

МИНИСТЕРСТВО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ
ВОЛГОГРАДСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

L.G. FOMICHENKO

**SPEAKING CLEARLY.
IMPROVING VOICE AND ARTICULATION**

Фонетический практикум

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В практикуме указываются причины появления русского акцента в речи русскоязычных студентов, говорящих на английском языке, и приводятся методические приемы и упражнения по его устранению.

Упражнения способствуют лучшему усвоению и тренировке английского произношения, ритма, закреплению интонационных моделей в двух видах речевой деятельности: чтении и спонтанном говорении.

Данный практикум предназначен для студентов гуманитарных факультетов, факультетов прикладных наук, аспирантов, преподавателей, а также всех желающих улучшить английское произношение и приобрести английский акцент при изучении английского языка.

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INTRODUCTION

Drill material, even when it's serious, is lively. And much of it is fun. An anonymous genius once said: «There's no fun in medicine, but there's lots of medicine in fun. Fun can help recharge our mental, emotional, and physical batteries. Fun can lead to longevity» (L.V. Mayer, p. xi).

The book deals with lots of drill exercises but don't forget that they will not only help you to acquire good English (British or American) accent but also will improve your voice and articulation. Our course doesn't concern itself so much with what you say, but how you sound when you're saying it. Do you know how much talking you do? About thirty thousand words a day. But do the people you talk to daily react favourably to your voice? Do they find your voice pleasant and agreeable? Do they find you animated and interesting to listen to? Have you ever thought about it? You should remember: how a person says something rather than what the person says forms a lasting and almost permanent impression. Your voice is the sharp cutting edge of your personality. First impressions do count, because «you never get a second chance at a first impression» (ibid., p. 2).

So, the aim of this textbook is to help achieve a melodious voice and clean-as-a-whistle articulation. Do you remember an aphorism that «Beauty, it seems, isn't necessarily in the eye of the beholder. Much of it is in the ear of the listener» (ibid., p. 3).

I'd like to remind you that speech is a learned skill therefore it's possible to improve your pronunciation and make it correct and beautiful if you're willing to work hard. The exercises in this textbook will help you develop a voice that is more likable and appealing than your present speaking voice. You may even discover a new you !

But don't forget that the most important thing is practice, practice and then more practice! And remember this: practicing isn't always exciting fun. Neither is dieting or bodybuilding. You won't

notice any results immediately, but if you discipline yourself and hang in there, you will eventually. Take your time! Be patient! Change takes place slowly.

Bear it in mind that a first-rate voice is distinct, intelligible, and easy to understand. Articulation must be as sharp and incisive as a laser beam. How important it is to sound intelligible can be illustrated with the following situation:

«A reporter specializing in small businesses called a real estate broker.

Receptionist:

«Gummenendawanda».

«Would you repeat that, please?»

«Whoja wanna talkta?»

«No one at your firm, thank you».

Potential loss to firm — \$ 5000 in commissions».

Wrap-up

1. Many authorities believe that the way we talk is actually far more important than the way we look.

2. Talking effectively is vital to success in life.

3. People are seldom aware of their own vocal faults and are almost never aware of how their voices sound to others.

4. Practice is the single most important factor in voice and articulation improvement. Poor pronunciation is the most common speech fault.

5. Much practice will help you get stage fright (public speaking) under control.

6. Maintaining good posture and eye contact and avoiding verbal fungi (uh, you know, okay, etc.) have a positive effect on the way you look and sound.

Good luck!

PART I

UNIT I

BREATHING TO SPEAK

Breathing to sustain life is primary and automatic — we're not always conscious of breathing. Only secondarily do we breathe to speak. In breathing for speech, we form intelligible vocal sounds (phonation) during the process of exhalation. (Try to speak intelligibly while inhaling and see what happens.) When we breathe to speak we control the process of exhalation.

Exercises for Breath Control

In breathing to speak an easy, natural, and flexible control of your exhalation will help you achieve effective vocal production.

- I. Stand comfortably erect. Hands're on hips. Shoulders're back and straight.
 1. Breathe in ... out ... in ... out ... in ... out.
 2. Breathe in ... with the sound /f/ out.
 3. Breathe in ... with the sounds /f/, /s/, /f/, /s/, /f/, /s/ ...out.
 4. Breathe in ... with the sounds /f — s — sh (ш)/ ... out.
 5. Breathe in ... with the sounds /f — s — sh —kh (х)/ ...out.
- II.
 1. Breathe in ... with the sounds KPT (8 times) out.
 2. Breathe in ... with the sounds PTK (10 times) out.
 3. Breathe in ... with the sounds TPK (12 times) out.
- III. Breathe in ... out (pronouncing English and Russian proverbs and sayings several times while exhaling: 1) aloud, 2) to oneself, 3) in a whisper, 4) aloud).

To do this breathing exercise, choose 3 or 4 English or Russian proverbs and sayings.

1. Pick up a pin and put it up.
2. Peter Piper picked a pack of pickled peppers.
3. A big black bug bit a big black bear.
A big black bear bit a big black bug.
4. Three grey geese in a green field grazing,
Grey were the geese and green was the grazing.
5. Moses supposes his toeses are roses, but
Moses supposes erroneously. For nobody's toeses
Are poises of roses as Moses supposes his toeses to be.
6. Whether the weather be fine or whether the weather be not,
Whether the weather be cold or whether the weather be hot,
We'll weather the weather whatever the weather whether
we like it or not.
7. She sells sea-shells on the sea-shore.
8. Round and round the rugged rocks the ragged rascal ran.
9. The sixth sick sheik's sixth sheep's sick.
10. Бык тупогуб, тупогубенький бычок, у быка бела губа
была тупа.
11. Купи кипу пик. Кипу пик купи. Пик кипу купи.
12. У осы не усы, не усищи, а усики.
13. Самовары — чайнички. На чайничках крышечки,
На крышечках шишечки, на шишечках дырочки,
В дырочках — па — а — а — а — а — ар.

Limericks

The popular sort of comic verse is called a limerick. It has five lines, the first two with three stresses, the next two with two stresses, and the last one again with three stresses. There are two unstressed syllables between each pair of stresses.

There was an Old Man of Hong Kong,
Who never did anything wrong;

He lay on his back,
With his head in a sack,
That innocuous Old Man of Hong Kong.

There was an Old Man who supposed
That the street door was partially closed;
But some very large rats
Ate his coats and his hats,
While that futile old gentleman dozed.

There was a Young Lady of Niger,
Who smiled as she rode on a tiger.
They returned from the ride
With the lady inside —
And the smile on the face of the tiger.

There was an Old Man of Peru,
Who never knew what he should do;
So he tore off his hair,
And behaved like a bear,
That intrinsic Old Man of Peru.

There was an Old Man with a nose,
Who said, «If you choose to suppose
That my nose is too long,
You are certainly wrong».
That remarkable Man with a nose.

IV. Read the following in one breath. Try it.

A dog is smarter than some people. It wags its tail and not its tongue. No matter which screw in the head is loose, it's the tongue that rattles. Everybody agrees that a loose tongue can lead to a few loose teeth.

A bit of advice: Say nothing often. There's much to be said for not saying much. It's better to remain silent and be thought a fool than to open your mouth and remove all doubt. If you don't say it,

you won't have to unsay it. You never have to take a dose of your own medicine if you know when to keep your mouth shut.

If you didn't succeed, the following exercises will help you gain control over your flow of breath.

Take a deep breath and release it slowly, making the sound /s/. Keep it even and regular, free of jerkiness and bumpiness. Try it with the sound /f/.

An interesting experiment: Hold a small, lighted candle about six to eight inches in front of your mouth. Sustain /s/ and then try /f/. Keep your exhalation regular and constant. The flame shouldn't flicker and certainly shouldn't go out.

UNIT II

ARTICULATION EXERCISES

If you have a tight, constricted throat with rigid walls your voice may be strident, jarring, and rasping. Openness of throat and relaxation of the walls and surfaces will promote a mellow, velvety, and molasses — rich quality.

I. Exercises for the Opening of the Mouth

1. a) Keep the mouth closed with the lips pressed together.
b) Drop the lower jaw as low as possible. The mouth should be wide open.
c) Come back to the a-position.
2. a) Keep the mouth closed with the lips pressed together.
b) Open the mouth as wide as one third of the opening.
c) Open the mouth one third wider. The separation of the jaws is considerable.
d) Shut the mouth.
3. a) Open the mouth as wide as possible.
b) Close the mouth gradually in three equal times.

II. Exercises for the Lips

1. a) Keep your lips pressed together.
b) Now open the mouth. The lips should be in their neutral position.

-
- c) Come back to the (a)-position. Pronounce energetically /m-m-m-m/.../p-p-p-p/.../b-b-b-b/.../f-f-f-f/.../v-v-v-v/.../w-w-w-w/.
 - 2. a) Press the lips, then make them neutral. Now round them.
 - b) Now slightly protrude the lips as for the Russian sound /y/.
 - c) Take the position of the lips pressed together.

III. Exercises for the Tongue

- 1. a) Open the mouth.
- b) Put the tip of the tongue against the lower teeth.
- c) Now press it against the upper teeth.
- d) Draw the tip of the tongue backwards.
- e) Put the tip of the tongue very close to the edge of the teeth and blow the air out.
- f) Put the tip of the tongue between the teeth and breathe the air out of the mouth.
- 2. a) Move the bulk of the tongue far back. Hold it in this position for ten seconds.
- b) Push the tongue forward.
- c) Move the tongue back and forward twenty times.
- 3. a) The mouth is wide open.
- b) Now say /a/, with the tip of the tongue pressed to the lower teeth.
- c) Then say /и/. The position of the tip of the tongue is the same. The separation of the jaw is smaller.

IV. Exercises for the Soft Palate

- 1. a) Open the mouth wide, keep the tongue as low as possible and say «Ah», as if the doctor wanted to examine your throat. Mind that the soft palate is raised closing the nasal cavity. The air stream goes through the mouth.
- b) Keeping the mouth in this position, breathe in and out through the mouth.
- 2. a) The mouth is wide open.
- b) Now push the air through the nose. The soft palate is lowered and closes the mouth cavity. The air goes through the nose.
- c) Go on breathing in and out through the nose with your

mouth open.

