tuesday then?
 'What about ,Tuesday then?
(businesslike)
5. I'll make it soon, I promise. – Yes, but ^how soon?
 Yes, but `how soon?
(impatient, antagonistic)
6. Here I am at last. – 'What's been ^keeping you?
 ,What's been \keeping you?
(calm, reserved, dispassionate)

7. I don't think Bill knows yet. – 'Why not 'write and \warn him?
'Why not 'write and ^warn him?
(brisk, businesslike)
- c) 1. And this is Charles, the eldest. – 'Hasn't he ^grown?
'Hasn't he ,grown?
(impressed)
2. What do you say to coming on Monday? – \Can't we \meet ^earlier?
'Can't we 'meet ,earlier?
(pleading)
3. I would keep quiet about it. – ^Would you?
^Would you?
(mocking)
4. The bus is going in the opposite direction. – 'Do you 'mean to 'say I've 'taken the 'wrong ^bus?
'Do you 'mean to 'say I've 'taken the 'wrong ^bus?
(surprised)
5. She says she can play the piano. – ^Can she though?
\Can she though?
(quizzical)
6. I have just arrived from Moscow. – 'Did you have a 'good ,flight?
'Did you have a 'good \flight?
(interested)
7. Can we afford to buy it? – 'Can we afford ^not to?
'Can we afford ,not to?
(challenging)
- d) 1. But who's going to break it to him? – ^You tell him.
^You tell him.
(disclaiming responsibility)
2. Is there anything I can do for you? – \Please ,post this ,letter for me.
'Please 'post this \letter for me.
(polite)
3. I don't want to play. – ,Don't then.
^Don't then.
(casual)
4. What shall we order for lunch? – 'Choose something to your \taste.
'Choose something to your /taste.
(encouraging)
5. Which one shall I buy? – 'Please your^self.
'Please your,self.
(disclaiming responsibility)
6. What about the sweet? Coffee, cakes, apple juice, drinks? – 'Bring me a 'glass of \juice for a ,start.
'Bring me a ^glass of \juice for a ,start.
(polite)
7. Would Harris subscribe, d'you suppose? – Sug^gest it to _him.
Sug\gest it to him.
(impatient)

III. Roleplay the following situations using the familiar contours from different tone-patterns.

1. You'd promised your friend to record a few songs for him but didn't manage to do it. Your friend is disappointed. You say you've had no time.
2. You run into a friend of yours on your way to the University. You ask him why he looks so pleased. Your friend says he has just passed his last exam.
3. Your sister tells you to do the house. You don't see why you should do it. You say you cleaned the flat only a few days ago.
4. You are discussing the film you saw with your friends. One of them thinks it was boring. You agree with him.

2. РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

2.1. Тесты промежуточного контроля знаний

1. Divide the utterances into intonation groups

1. What the learnt from me is that they're never going to have it.
2. He thought for a few minutes of what he had said.
3. I heard that he had arrived.
4. At last we found a place where we could make a fire.
5. The place where we could make a fire was not a lucky one.
6. A widow is a woman whose husband died.
7. Do you remember the day that we met?
8. It was the middle of the August afternoon, when Henry go back to his office.
9. Because two of the gentlemen were young in years – a change came over them.
10. If we can get to the bicycles, we shall beat them.
11. She was shaken almost to tears by her anger.
12. Mrs. Cox did not object to this so that she could keep a line on
the conversation.
13. Despite the rain, they decided to continue their journey.
14. He was as excited as she (was).
15. I tried hard to complete the task, though it seemed impossible.
16. I studied hard because I wanted to pass the test.
17. There was nothing in his face that spoke of his character.

2. Answer the questions

1. Can short utterances have intonation division?
2. What is intonation division used for?
3. What are the relevant features of an utterance?
4. What kinds of tunes do you know?
5. In what way are long sentences divided?

6. What is physiological division based on?
7. Is prosodic division optional or obligatory in expanded simple sentences?
8. What does the placement of an intonation boundaries depend on?
9. Is an intonation boundary optional or obligatory in complex sentences?
10. In what case do we have a very small probability of a break?

3. Choose the right answer:

1. *An intonation-group is marked by:*

- a) duration; b) tempo;
- c) specific characteristics of tone d) stress.

2. *The division of utterances into intonation-groups is based on:*

- a) psychological convenience; b) the complexity of information;
- c) the syntactic structure of an utterance; d) physiological convenience.

3. *An intonation boundary is obligatory in:*

- a) expanded complex sentences with subordinate clauses of condition, concession;
- b) complex sentences with attributive clauses;
- c) complex sentences with subordinate clauses of comparison.

4. *The specific features of co-ordinative relations are:*

- a) tonal reduplication; b) similarity of prenuclear pattern;
- c) inequality of the nuclear pitch intervals

5. *The sequence Fall-Rise + Fall-Rise is used:*

- a) when an afterthought is added to a perfunctory statement;
- b) when the two adjacent parts of an utterance contain some implication without being contrasted to each other;
- c) when it is desired to give more individuality to both groups.

6. *In the relations of mutual dependence the parts are*

- a) Equally important b) the first part is subordinate c) the second part is subordinate

7. *The choice of the nuclear tone in the final intonation group depends on:*

- a) The preceding group
- b) the length of the sentence
- c) the communicative type of the sentence

8. *The tempo of speech is faster*

- a) At the beginning of the supraphrasal unity
- b) in the middle
- c) at the end

4. Choose the right answer

1. The head is part of:

- a. the intonation group stretching from the onset to the nucleus.
- b. the tune beginning from the onset up to the nucleus and not including the latter.
- c. the utterance stretching from the first fully stressed syllable to the nuclear tone.

2. Functions of the head are the following:

- a. Expresses the modal attitudinal meaning and the emotional colouring of the utterance.
- b. Shows the prominence and the degree of formality of the utterance
- c. Indicates the communicative type of an utterance

3. According to the pitch movement within each stress group:

- a. Descending, Ascending, Level
- b. Stepping, Sliding, Scandent
- c. One-peak, diffuse, mixed

5. What type of head has the following way of pronunciation: the first fully stressed syllable is said on a low pitch, each following fully stressed syllable always begins higher than the preceding one.

- a. Stepping
- b. Ascending
- c. Diffuse

6. What type of head is it in which the unstressed syllables are pronounced lower than the preceding fully stressed syllable?

- a. Sliding
- b. Descending
- c. Mixed

7. What head is used in lecturing and didactic monologues more often?

- a. The Low Head
- b. The Stepping Head
- c. The Broken Head

8. How does the Low Head sound?

- a. Reserved, disapproving
- b. Serious
- c. Airy, light

9. Match heads with their names

- | | |
|---------------------------------------------------------------------------------------|--------------------------------|
| 1. ɪˈDo as you ˈlike. | |
| 2. ɪˈPhone ˈhim. | |
| 3. You can ˈborrow the ˈbook from the ˈlibrary of our ˈuniversity. | a. The Stepping Head |
| 4. I ɪˈthink youˈd ˈbetter ˈgo by ˈsea. | b. The Ascending Stepping Head |
| 5. Thereˈs no need to lose your temper. | c. The Sliding Head |
| 6. You will ˈhave your free ˈtime so that you can ˈspend a ˈcouple of ˈhours ɪˈthere. | d. The Broken Head |
| 7. Itˈs nice to see you again. | e. The High Head |
| 8. We ɪˈmustnˈt ˈkeep it from ˈher. | f. The Scandent Head |
| | g. The Low Head |

10. Intone the utterances according to the type of the head

- a. I must be going now. (the High Head)
- b. She usually drives her car at the speed of more than 90 kilometres per hour.
(the Broken Head)
- c. What are you doing here? (the Low Head)
- d. He says he never does it alone. (the Ascending Head)
- e. I want you to tell me what happened. (the Stepping Head)

11. Intone the utterances according to the attitude given in the brackets:

- a. I don't think these are the men you know. (surprise, protest)
- b. I don't know her telephone number. (cool, reserved)
- c. All the streets are broad in the old part of the city. (didactic, serious)
- d. It's rather a long way. (informal, light)
- e. I can do it in twenty minutes. (emotional, not monotonous)

12. Choose the right answer

1. The onset is:

- a. the first syllable of the intonation group
- b. the first fully stressed syllable of the head
- c. the last fully stressed syllable of the head

2. Functions of the head are the following:

- a. Expresses the modal attitudinal meaning and the emotional colouring of the utterance.
- b. Shows the prominence and the degree of formality of the utterance
- c. Indicates the communicative type of an utterance

3. According to the general contour of the pitch movement over the head there are the following types of heads:

- a. Descending, Ascending, Stepping
- b. Stepping, Sliding, Scandent
- c. Descending, Ascending, Level

4. What type of head has the following way of pronunciation: the first fully stressed syllable is said on the highest pitch, each following fully stressed syllable is pronounced lower than the preceding one.