3. a) Breathe in and out through the nose with your lips pressed.
- b) Pronounce the sound /m/, keeping the lips pressed together.

Relaxing Throat and Mouth

Your throat and mouth passageways must be relatively open, selectively relaxed, and free of unnecessary tension.

Your lips and the jaw, and your tongue must be agile and flexible.

1. «Freeze» or tense your throat and then swallow. Holding this extreme tension for a few seconds, say «ah».
2. Say each italicized word with as much tension as possible. On the other words, be easy and open.
 - a) Never eat the last cookie.
 - b) Keep your eyes open and your mouth shut.
 - c) Don't go to sleep. Too many people die that way.
 - d) Set a thief to catch a thief.
 - e) Sometimes in the dark, you see what you want to see.
 - f) If you believe everything you read, better not read.
3. By the simple expediency of relaxing your jaw, you can rid your whole body of a lot of stress and tension. Keeping the feeling of ease and openness, say these words as though sighing.

| | | | | |
|-----|-----|-------|------|------|
| Who | now | odd | up | too |
| How | moo | oh | mush | oat |
| Awl | rue | sue | call | loll |
| Coo | saw | shawl | lass | sum |
4. Expa— a— a— a— and your vowels and diphthongs slightly as you read these with an open and relaxed throat. Concentrate on producing cream — of — tomato soup sounds — smooth and rich.
 - a) The day was like gold and sapphires.
 - b) The river is a tide of moving waters.
 - c) The lights were sown like flung stars.
 - d) Come to us through the foilds of night.
 - e) Darkness melted over the town like dew.
 - f) Froth and foam trickled through the thawing mash.
 - g) Love teaches even asses to dance.

- h) Think before you speak. Then you won't.
- i) Blind dates are better than no dates at all.
- j) Do it now! Today will be yesterday tomorrow.
- k) Soft heads do more harm than soft muscles.
- l) When it's dark enough, you can see the stars.
- m) The Arctic expresses the sum of all wisdom: silence.
- n) Those who want the fewest things are nearest the gods.
- o) Death tugs at my ears and says: «Live, I'm coming».
- p) Let your speech be better than silence, or be silent.
- q) When you are deeply absorbed in what you are doing, time gives itself to you like a warm and willing lover.

UNIT III

SPEECH SOUNDS

Read the following dialogue. Try to guess the meaning of the phrases. Is it easy? Spare your listeners and avoid speaking this way.

Whajasay?

Joe and Ed are from Zap, North Dakota. One of them is a fisherman. Can you translate?

- Joe.* Hiyed.
- Ed.* Lojo. Whatimezit?
- Joe.* Boutaquar nine.
- Ed.* Whajasay?
- Joe.* Quarnine. Howzt gon?
- Ed.* Nasaha.
- Joe.* Whatsamatta?
- Ed.* Jescopla bites.
- Joe.* Gonexra beer?
- Ed.* Godaball. Beefearjin. Wanna snor?
- Joe.* Nah, godago.
- Ed.* Wazzarush?
- Joe.* Gotpointment adenis. Se yamorrow.
- Ed.* Tekedezy.
- Joe.* Gluk!

Joe and Ed are afflicted with a tiresome and commonplace verbal disease: sloppy, indistinct, garbled, and mushy speech. It's referred to as poor articulation.

Remember that good articulation requires precision, but a precision that isn't excessive. Natural articulation avoids either of two extremes: sloppiness and artificiality. It's simply speech that is as clear and sharp-edged as it is apparently easy and unforced. It doesn't distract the listener.

Always bear in mind that you speak most often in phrases and sentences and not in disconnected words. Your language tends to flow along smoothly. It's fluid and supple. Words seemingly melt or blend into one another.

Many Broadway actors warm up before going on stage with: «Twixt Trent and Tweed. Gig-whip. Gig-whip. Gig-whip». Simple? Try it.

SECTION I (British notation)

ENGLISH VOWELS IN PHRASES

Practice the reading of the following sentences. Pay attention to the phonetic phenomena: assimilation, adaptation, and liason.

Exercise 1. Vowel 1 [i:].

1. There are three green trees in the street.
2. A cool breeze began to blow from the east.
3. In the green fields wheat is grown.
4. Teach me how to heat the tea.
5. Each week we had a new teacher.
6. It's easier to speak than to read.
7. I feel it my duty to speak to his teachers.

Exercise 2. Vowel 2 [ɪ].

1. The riddle is simple.
2. This is an interesting system.
3. The house is situated on the top of the hill.
4. Chicago is a big city in Illinois.
5. I'm itching from sitting in poison ivy.
6. The building is situated near a big cliff.
7. Jim seems ignorant of even the simplest facts of English history.

Exercise 3. Vowel 3 [e].

1. Let's test the set.
2. Ben's pen is better than Ned's.
3. Let me tell them the legend.
4. The scent of fresh hay was heavy in the air.
5. He was a slender, well-dressed man.
6. He's telling me he isn't ready yet.
7. Ed couldn't mend it very well.

Exercise 4. Vowel 4 [+].

1. Harry plans to be back on Saturday.
2. It wasn't as bad as that.
3. Ann sat clapping her hands.
4. The fact is, he was acting.
5. Happiness can get to be a habit.
6. Is that the man who attacked you?
7. Hasn't Allen given you his racket?

Exercise 5. Vowel 5 [a:].

1. This part is rather large.
2. At last the car started.
3. They started at half past five sharp.
4. Sighing «ahh» can be calming.
5. Is your farm far from town? — No, not by car.
6. Hasn't Father asked Martin to mow the grass?
7. I think I'd rather ask my aunt.

Exercise 6. Vowel 6 [o].

1. Osborn is a Doctor of Astronomy.
2. The costume cost a lot.
3. This is the very spot where Tom lost his watch.
4. Ron's got a cough, so Don will do the shopping.
5. I've got to solve a very knotty problem.
6. This cloth wants washing.
7. He had a lot of bother getting to his office because of the thick fog.

Exercise 7. Vowel 7 [o:].

1. The pause is rather short.
2. Paul Born is the author of the story.
3. We saw a shawl lying in the hallway.
4. Your daughters are all tall.

5. I adore her more and more.
6. I caught a cold when I walked along the shore.
7. That tall girl's my daughter.

Exercise 8. Vowel 8 [u].

1. Would you like to look at this new book?
2. Could I cook the food myself?
3. Who took the cook book? — I think June took it.
4. By hook or by crook.
5. Would you like another lump of sugar?
6. Put this book back in the bookcase.
7. You'd better put on your woollen pull-over.

Exercise 9. Vowel 9 [u:].

1. Soon the moon will be full.
2. There are two new students in the group.
3. The two girls looked beautiful in their new blue shoes.
4. I knew you'd choose Juliet.
5. She knew who started the rumour.
6. We made it a rule never to swim in the pool at noon.
7. He jumped in the pool like a fool.

Exercise 10. Vowel 10 [ɪ].

1. They publish a number of articles every month.
2. The subject is under discussion.
3. Something must be done at once to help them.
4. He comes from a southern country.
5. Have you any money?—Yes, I have some, but not very much.
6. She was as snug as a bug in a rug.
7. Don't touch this money till next month.

Exercise 11. Vowel 11 [ɜ:].

1. They learn German at the University.
2. Their purpose is to observe the surface of the earth.
3. Learn thirteen words from Lesson Thirty.
4. We searched a long time for Pearl's purse.
5. Which work d'you want her to finish first?
6. They'll be serving lunch earlier on Thursday.
7. She was learning about the curvature of the Earth.

Exercise 12. Vowel 12 [ɪ].

1. Hasn't Baxter given Redford the papers?

2. Mr Robertson asked to be remembered to you.
3. Ottawa is the capital of Canada.
4. She had left her umbrella at the baker's.
5. Don't you think it's rather warm today.
6. You must admit it wasn't very successful.
7. I wish we could get them all to agree.

ENGLISH CONSONANTS IN PHRASES

Practice the reading of the consonants.

If you want clean and neat [p] and [b] sounds, be sure that your lips make solid contact with each other as you shape the plosives. Don't forget — these two sounds should be crisp, but they are not nuclear blasts.

Remember: if a word ends in a plosive and the next word begins with one you should hold the final consonant of the first word and release it into the first consonant of the next. But don't get lazy and turn the adjacent sound into mush.

Rob Peter hot dog slammed doors bake caramel

Exercise 1. Consonant 1 [p].

1. There's plenty of time to paint the picture.
2. Pat put the purse in his hip pocket.
3. At seeing Pola Pete dropped the parcel on the porch.
4. His personality didn't especially appeal to Pam.
5. As a typist Pearl's perfectly hopeless.

Exercise 2. Consonant 2 [b].

1. I think you'd better ask Barbara.
2. Everybody knew that you were waiting for Bobby.
3. I don't want you to buy me a bike.
4. Barnett asked to be remembered to you.
5. That isn't the best way to bathe a baby.

Exercise 3. Consonant 3 [t].

1. Don't wait any longer for Ted, he'll meet you at two thirty.
2. Why not ask Tom — he won't mind telling you.
3. Tom was in time, and so was Tim.
4. Terry went there at once, but it was too late.
5. She asked me to stay, but I couldn't spare the time.

Exercise 4. Consonant 4 [d].

1. Dennis won't do it any better than you do.
2. How many students have you invited to dinner?
3. A friend in need is a friend indeed.
4. Dan dislikes drills even though they do him good.
5. I don't think Doris will do that.

Exercise 5. Consonant 5 [k].

1. Kate asked me not to come.
2. I can't understand what the kids are talking about.
3. Don't you think he'll like the comedy?
4. I've asked your cousin to come to tea.
5. I think you'd better ask the cook.

Exercise 6. Consonant 6 [g].

1. It was Gloria who gave the game away.
2. Garth will never gamble again.
3. I'm going to Glasgow again.
4. How long ago did you give it to Glen?
5. Why don't you go and get it glued?

Exercise 7. Consonant 7 [t].

1. Cheney's such a nice chap.
2. Which of the chaps did you choose?
3. Isn't Charles going to take the children to Chamsford?
4. The church clock chimed midnight.
5. Charles eats chiefly fish and chips.

Exercise 8. Consonant 8 [d].

1. John told them not to jabber.
2. Hasn't John given Jack the journal?
3. James worked on a large fruit-growing estate in Jamaica.
4. I'm much obliged to you, Mr Gerald.
5. George and Julia don't like books on geography.

Exercise 9. Consonant [f].

1. We'd better have coffee before we go to see the falls.
2. He's a good physician who cures himself.
3. She doesn't care a fig for Forshaw as you'll find out.
4. I hope you didn't find my pamphlet too boring.
5. A heavy February frost followed the unusually fair weather.

Exercise 10. Consonant [v].

1. We all voted in favour of a longer vacation.
2. Everybody knew that Victor was waiting for Vera.
3. We don't expect to leave till this evening.
4. Eve knows Vickie very well.
5. I used to be very fond of veal.

Exercise 11. Consonant [ʌ].

1. I don't think they'll be very thick.
2. The cathedral is worth going to.
3. They've asked Mr Thiselton to tell the truth.
4. Thornton thinks you'd better ask the author.
5. Thelma thinks of nothing but theatre.

Exercise 12. Consonant [ɪ].

1. Swithin wants them to take the others.
2. They can't go there dressed like that.
3. Though their father knew everything he behaved as though he knew nothing.
4. They'll take the others when they go there.
5. I think the thing is theirs.

Exercise 13. Consonant [s].

1. Last night Simon decided not to stay there.
2. Sondra's the last person to want to spoil it.
3. This isn't the best way to say it.
4. It'll be ready on Saturday so far as I can see.
5. Sadler said he'd wait for us at the station.

Exercise 14. Consonant [z].

1. The bees buzzed busily around the flowers.
2. Briggs does like roses.
3. The cause of the disaster was not easy to discover.
4. Hasn't your cousin received any letters?
5. Symonds'll take the others when he comes on Wednesday.

Exercise 15. Consonant [ɪ].

1. She is sure to know Irish.
2. The shirt costs a shilling.
3. The shelves of the shops were full of dishes.
4. Could you show me the shortest way to the station?
5. I should like to see some cotton shirts, please.

Exercise 16. Consonant [ɪ].

1. The explosion completely wrecked the garage.
2. Those occasional excursions were extremely pleasurable.
3. It gave the illusion of a casual decision.
4. The art of visual evasion is called camouflage.
5. The explosion occurred after the collision

Exercise 17. Consonant [h].

1. He should have hated to have stayed here any longer.
2. Hasn't Harry given Henry a hint?
3. Helen hated to meet him here.
4. Herbert said he'd wait for her at home.
5. They were happy, but hungry, after the rehearsal.

Exercise 18. Consonant [m].

1. I'm sorry I made a mistake in the time.
2. Mike missed most of them.
3. The Romans certainly made mammoth columns.
4. Don't tempt me with a room full of cameras.
5. It was a mistake to wear the metal mask.

Exercise 19. Consonant [n].

1. Nobody knew that Ned was waiting for Nell.
2. She began knitting the cap in November.
3. Nick told me not to knock.
4. The next night Nora decided not to go.
5. The price of peanuts is nearing a penny a pound.

Exercise 20. Consonant [%].

1. I'm always asking the wrong questions.
2. Bing has been imagining things.
3. We stopped jogging and started dancing.
4. I was hoping you didn't find the song too boring.
5. Running and jumping conflict with eating and relaxing.

Exercise 21. Consonant [l].

1. She's not likely to be lonely.
2. She never really looks very well.
3. I was glad to have a letter from Lucy.
4. There will likely be hail or sleet late tonight.
5. Fields of clover and alfalfa dotted the landscape.

Exercise 22. Consonant [j].

1. Yes, you can have the yacht tonight.
2. Your suit is new.
3. She was as mute as a statue.
4. Your opinion is highly valued.
5. Juliet's failure was no news to me.

Exercise 23. Consonant [r].

1. He needs much practice in reading and writing.
2. The carrier was on a rural route.
3. I roamed around the room looking for the rake.
4. The pirate told a terrific tale of raiding the port.
5. The purser threw the roll over the rail.

Exercise 24. Consonant [w].

1. It was the last waltz at the wedding.
2. I rewarded the dog with a sandwich.
3. Young men in the West frequently wear vests.
4. We walked through the seaweed in the backwash.
5. I was late for the quiz because I woke up at twelve.

ENGLISH DIPHTHONGS IN PHRASES**Exercise 1.** Diphthong [eɪ].

1. I'll take the papers when I come a little later.
2. Is Jane going to leave by the eight twenty-eight?
3. Grace wants you to take the class today.
4. Payne said he'd wait for us at the station.
5. They'll play the game later in the day.

Exercise 2. Diphthong [aɪ].

1. The island is nine miles long and five miles wide.
2. The climate's pretty mild in Ireland.
3. Out of sight out of mind.
4. I was surprised that neither reply was right.
5. You must light a fire to warm the dining-room.

Exercise 3. Diphthong [oɪ].

1. Small boys like noise-making toys.
2. Most coins are made of alloys.
3. Joy cooked them in boiling oil.
4. You enjoyed eating the oysters, didn't you?

5. Roy was annoyed with the boy because he'd spoiled his toy.

Exercise 4. Diphthong [ʊ].

1. Mr. Brown was not allowed to go out of the house.
2. Howell ploughed the ground around his house.
3. It took her about an hour to get to town.
4. Howell said that his brown cow had been found.
5. He fell down and got a bad cut over his eyebrow.

Exercise 5. Diphthong [ɔu].

1. No, I don't think so — or rather I don't know.
2. I hope you're both going home.
3. No one knows where the old rogue obtained the loan.
4. When he comes home he throws open all the windows.
5. I don't smoke so much as Joe does.

Exercise 6. Diphthong [ɪ!].

1. He made it clear that his criticism would be severe.
2. I fear he's far from being sincere.
3. It's real cashmere, my dear.
4. The day was clear and the boys went to the pier.
5. Don't sneer at his inexperience, dear.

Exercise 7. Diphthong [ɛ!].

1. I can't tell you about Clare. I wasn't there.
2. His angry glare didn't scare them.
3. Give Clare a fair share of pear jam.
4. The unwary bear was caught in his lair.
5. This mare won a prize at the fair.

Exercise 8. Diphthong [ʊ!].

1. I'm absolutely sure it's pure wool.
2. She couldn't endure seeing animals treated cruelly.
3. During February they made a tour of Europe.
4. This ladder's quite secure, I'm sure.
5. Can you cure her of curiosity?

It's interesting to know

From the point of view of length, the diphthongs are like long vowels; but the first part of a diphthong in English is much longer and louder than the second. When we listen to the diphthong in [hau] how, for example, most of the sound is taken up with the [a] part, the glide to [u] being quite short and rapid.

The eight diphthongs are usually grouped into three types, depending on the tongue movement involved.

The first group ends with a glide towards the [ɪ] vowel in the centre of the mouth, and are called centring diphthongs. They are heard in the words «here», «air» and «sure». The remainder end with a glide towards a higher position in the mouth, and are called closing diphthongs. One type of closing diphthong moves in the direction of a [i] quality at the front of the vowel area. These sounds are heard in the words «they», «cry» and «toy». The other type of closing diphthong moves in the direction of [u] quality at the back of the vowel area (and thus adds some lip rounding). These sounds are heard in the words «so» and «how».

SECTION II (American notation)

VOWEL SOUNDS

1. The long a.
 - a) The day May plays, Ray remains and finds ways to stay, weighing his crayfish daily.
 - b) Is it crazy to say the raisins on the gray tray stay today?
2. The short a (aah).
 - a) Can the tan man carry sand as fast as rabbits ran?
 - b) Land is grand but Sam demands amnesty.
3. The broad a (aw).
 - a) I thought not, but ought to have sought Maud's awful daughter's awesome thoughts.
4. The forward ah.
 - a) Father was blah. Aloha to Ma.
 - b) Modern moms are not Tod's toddling sobs.
5. The long e.
 - a) Queenie sees he greets a leech.
 - b) See the green trees lean in between Lee's feet.

6. The short i (ih).
 - a) Mitch's fiddle wilted in his kilt.
 - b) Milk fills Lil's little window sill with dill.
7. The short e (eh).
 - a) Yet, meadows meant the wench's kettle was left.
 - b) Get ready to set the record, Ted.
8. The long o.
 - a) Oh no, the toad's load of gold is sold.
 - b) Toes showed as Joe's nose glowed.
9. The short o (ah).
 - a) He drops mops from the mountaintops.
 - b) Bob shopped for corncobs.
10. The long oo.
 - a) In truth, vermouth soothes my tooth.
 - b) Soon the loons are oozing soup.
11. The short u (uh).
 - a) Lug, tug and shrug off the bugs.
 - b) Cousin's mustard must muddle in mundane mugs.
12. The very short u (ooh).
 - a) Look at good books in Sugarnook.
 - b) Should footballs be put in the woods? We would if we could.

CONSONANT SOUNDS

/b/

1. Blanche's bonny baby buggy had big black rubber bumpers.
2. Bobby bought Betty a beautiful bouquet of blossoming blossoms.
3. Butch, the burglar, bore a black beret and a blue bludgeon.
4. Bright brass and ebony bassoons bedecked the blackened bandstand.

/ch/ and hard-c [k]

5. Her chum chose to choke the chicken and chop the chives.
6. The church choir chose a Christian charity.
7. A cunning chipper chipmunk chattered while itching his chin creatively.

-
8. Mitchell chilled as Charley pitched curves, crying «Come chide the churlish crowd!»

/d/

9. Daddy dutifully ducked the dreadful dirk tossed by the addled Adelaide.
10. Don't demonstrate sadness in delightfully droll and dramatic comedies.
11. Deirdre danced the dipsy doodle during the thousand dollar dance-a-thon.
12. The widow padded down the ladder before paddling in the drainage ditch.

/f/

13. Our friend graphed the laughs, as his foe fell flatly on his face.
14. Freddie felt that the African safari would be a fairly fashionable, but fearful affair.
15. Molly's folly fully fell on the staff's feelings for freedom.
16. The flying calf with the rough cough was fairly fast and fantastically fleet of foot as he frequently flopped.