- a. Stepping
- b. Descending
- c. Diffuse

5. What type of head is it in which the unstressed syllables are pronounced higher than the preceding fully stressed syllable?

- a. Sliding
- b. Descending
- c. Scandent

6. What head sounds light and airy?

- a. The Stepping Head
- b. The High Head
- c. The Broken Head

7. What attitude does the Ascending Head express?

- a. Reserved, disapproving
- b. Serious
- c. Surprise, protest

13. Match heads with their names

- 1. We shall be awfully late home.
- 2. It is ¹rather un²fair.
- 3. I need plenty of fresh air.
- 4. ¹Make up your ²own ³mind.
- 5. We ¹must just ²hope for the ³best.
- 6. I won't ¹buy this ²shirt because it is ³terribly ex⁴pensive.
- 7. He's ¹such a ²fool.

- a. The Stepping Head
- b. The Ascending Stepping Head
- c. The Sliding Head
- d. The Broken Head
- e. The High Head
- f. The Scandent Head
- g. The Low Head

8. I'm /really |sick and |tired of |waiting
him all the \time.

14. Intone the utterances according to the type of the head.

- a) I hope things will soon improve. (the High Head)
- b) It was not like any song I'd ever heard before. (the Broken Head)
- c) You are ten minutes late. (the Low Head)
- d) I'm just as surprised as you are. (the Ascending Head)
- e) I think it's time for us to have a break. (the Stepping Head)

15. Intone the utterances according to the attitude given in the brackets:

- a) No one can speak English here. (surprise, protest)
- b) His sister is twenty I think. (cool, reserved)
- c) We could make an appointment for Monday. (didactic, serious)
- d) Let me put the cups into the cupboard. (informal, light)
- e) Don't you think she is lucky? (emotional, not monotonous)

2.2. Перечень вопросов для подготовки к экзамену

Примерные вопросы к дифференцированному зачету

Peculiarities of English Rhythm

1. The Structure of the Rhythmic Group.
2. The Influence of Rhythm on Word-Stress and Utterance Stress.
3. Types of Utterance Stress in English.
4. The Structure and Functions of Utterance-Stress.
5. Elision in Consonant Clusters.
6. Classification of Head Types. General Principles.
7. The Stepping Head.
8. The High Head.
9. The Broken Descending Stepping Head.
10. The Ascending Stepping Head.

11. The Low Head.
12. The Sliding Head.
13. The Scandent Head.
14. The Falling Nuclear Tone.
15. The Rising Nuclear Tone.
16. The Rising-Falling Nuclear Tone.
17. The Falling-Rising Nuclear Tone.

Произведения наизусть

1. Sunflowers
2. Fashions
3. All about Friends
4. Oh, there you are, Peter...
5. Nora, Nora!
6. The Cloud
7. She is Not Fair
8. Love's Philosophy
9. Mutability
10. The Sorrow of Love
11. The Daffodils
12. Sonnet 130

Анализ

1. State the Intonation Phenomenon. Comment on it.
2. Comment on the Structure of the Intonation Group.
3. Comment on the Tones.
4. Comment on the Type of the Head.
5. Comment on the Types of the Utterance Stress.
6. Comment on the Rhythmic Groups.
7. Comment on the Phonetic Phenomenon.

3. ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

ЧАСТНОЕ УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ
«ИНСТИТУТ СОВРЕМЕННЫХ ЗНАНИЙ ИМЕНИ А.М.ШИРОКОВА»

УТВЕРЖДАЮ

Ректор Института современных знаний
имени А.М.Широкова

А.Л.Капилов

. .2023

Регистрационный № УД -02- /уч.

3.1. Учебная программа

ПРАКТИЧЕСКАЯ ФОНЕТИКА II ПЕРВЫЙ ИНОСТРАННЫЙ ЯЗЫК

Учебная программа учреждения высшего образования
по учебной дисциплине для специальности:
6-05-0231-03 «Лингвистическое обеспечение межкультурной коммуникации
(английский язык и второй иностранный язык)»

2023 г.