/g/

17. Gracie was a good gal as she gleefully clogged in the green garden.
18. The guy in the green glade gamboled groggily and gamely against the gravelly ground.
19. Gluttonous Greg gambled that the gray gumbo was guaranteed against gaseous groveling.
20. The gracious graybeard gleefully ignored the girl's grin.

/h/

21. Hal hoped the haggard hobo had half-heartedly helped her.
22. How happily Harriet held her hamburger!
23. The humongous humanoid hardly heard his hollering for help.
24. The hugely abhorrent hummock heaved horridly high on the hill.

/j/ and /dg/

25. Jittery Jill jerked away from the edge of the ledge where her jump rope was lodged.
26. June judged grudgingly that the jetty was justifiable.
27. Jolly Judy hedged her joy judiciously as she jumped the sedge.
28. Judge Budge adjudicated against Madge's badge.

29. Jade's jello salad nudged Jim from his jungle gym.

/l/

30. Loose lips lose lovers with lies.

31. «Lavender and lace look lovely», Lucy laughed.

32. Let's lose those lazy lumberjacks.

33. Lily lolled lazily as the miller milled her millet in the languishing light.

34. Silly little Billie laughed delightedly at the lovely yellow lark.

35. Willie worked willingly to establish his claim to a million zillion dollars.

36. The hill Lama's llama, when fully wooly, always lost its pelt.

/m/

37. The immature miserable midget claimed to know many marvelous, melodic, rhythmic hymns.

38. Many a man is inestimably moronic when he moans, mutters, meanders, and mumbles about a madonna-like woman.

39. Magic, mambos, and mumbo-jumbo made Millie immensely manic amidst Mannie's military menage.

40. Mundane, unimaginative employers may miss the moment to employ amiable multi-talented immigrants.

/n/

41. Incredibly talented Fanny innocently planned never to plunk a clinker.

42. «Innuendo», nattered Netty, «can do a number on anybody!»

43. Norman's intricate imagination never unnerved Nathan's nosy neighbor.

44. Normally insensitive nomads indicated ninety-nine nearby native towns as inhospitable.

/ng/

45. An English singer sang long, lilting, but maddening songs.

46. The stunningly winged angel was strumming and humming a song dreamingly.

47. No songbird, the Kingfisher was flying long and strongly over the fishing Englebert.

48. Many fanged mutts mingled as they mangled and tangled hungrily.

/p/

49. Phoebe Pappadopolis apathetically picked at the peck of pickled peppers as she anticipated the apocalypse.
50. Papa Paul, appointed to apportion the papers, appreciated pretty appliques.
51. Petty Patty's apparel apparently appealed to apple polishers.
52. Patently, a prowling predator preferred people to pansies.

/r/

53. Rarely rapid, the river roamed restlessly.
54. The brown bear, warily retreating, growled her threat as she reacted rapidly to the rare encroachment on her lair.
55. The darling deer ran daringly through the forest fire.
56. Rabbits and giraffes rarely roar, but bears roar repeatedly.

/s/

57. Sassy Suzy spoke several sibilants uneasily.
58. Since September, the snow has passed us by.
59. The steak sizzled on the spit, as Sam spoke sharply to Sue.
60. Sarsaparillaseems insipid to strangers steeped in Scotch.

/sh (ch)/

61. Cashews should never be hashed, mashed, or washed.
62. Sharon shook with shock, as the shark sheared shatteringly near Susan.
63. Charlene's shellacked chateau shone through the shimmering, shining, sunlit snow.
64. Short, shrewd, shrewish, showy Charmaine shrieked at the shrinking shellfish.

/t/

65. Tatiana told terrible tales about the Tsar.
66. Theresa's titian tresses tangled in the trellis, as she tried to transcend her transgressions.
67. Tommy Teeter talked with a taut Texan twang.
68. Tweedledee and Tweededum tittered at the turtle that was trying desperately to turn right side up.

/th/ (unvoiced)

69. Sheherasade might have thought of a thousand and three things.
70. Thad thought thimbles and threads were thrilling to throngs.

- 71. Think of monstrous mythical scythes.
- 72. Theodore wrathfully thwarted Thad's path.
- 73. The transonic jet threw open the throttle, gathered thrust and, thundering through to Thebes, made a three-point landing.

/th/ (voiced)

- 74. Whether the weathermen gathered them, wreaths are rather feathery.
- 75. Lathered leather sometimes rather made the man ill.
- 76. Feathers are rather rare in the heather.

/v/

- 77. The Venetian vagrant was served veal on the varander.
- 78. The venerable vagabond veered and swerved through the verdant valley.
- 79. A vile, evil vampire eviscerated the virgin.
- 80. The very valuable vase was covered with verdigris.

/w/

- 81. Eloise and Aloysius were worried about the walrus in the water.
- 82. One wouldn't want worse weather!
- 83. Wanda wandered to the wishing well where she wistfully wished for wealth.
- 84. Walter wondered whether Woody was just woolly-headed or wonderfully woozy with wine.

/y/

- 85. Yuri yelped and yapped when he saw the yellow yak on his yacht.
- 86. William yielded the yogurt to the young yogi.
- 87. The youthful millionaire was used to yokels yearning for money.
- 88. An angry yegg abused the useless xylophone played by Xavier.

/z (s)/

- 89. The zaftig Zenobia zipped crazily across the miserable zoo.
- 90. Byzz, a zestful but zany zealot, caused the zither to dither.
- 91. The jazz made the muzzled Zebracrazy, so he zipped off through the zinnias.
- 92. The fuzzy bees buzzed busily as Zachary searched for bee trees.

/zh (sh)/

93. Midas took no measure of pleasure in his treasure.

94. Leisure is usually indicated after a seizure.

95. Jacque's hat was beige.

96. A surgeon's decision about an incision is critical.

97. Many see visions with precision in an azure sky.

UNIT IV

SECTION I

ENGLISH RHYTHM

This is what English phoneticians say about rhythm: «It occasionally happens that a foreign student acquires faultless pronunciation and even correct intonation, and one wonders what it is that betrays his non-English origin. It is, in these circumstances, his faulty rhythm»¹. «Rhythm and intonation; two features of pronunciation upon which intelligibility largely rest. The surest way to become unintelligible in a language is to distort its natural rhythm»².

In the light of the above quotations the importance of studying English rhythm systematically and thoroughly is obvious. Many English authors of books on teaching English recommend teaching rhythm before teaching intonation. They think, too, that rhythm is best taught through verse, where because of the requirements of the metre, rhythm is very regular.

Rhythm is a regular recurrence of some phenomenon in time, e.g. the rhythm of the tides, the rhythm of the seasons, the rhythm of the bodily functions, etc.

Speech rhythm is inseparable from the syllabic structure of the language. There are two main kinds of speech rhythm. As far as it is known, every language in the world is spoken with one kind of

¹ B.Lumsden Milne. English Speech Rhythm in Theory and Practice. London, 1957. P. 4.

² Linguaphone Conversational Course, English. Tartu, 1963. P. 7.

³ Abercrombie D. Elements of General Phonetics. Edinburgh, 1967.

rhythm or with the other. In the one kind, known as a syllable-timed rhythm, the syllables recur at equal intervals of time — they are isochronous. In the other kind, known as a stress-timed rhythm, stressed syllables are isochronous. English, Russian, Arabic illustrate this other mode: they are stress-timed languages ³.

From the point of view of rhythm, a sense-group in English is divided into rhythmical groups, like bars in music. There are as many rhythmical groups in a sense-group as there are stressed syllables. A minimal rhythmical group consists of nothing but a stressed syllable. Most rhythmical groups consist of a stressed syllable and one or more unstressed ones. In ordinary speech the number of unstressed syllables between each consecutive pair of stresses varies considerably. In verse, where a definite regularity in the alternation of stressed and unstressed syllables is required by the metre, rhythm can be observed very easily.

The basic rules of English rhythm that an adult learner may find useful are as follows:

1. The stressed syllables in a sense-group follow each other at regular intervals of time; only in very long rhythmic groups, containing many unstressed syllables, this regularity is not strictly observed.

2. Most non-initial rhythmic groups begin with a stressed syllable; **unstressed syllables occurring inside a sense-group have a tendency to cling to the preceding stressed syllable, forming its enclitics; only initial unstressed syllables always cling to the following stressed syllable, forming its proclitics** ¹.

3. The greater the number of unstressed syllables intervening between stressed ones, the more rapidly they are pronounced.

4. Each sense-group has a rhythm of its own, depending on the degree of semantic importance attached to it in comparison with the other sense-groups of the utterance.

Listen and read the exercises. Don't forget to divide the sentences into rhythmic groups. Tap the rhythm.

Exercise 1. *The following word-combinations in English usually have a full stress on each word: adjective-noun, adverb-adjective, adverb-verb.*

Brown dog / sharp pen / round table / very hard / quite pleasant / nearly finished / almost everything / fairly quick / half

¹ Gimson A. An Introduction to the Pronunciation of English. London, 1966.; J.D. O'Connor. Better English Pronunciation. Cambridge, 1977.

dressed / well-done / carefully prepared / very peculiar / several languages / female company /

Exercise 2. *With several significant words occur together, care must be taken to give them full stresses. The stressed syllables in this exercise should be spaced in a regular rhythm.*

A book / a good book / a very good book / a very good text-book / a very good school text-book /

The day / the whole day / nearly the whole day / very nearly the whole day / very nearly the whole day long /

A lorry / a heavy lorry / a heavy lorry with a load / a heavy lorry with a load of wood / a heavy lorry with a full load of wood / a heavy lorry with a full load of two tons of wood.

A clock / my friend's clock / the hands of my friend's clock / the metal hands of my friend's clock / the two broken metal hands of my friend's clock /

Shoes / a pair of shoes / a dirty pair of shoes / a dirty pair of brown shoes / a dirty pair of brown leather shoes / two very dirty pairs of brown leather shoes /

Exercise 3. *Da— da*

(da— stressed syllable

de— unstressed syllable).

Come here / look out / what for? / where to? / inside / on top / no more / speak up / sit down / downstairs / say «yes» / try hard / wash up / break down / ask John / go slow / where from? / which one? / hold tight / in time / no use / please do / no thanks / yes, please / no good / all right / run fast / work hard / who's that? / not quite / quite right / that's true / just then / half way / armchair / write soon / read this /

Exercise 4. *Da— de— da.*

Try again / not enough / look inside / show me yours / do it now / not so fast / lend a hand / cut the bread / make the tea / run away / go to sleep / have a drink / drive a car / break it up / what is that / what's it for / practise hard / sing a song / write it down / draw a line / that's a lie / take it home / have a go / having lunch / who're you? / where's he from? / hurry up / move along / light the fire / fast asleep / cold as ice / change your shoes / where's your hat? / time

for bed / here's some tea / lemonade / half an hour / long ago / can't be done / quite unknown / just in front / ring me up / ill in bed /

Exercise 5. *De— da— de.*

I think so / I thought so / I'd like to / to please them / a hand-full / a pity / of course not / I'd love to / he couldn't / as well as / for ever / they may be / to try it / at breakfast / the paper / she had to / it's early / she's ready / with pleasure / I'm sorry / just listen / but why not? / I've read it / a lot of / without me / in daytime / a nuisance / the answer / I'd rather / it's broken /

Exercise 6. *De— da— de— de.*

I think it is / I'd like you to / to practise it / a bucketful / it's possible / we oughtn't to / he wanted it / he wants us to / they knew it was / a little one / a lot of it / they've finished it / he thinks he can / I thought it was / I've heard of it / it used to be / get rid of it / we asked them to / he lent me one / he's used to it / let's give her some / be nice to her / a friend of mine / it's beautiful / she came with us / because of it / we spoke to them / I studied it / there isn't one / I've paid for it /

Exercise 7. *Da— de— de— da.*

Writing it now / send him away / reading aloud / terribly slow / give him a book / what is the time? / sing us a song / running away / top of the class / hardly enough / are you awake? / throw it away / send me a card / give me a ring / playing a game / meet me tonight / where have they gone? / where have you been? / what have you done? / what is it for? / show me the way / gone for a walk / come for a swim / killed in the war / give him some food / nearly as good / beautiful girl / handsome young man / cutting the grass / chopping some wood / leave it alone / not before tea / ready for lunch / when you have time / not before then / wait till I come / falling asleep / what can you see? / just for a while / what did you do? / get into bed / leave it behind / do it again / write it in ink / quarter past nine / quarter to ten / see you tonight / out of the way / carefully read / switch off the light /

Exercise 8. *De— da— de— de— de.*

I've eaten them all / a beautiful one / I think it will be / to satisfy them / I thought it had been / interrogate them / he wanted us to / in spite of it all / a long time ago / an exercise book / I've written

to them / we know what it is / I asked if I could / the middle of it /
a quarter of them / I gave it to her / it's necessary / a party-member
/ we had to do it / the railway station /

Exercise 9. *De— da— de— da.*

I think it is / he thought he could / I thought it was / she tied it
up / a piece of string / he had to go / it's very good / it's hard to say
/ but hurry up / she took it off / they put them on / another day /
they mustn't know / he locked the door / it's much too big / to
introduce / a waste of time / they've gone away / it's all for you / he
wants to learn / I'd love to help / a glass of wine / across the road /
it's not for sale /

Exercise 10. *De— da— de— de— da.*

I wanted to know / I think that he might / I'll finish it now / a
spoonful of salt / she asked me to go / I thought he had gone / we
wanted to see / a walk in the park / a plateful of soup / he told me he
would / the best in the class / I'll see to it now / it's warmer indoors
/ he left it outside / it used to be mine / a hole in your sock / he
borrowed a pound / he can't pay it back / she's gone to the shops /
I've finished my lunch / an excellent meal / in spite of the rain / the
house is for sale / it isn't allowed / you promised to write / she
wasn't gone long / he'd on his way back / it's started to rain / he
drank it all up / the engine won't start / I'm sorry I came / I'm glad
you have come /

Exercise 11. *Da— de— de— de— da.*

Finishing today / doing it alone / carry it away / put it on the
floor / dirty underneath / clean it with a brush / tell me all you know
/ follow my advice / mind how you behave / try to do it now / half of
them have left / get in touch at once / send them out to play / just in
time to see / up above the clouds / sitting all alone / waiting for the
train / hoping that he'll come / ask him what he wants / have
another cake / have a cigarette / what about a drink / bring along your
friend / come and have a meal / how is uncle George? / why has no-
one come? / hang it up to dry / let me take your hat / put it on the
shelf / don't be such a fool /

Exercise 12. *De— da— de— de— de— da.*

I think it will be fine / I wanted you to know / to finish with it
now / a bucketful of ice / there isn't any need / you ought to go to bed
/ the hospital was bombed / he waited half an hour / you only have
to try / I never have a cold / it doesn't make much sense / the middle
of the road / impossible to say / I didn't know the way / the bottom
of the glass / I'll show it to her then / we promise to be good / I'll try
to be in time / it's difficult to learn / he doesn't go to school / I've
heard of it before / he's eaten all the cream / you're wanted on the
phone / I'll see him in a week / I haven't any ink / she isn't on the
phone / the children are in bed /

Exercise 13. *De— da— de— da— de.*

I think he wants to / I want to meet him / I like it better /
another spoonful / I think he ought to / they want another / he's
playing football / you mustn't leave her / he left on Monday / she
has to practice / I'm not offended / perhaps they didn't / without
your hat on / I couldn't help it / he never noticed / you need a
haircut / it doesn't matter / I'll have to leave you / we'll have a party
/ it's time for supper / a great occasion / he hasn't got one / I don't
believe you / we leave tomorrow / an awful nuisance / she wrote a
letter / another sandwich / suppose he saw me / a clap of thunder /
a piece of chocolate /

Exercise 14. *De— da— de— de— da— de— de.*

He started to talk to me / I think that he wants us to / she
wanted to write to him / they've practiced it perfectly / I'll borrow
another one / you'll get it on Saturday / they've all gone on holiday
/ it's very unfortunate / it's not the right attitude / I asked for it
specially / a letter from Germany / I don't want to frighten her / it's
not what I asked you for / it wants a new battery / they've bought a
new wireless set / she's sewing the buttons on / some carrots and
cabbages / let's open the other one / repeat it again for me / the soup
isn't hot enough /

Exercise 15. *De— da— de— de— de— da— de— de— de.*

I wanted you to write about it / it's not the one I borrowed from
you / it's interesting to read about it / she doesn't want to talk about
him / remember what your teacher tells you / you won't forget to

thank him for it / I took it to a watch-repairer / the doctor didn't see the patient / she bought some new pajamas for him / this isn't quite the moment for it / perhaps you didn't realize it / I'd like it with some soda-water / you'll need a rather bigger saucepan / I think he did it beautifully / to satisfy the school inspector / a teaspoonful of salad dressing /

Exercise 16. *Da— de— de— de— de— da.*

Show him up to his room / throw it into the fire / walking along the road / ready to go away / standing behind the door / why did you run away? / tell him not to be late / sew it on to my coat / ask they where they have been / show me what you have done / sing me another song / what's the name of the book? / multiply it by three / opposite the hotel / suffering from a cold / fill it up to the top / finish it if you can /

Exercise 17. *De— da— de— da— de— da.*

I think he wants to go / it's not the one I want / it isn't quite the same / I can't believe it's true / the train is very late / he hasn't got a chance / I'm sorry I forgot / there isn't time to change / a letter in the post / I hope you understand / on Friday afternoon / they played a game of bridge / the concert starts at eight / he goes to work on foot / he travels home by train / I'm sure my husband knows / she has to stay in bed / the fire is nearly out / it's time to light the fire / I'd like a piece of bread / excuse my being late / I did not know the way / the roads are very dark / I couldn't see the house / I'll see them both at once /

Exercise 18. *De— da— de— de— da— de— de— da.*

I think that he wants us to go / it isn't the same as before / I didn't expect to be asked / we shan't be in time for the play / I've written the letter in French / she's gone for a walk in the park / I've taken my coat to be cleaned / the office is open at nine / this shop doesn't sell what I want / I'm looking for paper and string / this envelope hasn't a stamp / we don't want to trouble you now / another affair for the police / she'll never remember a thing / she's sure to forget what to do / perhaps you can ring her tonight / and tell her to leave it alone / I wanted to meet him again / he practices once in a while / a spoonful of apricot jam /

Exercise 19. *De— da— de— de— de— da— de— de— de— da.*

I think it was an excellent affair / I wonder if he'll ask me in advance / we haven't got an envelope to match / the office-boy will show you where to go / the factory is working day and night / the light should be in quite another place / there isn't really quite enough for two / I didn't want to put him off again / I don't suppose you'll understand my point / the bus is more convenient than the tram / we'll switch it on as soon as we've had tea / I'd like a lump of sugar in my tea / I shouldn't be surprised if they forgot / approximately ten of you can come / the others must wait here a little while / we'll fetch you in a car in half an hour / he wanted me to listen to his song / we finished it the day before he came / a basketful of apples from the shop /

Exercise 20. *De— da— de— da— de— da— de.*

I think he wants to go there / we ought to give an answer / he's never very punctual / she married Mary's brother / I want a pound of sugar / I'd like to have another / she's cleaned the kitchen windows / my husband wants his dinner / we had to go on business / I've got to do some shopping / you ought to buy a wireless / I'll show you where to put it / you mustn't waste a moment / you're looking smart this morning / in case you are late for dinner / with no-one there to help her / it's time we went to dinner / a dance tomorrow evening / with peas and baked potatoes / I didn't want to listen / he doesn't speak much English / he studies every evening / he always does his home work /

Exercise 21. *De— da— de— de— da— de— de— da— de— de.*

I think that he wants us to take him there / I told him to wait in the corridor / now what I have done with my handkerchief / remember to get me another one / it's cheaper to go to the cinema / I wonder if David has heard of it / the ambulance took him to hospital / apply for a post as a lecturer / he played us a tune on the gramophone / he looked for a stick to defend himself / I ought to have sent her a Christmas card / whenever you can you must visit us / September is best for a holiday / you must have it ready for Saturday / we've hundreds of places to take you to / I wanted to finish my library book / a terrible cold in the head again / the other boys wouldn't agree with him / she promised to carry it carefully /