Учебная программа составлена на основе типовой учебной программы «Практическая фонетика первого иностранного языка (английский)» от 23.12.2009 г., регистрационный номер № ТД-Д.120/тип. и учебного плана по специальности 6-05-0231-03 «Лингвистическое обеспечение межкультурной коммуникации (английский язык и второй иностранный язык)»

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РЕКОМЕНДОВАНА К УТВЕРЖДЕНИЮ:

Кафедрой межкультурной коммуникации Частного учреждения образования «Институт современных знаний имени А.М.Широкова» (протокол № 11 от 30.05.2023);

Научно-методическим советом Частного учреждения образования «Институт современных знаний имени А.М.Широкова» (протокол № 5 от 26.06.2023)

СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

Продвинутый курс

Раздел 1. Сегментная фонетика

Тема 1. Фонетическая реализация фонологических оппозиций английских гласных и согласных в подготовленной и спонтанной речи

Модификации длительности и четкости гласных фонем в зависимости от степени подготовленности речи. Модификация согласных фонем в потоке речи. Элизия согласных в беглой разговорной речи. Глоттальная смычка как типичная замена смычно-взрывных согласных в разговорной речи. Методы предотвращения ошибок, обусловленных интерференцией родного языка в реализации гласных и согласных.

Тема 2. Явления фонетической интерференции на сегментном уровне

Сопоставительный анализ фонетических систем русского, белорусского и английского языков как основа для выявления наиболее трудных для усвоения фонетических явлений английского языка и выработка рекомендаций по устранению фонетических отклонений в речи.

Раздел 2. Супraseгментная фонетика

Тема 3. Просодия слова. Акцентные типы слов в английском языке

Предсказуемость локализации ударения в слове его морфологической структурой. Модификация двухакцентной структуры слова в речи.

Тема 4. Структура и функции английской интонации (фразовой просодии) и ее компонентов (подсистем)

Интонационная группа/фраза как основная единица анализа интонации. Элементы интонационной структуры: предшкала, шкала, ядерная часть, заядерная часть.

Тема 5. Акцентная подсистема фразовой просодии

Структура и функции фразового ударения. Типы фразовых ударений. Дифференциация информативной значимости элементов фразы путем модификации степени их просодической выделенности. Полное и частичное ударение.

Тема 6. Основные черты английского ритма. Влияние ритма на словесное и фразовое ударение

Изохронность ритмических тактов как специфическая черта английского ритма. Периодичность типов выделенности и чередование ударных и безударных элементов как следствие особенностей грамматического строя английского языка и влияния тенденций к регулярности и изохронности ритмических тактов.

Тема 7. Высотно-тональная подсистема. Значение и функции высотно-диапазональных вариантов основных мелодических типов

Основные кинетические тона английской речи. Восходящий и нисходящий, восходяще-нисходящий и нисходяще-восходящий терминальные (ядерные) тоны.

Тема 8. Высотно-мелодическая структура предъядерной части фразы

Принципы классификации высотно-мелодических характеристик предъядерной части в зависимости от направления изменения высоты голоса и развернутости предъядерной части. Типы шкал и их сочетаемость с ядерным тоном. Модально-прагматические функции шкалы. Роль шкалы в создании эффекта экспрессивности речи.

Тема 9. Сочетаемость интонационных контуров в многосинтагменной фразе и сверхфразовом единстве

Инвентарь интонационных контуров (тональных) английской речи. Дифференциация интонационных контуров по признаку нейтральности/экспрессивности.

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА ПО УЧЕБНОЙ ДИСЦИПЛИНЕ

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов				Количество часов СРС	Форма контроля
		Лекции	Практические занятия	Семинарские занятия	Лабораторные занятия		
1	2	3	4	5	6	7	8
1.	Тема 1. Фонетическая реализация фонологических оппозиций английских гласных и согласных в подготовленной и спонтанной речи		8			4	
1.1.	Модификации длительности и четкости гласных фонем в зависимости от степени подготовленности речи. Модификация согласных фонем в потоке речи.		2				Устная и письменная презентация тем (далее - УППТ) интонирование предложений
1.2	Элизия согласных в беглой разговорной речи.		2				
1.3	Глоттальная смычка как типичная замена смычно-взрывных согласных в разговорной речи.		2				
1.4	Методы предотвращения ошибок, обусловленных интерференцией родного языка в реализации гласных и согласных						
2.	Тема 2. Явления фонетической интерференции на сегментном уровне		8			4	
2.1	Сопоставительный анализ фонетических систем русского, белорусского и английского языков как основа для выявления наиболее трудных для		4				УППТ
			4				