Exercise 22. *Da— de— de— de— de— de— da.*

Buy her a pretty new dress / honey and strawberry jam / when are you going away? / what have you done with the ink? / working as hard as they can / coming back home in a bus / take it away to be cleaned / that can be seen at a glance / wearing a funny old hat / giving him a cigarette / why have they left you alone? / where have you hidden the key? / go to another hotel / nearly as far as the bridge /

Exercise 23. *De— da— de— da— de— da— de— da.*

I think he wants to go there too / you ought to know the way by now / he did his best to save the child / the snow has fallen thick and fast / I know you didn't mean to hurt / that's not the way to fold a coat / I told him not to go away / he has to go to work at eight / I always like a cup of tea / it's time the children went to bed / they used to go to bed at six / a glass of beer is what I need / he left the room without a word / he used to play it very well / I saw her standing all alone / I can't forget the things he said / they said they had to leave at once / you'll have to do it all again /

Exercise 24. *De— da— de— de— da— de— de— da— de— de— da.*

He says that he wants us to take it away / you know that we ought to discuss it today / a woman has fallen and broken her leg / I never say «No» to a hot cup of tea / then turn to the right at the end of the street / I shouldn't have thought he could get here in time / he tied up the parcel and took it away / the gramophone record has broken in two / it won't be the first time I've gone without lunch / excuse my disturbing you when you are so tired / the tram-stop is just a bit farther along / you couldn't have come at a more inconvenient time / it's not what I wanted to ask you about / the paper and ink have been put on your desk / I see he's forgotten to leave his address / we haven't got time to arrange for it now / an apple a day keeps the doctor away / the book you've just lent me is better than many I've read / I like to sit down with a good cigarette and a book /

UNSTRESSED PRONOUNS

Personal pronouns (we, you, him, it, etc.) and prop-words (one, ones, some, etc.) are normally without stress, even when they are at the end of a phrase. The next six exercises offer reading practice on this topic.

Students should endeavour to place no stress at all on the pronouns, allowing them to form a single sound-unit with the preceding stressed syllable.

Examples: cut it/ help me/ tell her/ break it/ make one/ buy some/ not some/ invite them/ guard them/ watch her/ stop him.

Exercise 1.

Give me another one / I want her to show you round / she told him not to ask you again / I asked her to take them away / she'll give you one next time you come / I asked her to buy me some this morning / I know she had one to give you / I saw him give you them / he invited us to go and see them / he caught one and gave me it / she asked him to find her a bigger one / I wanted him to give you a new one / give her one if she wants it / allow me to buy you some /

Exercise 2.

Put it on / take them off / lift them down / show him out / drink it up / switch it on / turn it off / wake them up / read it out / put it back / put it down / cover him up / take them away / look it through / use them up /

Exercise 3.

Think of it / go to him / wait for me / wait on her / look for him / look at them / walk with him / read to her / ask for him / dream of her / call for them / cut with it / talk to them / sit by me / laugh at them / wish for it / sleep on it / listen to me / argue with them / whisper to her /

Exercise 4.

Thinking of it / going to him / waiting for me / waiting on her / looking for him / looking at them / walking with him / heading for her / asking for him / dreaming of her / calling for them / cutting with it / talking to them / sitting by me / laughing at them / wishing for it / sleeping on it / listening to me / arguing with them / whispering to her /

Exercise 5.

Give it to me / take it from her / hide it from them / choose one for me / clean it for me / read it with me / break it for her / cut it for him / steal it from them / throw it to me / take it to him / tell it to me / eat some with me / buy them for them / sell it to me

/ pin it on him / keep them for me / play it with me / show it to her / open it for me / study it with me / practise them with her / hold it for me / lay them under it / place it over him / interview her for me /

Exercise 6.

Let me see them / take them away from them / where did you see them? / why didn't you give it to him? / go up to him and tell him about it / take them all away with you / fold them carefully and give them to him / let me look at you / I've told them I'll look everywhere for him / take care of her for me, won't you? / I'll look after them for you / what can I do for you? / the assistant will wrap it up for you / put them in my car for me, please / read it to him / write it for them / spell it to me / tell me about it / show it to me / give it to him / my father bought me them / I bought them for him yesterday / they asked us about it / what did he tell you about us? / he'll sell me two of them /

PLOSIVES AND RHYTHM

Note. Smooth rhythms of the type **de-da-da-de** etc. are broken into the uneven rhythms of **de-da:-d'-de** etc. under the influence of certain combinations of plosives (p, b; t, d; k, g). When two or more plosives follow one another, only the last one is really «exploded» audibly, and the regular speech-flow is held back to allow the preceding plosives to be formed. This principle can be more easily understood by comparing words like *Friday* and *mid-day*. The first «d» of *midday* is not sounded, but the voice pauses slightly for it before uttering the sound «d». A similar slight pause, with the suppression of the plosive, is often heard when a plosive precedes a nasal (m, n), an affricate (ch, dj) and sound combinations (tr, dr), or a fricative (f, v; th, *th; s, z; sh, *sz). With this last group the plosive is usually less completely suppressed.

Read the following combinations, suppressing the plosive, but allowing time for its imaginary appearance.

Exercise 1.

Cheap book / ripe corn / hope to / hoped to / dust bin / sick baby / Saint Paul's / big dog / black dog / lamp-post / handbag / top branch / meat tin / jump down / Hampton / damp cloth / top girl / help me / stop now / drop by drop / ripe cherries / top drawer

/ card trick / steep track / drop down / Thompson / stamp these / a ripe fig / grape vine / soap bubble / rub very hard / cob nut / rub down / tip-top / don't talk / white chalk / rub gently / globe trotter / webbed toes / rubbed / hot toast / sit down / wet ground / post-card / sweet fruit / let me help them / let go! / milk chocolate / a gold nib / that German / the right thing / put that down / a red cover / a red train / a good pudding / we had to / a bad dog / a good girl / a sand pit / a postman / a good brother / hard times / cold meat / a loud noise / good jam / a cold drink / an old friend / a good view / the Grand Theatre / a state theatre / I haven't thanked you / a bad thing / now add them / eight pounds / in mid-stream / we made sure / look sharp! / quick march / not now / a black pig / back to front / take care! / a book-case / the back garden / he drank gin / he drank neat gin / we picked some flowers / a sick child / we like jam / a bookmark / a mock trial / to knock down / a locked door / a cake-dish / a dark valley / take this / take that book / take three / a dog-collar / a log cabin / an egg-cup / a big girl / a pigtail / fig jam / a fog signal /

Exercise 2.

Note. *The presence of adjacent plosives in phrases is mainly perceived through the changed rhythm, caused by the pause made for the unexpected plosives.*

Stop eating / stop thinking / he stopped talking.

A pet hen / a pet duck / a pecked duck.

Lock up! / lock doors! / locked doors.

A dry tea-cup / a white tea-cup / a wiped tea-cup.

To knock out / knocked out / knocked down.

A hatter / an actor / act two.

To ask us / he asked us / he asked twice.

We hope it does / we hope to go / we hoped to go.

A stamp album / stamp paper / stamped paper.

Stop him! / we stopped once / we stopped twice.

Drop it! / I dropped it / I dropped two.

A docker / the ship may dock today / she docked today.

Tap once! / he tapped again / he tapped twice.

Kick him! / kick Tom / he kicked Tom.

Exercise 3.

Note. *The extra initial length is most clearly felt in the presence of suppressed plosives, but can also be caused by a long vowel or*

diphthong, adjacent nasals and fricatives (or affricates), or even purely subjective influences.

Talk to him / aptitude / practical / amplify / factual / (an) empty one / magnify / (it was) sent to him / envelope / (a) book to read / octopus / photograph / wait a bit ! / show me one ! / that's enough / educate / afterwards / (some) cake to eat / thank them, please ! / (he) picked them all / (it) must be true / (you) ought to know.

Exercise 4.

Chapter 'one / Doctor 'Brown / up-to-'date / let me 'help / it's a 'shame / (he) stepped a 'side / (he) asked the 'way / (he) stopped to 'ask / what's the 'time ? / what's it 'for ? / ask them 'now / after 'all / ginger 'beer / (it's) up to 'you / (you) can't come 'in / after'noon / eightpence 'each / up the 'street / take them 'all / put them 'down / (it) must be 'true / (you) ought to 'know.

REGULARITY OF STRESS

***Note.** The examples given earlier of sentences containing many stressed words and others containing only few stressed words show that the apparent speed of utterance is largely dictated by the number of stressed syllables. The fewer the stresses, the more rapidly the voice skips over the intervening unstressed syllables. If we read any piece of prose at random so that we have a fair sample of mixed stressing, we find that the overall effect of this is to create the impression that stressed syllables occur at fairly regular intervals. When two or three come close together, the speed of utterance is noticeably slower; when they are separated by several unstressed syllables, these syllables flow along more rapidly. The stressed syllables themselves move along at a much more regular speed. The following exercise has a gradually increasing number of unstressed syllables between the stresses. As their number increases, it may be necessary to slow down the speed of the stresses slightly, but care should be taken to read each new group at least three times in a steady and deliberate rhythm that is based on the stressed syllables. To facilitate reading, these stress-peaks will be printed in **bold type**.*

You **came** to **see** him.

You should **come** in order to **meet** him.

You should have **come** before it got so **late**.

We **bought** a **book**. We have **bought** another **book**. We could have **bought** you another **book**. We ought to have **bought** ourselves another **book**.

It was **good** to **speak** to him about it. It would be **better** if you **spoke** to him about it. It would have been **better** if you had **spoken** to him about it.

He **asked** me to **give** him a **ticket**. He should **ask** if we could **give** him a **ticket**. He should **ask** us if we could **give** him another **ticket**. He ought to have **ask** us if we could have **given** him a few of the **tickets**.

He **cut** the **bread** with a **sharp knife**. He **cut** the loaf of **bread** with a **sharp knife**. He **cut** the loaf of **bread** with a **badly sharpened knife**.

Tell her to **put** it **down**.

Tell the girl to **put** the book **down**.

Tell the girl to **put** it **down**.

Tell the girl to **put** the book on the **table**.

Tell the other girl to **put** the book on the **table**.

Tell the other girl to **put** all the books on the **table**.

S E C T I O N II

NURSERY RHYMES AND LIMERICKS

Children's verses, nursery rhymes, countings are the simplest forms of rhythmical exercises. Read the following nursery rhymes. Tap the rhythm at each stressed syllable regularly.

Hearts like doors will open with ease
To very, very little keys;
And don't forget that two are these:
«We thank you all» and «if you please».

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake does glitter,
The green field sleeps in the sun.

Work while you work, boys.
Play while you play.
That is the way, boys
To be happy and gay.

All that you do, girls,
Do with your might;
Things done but half, girls
Are never done right.

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

Then up Jack got and home did trot,
As fast as he could caper,
Went to bed to mend his head
With vinegar and brown paper.

Jill came in and she did grin
To see his paper plaster;
Mother vexed, did whip her next
For causing Jack's disaster.

For want of a nail, the shoe was lost;
For want of the shoe, the horse was lost;
For want of the horse, the rider was lost;
For want of the rider, the battle was lost;
For want of the battle, the kingdom was lost;
And all from the want of a horse shoe nail.

See a pin and pick it up,
All the day you'll have good luck,
See a pin and let it lay,
Bad luck you'll have all the day.

Scissors and string, scissors and string,
When a man's single he lives like a king.
Needles and pins, needles and pins,
When a man marries, his trouble begins.

A hedge between keeps friendship green.

Of all the sayings in the world
The one to see you through
Is, Never trouble trouble
Till trouble troubles you.

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

Birds of a feather flock together,
And so will pigs and swine;
Rats and mice will have their choice,
And so will I have mine.

A thatcher of Thatchwood went to Thatchet a-thatching;
Did a thatcher of Thatchwood go to Thatchet a-thatching?
If a thatcher of Thatchwood went to Thatchet a-thatching,
Where's the thatching the thatcher of Thatchwood hath thatch'd?

How much wood would a woodchuck chuck
If a woodchuck could chuck wood?
He would chuck as much wood as a woodchuck could chuck
If a woodchuck could chuck wood.

Theophilus Thistle, the successful thistle sifter,
In sifting a sieve full of unsifted thistles,
Thrust three thousand thistles through the thick of his thumb.
If Theophilus Thistle, the successful thistle sifter,
Can thrust three thousand thistles through the thick of his thumb,
See thou, in sifting a sieve full of unsifted thistles,
Thrust not three thousand thistles through the thick of thy thumb.

There was a king, and he had three daughters,
And they all lived in a basin of water;

The basin bended,
My story's ended.

If the basin had been stronger,
My story would have been longer.

There was a poor man of Jamaica,
He opened a shop as a baker;

The nice biscuits he made
Procured him much trade
With the little black boys of Jamaica.

S E C T I O N III

POEMS

The Arrow and the Song

Henry W. Longfellow

I shot an arrow into the air,
It fell to earth, I knew not where.
For, so swiftly it flew, the sight
Could not follow it in its flight.
I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of a song?
Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song from beginning to end,
I found again in the heart of a friend.

No Enemies

Charles Mackay

You have no enemies, you say?
Alas, my friend, the boast is poor.
He who has mingled in the fray
Of duty, that the brave endure,
Must have made foes. If you have none,
Small is the work that you have done.
You've hit no traitor on the lip,
You've dashed no cup from perjured lip,
You've never turned the wrong to right,
You've been a coward in the fight.

Leisure*W.H. Davies*

What is this life if, full of care,
We have no time to stand and stare?
No time to stand beneath the boughs
And stare as long as sheep or cows:
No time to see, when woods we pass,
Where squirrels hide their nuts in grass:
No time to see, in broad daylight,
Streams full of stars, like skies at night:
No time to turn at Beauty's glance,
And watch her feet, how they can dance:
No time to wait till her mouth can
Enrich that smile her eyes began?
A poor life this if, full of care,
We have no time to stand and stare.

Sonnet CXXX*William Shakespeare*

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Sonnet XCI

William Shakespeare

Some glory in their birth, some in their skill,
 Some in their wealth, some in their bodies' force,
 Some in their garments, though new-fangled ill,
 Some in their hawks and hounds, some in their horse;
 And every humour hath his adjunct pleasure,
 Wherein it finds a joy above the rest;
 But these particulars are not my measure;
 All these I better in one general best.
 Thy love is better than high birth to me,
 Richer than wealth, prouder than garments' cost,
 Of more delight than hawks or horses be,
 And, having thee, of all men's pride I boast.
 Wretched in this alone, that thou mayst take
 All this away and me most wretched make.

If

Rudyard Kipling

If you can keep your head when all about you
 Are losing theirs and blaming it on you;
 If you can trust yourself when all men doubt you,
 But make allowance for their doubting too;
 If you can wait and not be tired by waiting,
 Or, being lied about, don't deal in lies,
 Or, being hated, don't give way to hating,
 And yet don't look too good, nor talk too wise;
 If you can dream — and not make dreams your master;
 If you can think — and not make thoughts your aim;
 If you can meet with triumph and disaster
 And treat those two impostors just the same;
 If you can bear to hear the truth you've spoken
 Twisted by knaves to make a trap for fools,
 Or watch the things you gave your life to broken
 And stoop and build 'em up with wornout tools;
 If you can make one heap of all your winnings
 And risk it on one turn of pitch-and-toss,
 And lose, and start again at your beginnings
 And never breathe a word about your loss;

If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: «Hold on»;
 If you can talk with crowds and keep your virtue,
 Or walk with kings — nor lose the common touch;
 If neither foes nor loving friends can hurt you;
 If all men count with you, but none too much;
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance run —
 Yours is the Earth and everything that's in it,
 And — which is more — you'll be a Man, my son!

U N I T V

SOUNDS AND INTONATION

Listen to the dialogues. Learn the dialogues by heart. Imitate the pronunciation of sounds and intonation.

In a restaurant /i:/

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

An interesting film /i/

Bill. Is Tim in?
Lyn. Is he coming to the pictures?
Mrs Smith. Tim's ill.
Bill. Here he is! Hello, Tim.

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

An expensive holiday /e/

Eddie. Hello, Ellen! Hello, Ben! Hello, Jenny!
Ben. Hello, Eddie. Have a cigarette.
Eddie. Thanks, Ben.
Ellen. Help yourself to whisky.
Jenny. It's on the shelf.
Ben. How did you spend your holiday, Eddie?
Eddie. I went to America with a friend.
Everybody. Well!
Ellen. We're all jealous.
Ben. Was it expensive?
Eddie. Yes. Very. I've spent everything.
Jenny. Haven't you any money left?
Eddie. Yes, Jenny. Ten pence!

A bad hijacker /+/

Hostess Bradley. Alice! Perhaps that passenger is a hijacker!
Hostess Allen. Which passenger, Anne? That sad man with a camera? He's wearing black slacks and a jacket.
Hostess Bradley. No. That fat lady with the big black handbag in her left hand.
Hostess Allen. Is she standing next to the lavatory?
Hostess Bradley. Yes. She's travelling to Amsterdam.
Hostess Allen. You're mad, Anne, I don't understand.
Hostess Bradley. You see, when she went into the lavatory she didn't have that handbag in her left hand, and now she's ...
Fat lady. (clapping her hands) Everybody stand!
 I'm a hijacker. And in this handbag I have a ...
Handbag. BANG!

I love you / /

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

At a party /a:/

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

TV advertisement for «Onwash» /o/

- Voice A.* What's wrong with you, Mrs Bloggs?
- Mrs Bloggs.* What's wrong with me? I want a holiday from this horrible job of washing socks!
- Voice B.* Buy a bottle of «Onwash», Mrs Bloggs!
- Voice C.* «Onwash» is so soft and strong.
- Voice D.* You don't want lots of hot water with «Onwash».
- Voice A.* It's not a long job with «Onwash».
- Voice B.* Use «Onwash» often.
- Voice C.* You won't be sorry when you've got «Onwash».
- Voice D.* Everybody wants «Onwash».

Everybody. «Onwash» is so popular!

Sports report from Channel 4 /o:/

Announcer. This morning the Roarers football team arrived back from York. Paul Short is our sports reporter, and he was at the airport.

Paul Short. Good morning. This is Paul Short. All the footballers are walking towards me. Here's George Ball, the goal keeper. Good morning, George.

George Ball. Good morning. Are you a reporter?

Paul Short. Yes. I'm from Channel 4. Please tell our audience about the football Match with York.

George Ball. Well, it was awful. We lost. And the score was four, forty-four. But it wasn't my fault.

Paul Short. Whose fault was it?

George Ball. The forwards.

Paul Short. The forwards?

George Ball. Yes. The forwards. They were always falling down or losing the ball!

A lost book /u/

Mr Cook. Woman! Could you tell me where you've put my book?

Mrs Cook. Isn't it on the bookshelf?

Mr Cook. No. The bookshelf is full of your cookery books.

Mrs Cook. Then you should look in the bedroom, shouldn't you?

Mr Cook. I've looked. You took that book and put it somewhere, didn't you?

Mrs Cook. The living-room?

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

Mrs Cook. Look, Mr Cook! It's on the floor next to your foot.

Mr Cook. Ah! Good!

In a good school /u:/

Miss Luke. Good afternoon, girls.

Girls. Good afternoon, Miss Luke.

Miss Luke. This afternoon we're going to learn how to cook soup. Open your books at unit twenty-two.

Prue. Excuse me, Miss Luke.
Miss Luke. Yes, Prue?
Prue. There's some chewing gum on your shoe.
Miss Luke. Who threw their chewing gum on the floor? Was it you, Prue?
Prue. No, Miss Luke. It was June.
Miss Luke. Who?
Prue. June Cook.
June. It wasn't me, stupid. It was Sue.
Sue. It was you!
June. It wasn't me, you stupid fool. My mouth's full of chewing gum. Look, Miss Luke!
Sue. Stop pulling my hair, June. It was you!
June. YOU!
Sue. YOU!
Miss Luke. Excuse me! You're being very rude. You two nuisances can stay in school this afternoon instead of going to the swimming pool.