2.2	усвоения фонетических явлений английского языка. Выработка рекомендаций по устранению фонетических отклонений в речи						
3.	Тема 3. Просодия слова. Акцентные типы слов в английском языке		6			2	
3.1	Предсказуемость локализации ударения в слове его морфологической структурой.		2				УПШТ воспроизведение наизусть с правильной интонацией
3.2	Модификация двухакцентной структуры слова в речи		4				
4.	Тема 4. Структура и функции английской интонации (фразовой просодии) и ее компонентов (подсистем)		8			2	
4.1	Интонационная группа/ фраза как основная единица анализа интонации		4				УПШТ воспроизведение наизусть с правильной интонацией
4.2	Элементы интонационной структуры: предшкала, шкала, ядерная часть, за- ядерная часть		4				
5.	Тема 5. Акцентная подсистема фразовой просодии		6			2	
5.1	Структура и функции фразового ударения. Типы фразовых ударений		2				(УПШТ) интонирование предложений
5.2	Дифференциация информативной значимости элементов фразы путем модификации степени их просодической выделенности		2				
5.3	Полное и частичное ударение		2				
6.	Тема 6. Основные черты английского ритма. Влияние ритма на словесное и фразовое ударение		8			4	

6.1	Изохронность ритмических тактов как специфическая черта английского ритма		4				(УПШТ) интонирование предложений
6.2	Периодичность типов выделенности и чередование ударных и безударных элементов как следствие особенностей грамматического строя английского языка и влияния тенденций к регулярности и изохронности ритмических тактов		4				
7.	Тема 7. Высотно-тональная подсистема. Значение и функции высотно-диапазональных вариантов основных мелодических типов		8			4	
7.1	Основные кинетические тона английской речи		2				(УПШТ) воспроизведение наизусть с правильной интонацией
	Восходящий терминальный (ядерный) тон		2				
7.2	Нисходящий терминальный (ядерный) тон		2				
7.3	Восходяще-нисходящий терминальный (ядерный) тон		2				
7.4	Нисходяще-восходящий терминальный (ядерный) тон						
8.	Тема 8. Высотно-мелодическая структура предъядерной части фразы		16			4	
8.1	Принципы классификации высотно-мелодических характеристик предъядерной части в зависимости от направления изменения высоты голоса и развернутости предъядерной части		4				(УПШТ)
	Типы шкал и их сочетаемость с ядерным тоном		4				
8.2	Модально-прагматические функции шкалы		4				
8.3	Роль шкалы в создании эффекта экспрессивности речи						

8.4							
9.	Тема 9. Сочетаемость интонационных контуров в многосинтагменной фразе и сверхфразовом единстве		2			4	
	Инвентарь интонационных контуров (тональных) английской речи Дифференциация интонационных контуров по признаку нейтральности/экспрессивности		2				(УПШТ) воспроизведение наизусть с правильной интонацией
10.	Промежуточная аттестация					12	Дифференцированный зачет
ВСЕГО: 112 часов			70			42	

Информационно-методическая часть

3.2. Литература

Основная

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Перечень информационных ресурсов

<https://www.oxfordlearnersdictionaries.com>

ТРЕБОВАНИЯ К ВЫПОЛНЕНИЮ САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТОВ

№ п/п	Название раздела, темы	Кол-во часов на СРС	Задание	Форма выполнения	Цель и задача СРС
1	Тема 1. Фонетическая реализация фонологических оппозиций английских гласных и согласных в подготовленной и спонтанной речи	4	Выполнение лабораторной работы по теме 1	Аудирование и имитация фонетических явлений. Выполнение практических заданий.	Совершенствование произносительных умений и навыков. Развитие умений и навыков аудирования
2	Тема 2. Явления фонетической интерференции на сегментном уровне	4	Выполнение лабораторной работы по теме 2	Аудирование и имитация фонетических явлений. Выполнение практических заданий	Совершенствование произносительных умений и навыков. Развитие умений и навыков аудирования
3	Тема 3. Просодия слова. Акцентные типы слов в английском языке	4	Выполнение лабораторной работы по теме 3	Аудирование и имитация фонетических явлений. Выполнение практических заданий.	Совершенствование произносительных умений и навыков. Развитие умений и навыков аудирования
4	Тема 4. Структура и функции английской интонации (фразовой просодии) и ее компонентов (подсистем)	4	Выполнение лабораторной работы по теме 4	Аудирование и имитация фонетических явлений. Выполнение практических заданий.	Совершенствование произносительных умений и навыков. Развитие умений и навыков аудирования
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Перечень используемых средств диагностики результатов учебной деятельности

Для диагностики результатов учебной деятельности используются: интонирование предложений, чтение отрывков текстов с правильной интонацией, воспроизведение произведений наизусть с правильной интонацией.

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