The worst nurse /3:/

Sir Herbert. Nurse!
Colonel Burton. Nurse! I'm thirsty!
Sir Herbert. Nurse! My head hurts!
Colonel Burton. NURSE!
Sir Herbert. Curse these nurses!
Colonel Burton. Nurse Sherman always wears such dirty shirts.
Sir Herbert. And such short skirts.
Colonel Burton. She never arrives at work early.
Sir Herbert. She and er Nurse Turner weren't at work on Thursday, were they?
Colonel Burton. No, they weren't.
Sir Herbert. Nurse Sherman is the worst nurse in the ward, isn't she?
Colonel Burton. No, she isn't. She is the worst nurse in the world!

Barbara's dream (schwa vowel)

Barbara spent Saturday afternoon looking at a beautiful book about South America.

«I want to go to South America», she said to herself.

The next morning, when Barbara woke up it was six o'clock and her brothers and sisters were still asleep. Barbara looked at them, and closed her eyes again.

Then she quietly got out of bed and started to pack her suitcase.

She took some comfortable clothes out of her cupboard. She packed a pair of binoculars and her sister's camera. She packed a photograph of herself and one of her mother and father.

«I mustn't forget to have some breakfast», she said to herself. But then she looked at the clock. It was a quarter to seven.

«I'll just drink a glass of water», she said.

«A glass of water», she said.

«Water», she said, and open her eyes.

She was still in bed, and her brothers and sisters were laughing at her.

«Tell us what you were dreaming about», they said to her.

But Barbara didn't answer. She was thinking about her wonderful journey to South America.

At the railway station /e1/

(Mr Grey is waiting at the railway station for a train.)

Mr Grey. Hey! This train's late! I've been waiting here for ages.

Porter. Which train, sir?

Mr Grey. The 8.18 to Baker Street.

Porter. The 8.18? I'm afraid you've made a mistake, sir.

Mr Grey. A mistake? My timetable says: Baker Street train — 8.18.

Porter. Oh, no, sir. The Baker Street train leaves at 8.08.

Mr Grey. At 8.08?

Porter. You see, sir, they changed the timetable at the end of April. It's the first of May today.

Mr Grey. Changed it? May I see the new timetable? What does it say?

Porter. It says: Baker Street train — 8.08.

Mr Grey. Hm! So the train isn't late. I'm late.

Mike, Myra and Violet [1]

(Myra and Violet are typists in the library.)

Myra. (smiling) Hello, Mike!

Mike. Hello, Myra. Hello, Violet! You're looking nice, Violet. (silence)

Mike. Would you like some ice-cream, Violet?

Violet. No thanks, Mike. I'm busy typing. Talk to me some other time. I have ninety-nine pages to type by Friday.

Mike. Never mind. Do you like riding, Violet?

Violet. Sometimes.

Mike. Would you like to come riding with me tonight, Violet?

Violet. Not tonight, Mike. I'm going for a drive with Nigel.

Mike. What about Friday?

Violet. I'm going climbing with Miles.

Mike. Hm! Oh, all right. Bye!

Myra. Violet, he's put something behind your typewriter.

Violet. Is it something nice, Myra?

Myra. No. It's a spider.

Joyce's Rolls Royce /oi/

(Joyce takes her Rolls Royce to the garage.)

Garage boy. What a terrible noise.

Joyce. Eh?

Garage boy. (raising his voice) What a terrible noise! This is the noisiest Rolls Royce I've ever heard.

Joyce. (pointing) It's out of oil.

Garage boy. Out of oil? And look! The water's boiling, Madam, a Rolls Royce isn't a toy. Perhaps you've spoilt the motor or even destroyed it.

Joyce. How annoying! While you're changing the oil, I'll go and visit my boyfriend, Roy.

A mouse in the house /ʌ /

Mrs Brown. (shouting loudly) I've found a mouse!

Mr Brown. Ow! You're shouting too loudly. Sit down and don't shout.

Mrs Brown. (sitting down) I've found a mouse in the house.

Mr Brown. A brown mouse?

Mrs Brown. Yes. A little round mouse. It's running around in the lounge.

Mr Brown. On the ground?

Mrs Brown. Yes. It's under the couch now.
Mr Brown. Well, get it out.
Mrs Brown. How?
Mr Brown. Turn the couch upside-down. Get it out somehow. We don't want a mouse in our house. Ours is the cleanest house in the town.

Snow in October / /

(Joe Jones is sleeping, but Joan woke up a few minutes ago.)

Joan. Joe! Joe! JOE! Hello!
Joe. (groans) Oh! What is it, Joan?
Joan. Look out of the window.
Joe. No. My eyes are closed, and I'm going to go to sleep again.
Joan. Don't go to sleep, Joe. Look at the snow!
Joe. Snow? But it's only October. I know there's no snow.
Joan. Come over to the window, Joe.
Joe. You're joking, Joan. There's no snow.
Joan. OK. I'll put my coat on and go out and make a snowball and throw it at your nose, Joe Jones!

A bearded mountaineer /11/

(Mr and Mrs Lear are on holiday in Austria.)

Mr Lear. Let's have a beer here, dear.
Mrs Lear. What a good idea! They have very good beer here. We came here last year.
Mr Lear. The atmosphere here is very clear.
Mrs Lear. And it's windier than last year.
Mr Lear. (speaking to the waiter) Two beers, please.
Mrs Lear. Look, dear! Look at that mountaineer drinking beer.
Mr Lear. His beard is in his beer.
Mrs Lear. His beard has nearly disappeared into his beer!
Mr Lear. Sh, dear! He might hear.
Waiter. (bringing the beer) Here you are, sir. Two beers.
Mr Lear. (drinking his beer) Cheers, dear!
Mrs Lear. Cheers! Here's to the bearded mountaineer!

A pair of hairbrushes /C1/

Mary. I've lost two small hairbrushes, Claire. They're a pair.

- Claire.* Have you looked carefully everywhere?
Mary. Yes. They're nowhere here.
Claire. Have you looked upstairs?
Mary. Yes. I've looked everywhere upstairs and downstairs. They aren't anywhere.
Claire. Hm! Are they square, Mary?
Mary. Yes. They're square hairbrushes. Have you seen them anywhere?
Claire. Well, you're wearing one of them in your hair!
Mary. Oh! Then where's the other one?
Claire. It's over there under the chair.

Passports, please /p/

(Mr and Mrs Tupman are at the airport. They have just got off the plane from Paris.)

- Official.* Passports, please!
Mr Tupman. I think I've lost the passports, Poppy.
Mrs Tupman. How stupid of you, Peter! Didn't you put them in your pocket?
Mr Tupman. (emptying his pockets) Here's a pen... a pencil... my pipe... a postcard... an envelope... a stamp... a pin...
Mrs Tupman. Oh, stop taking things out of your pockets. Perhaps you put them in the plastic bag.
Mr Tupman. (emptying the plastic bag) Here's a newspaper... an apple... a pear... a plastic cup... a spoon... some paper plates... a piece of pork pie... a pepper pot...
Mrs Tupman. Oh, stop pulling things out of the plastic bag, Peter. These people are getting impatient.
Mr Tupman. Well, help me, Poppy.
Mrs Tupman. We've lost our passports. Perhaps we dropped them on the plane.
Official. Then let the other passengers past, please.
Mr Tupman. Poppy, why don't you help? You aren't being very helpful. Put the things in the plastic bag.
Official. Your name, please?
Mr Tupman. Tupman.
Official. Please go upstairs with this policeman, Mr Tupman.

Happy birthday /b/

- Bob.* Hello, Barbara.
Barbara. Hello, Bob. It's my birthday today.
Bob. Oh, yes! Your birthday! Happy birthday, Barbara!
Barbara. Thanks, Bob. Somebody gave me this blouse for my birthday.
Bob. What a beautiful blouse! It's got brown and blue butter flies on it.
Barbara. And big black buttons.
Bob. Did Ruby buy it for you?
Barbara. Yes. And my brother gave me a hairbrush and a book about baby birds.
Bob. I didn't remember your birthday, Barbara. I'm terribly sorry.
Barbara. Well, you can buy me a big bottle of perfume, Bob!
Bob. I've got a better idea. We'll get into a cab and go to a pub, and I'll buy you a bottle of beer!

In a department store /t/

- Pretty girl.* I want to buy a hat.
Assistant. Hats are upstairs on the next floor.
Fat man. Where can I get a hot meal?
Assistant. The restaurant is on the thirteenth floor.
Little girl. I want to buy some bootlaces.
Assistant. They're on the next counter on your left, dear.
Tall lady. I want some tins of tomato paste.
Assistant. Try the supermarket in the basement.
Gentleman. Could you tell me where the travel agency is?
Assistant. It's right next to the cafeteria on the thirteenth floor.
Student. I want to buy a football.
Assistant. Take the lift to the sports department. It's on the top floor.
Little boy. Could you tell me where the telephone is?
Assistant. It's on the twelfth floor opposite the photographer's.
Twins. Could you tell us the time, please?
Assistant. Yes. It's exactly twenty-two minutes to ten.

A damaged telephone /d/

- Daisy.* Dunston 238282.
Donald. Hello, Daisy. This is Donald.
Daisy. Oh, hello, darling.
Donald. What did you do yesterday, Daisy? You forgot our date, didn't you?
Daisy. Well, it rained all day, Donald, and I have a bad cold, so I decided to stay at home.
Donald. Did you? I telephoned twenty times and nobody answered.
Daisy. Oh, the telephone was damaged. They repaired it today.
Donald. What did David do yesterday? Did he and Dotty go dancing?
Daisy. No. They stayed at home and played cards with the children.
Donald. And what did you do? Did you play cards too?
Daisy. No. Sidney and I listened to the radio and studied. What did you do yesterday, Donald?
Donald. I've told you, Daisy. I tried to phone you twenty times!

The cuckoo clock /k/

- Mrs Cook.* Would you like some cream in your coffee, Mrs Clark?
Mrs Clark. No thank you. But I'd like a little milk.
Mrs Cook. Would you like some chocolate cakes?
Mrs Clark. Thank you.
Mrs Cook. Take two. Here's a cake fork, and here's a
Mrs Clark. Excuse me, Mrs Cook. But what's that next to your bookshelf? Is it a clock?
Mrs Cook. Yes. It's an American cuckoo clock.
Mrs Clark. Is it plastic?
Mrs Cook. Oh, no, Mrs Clark. It's a very expensive clock. It's an electric clock.
Mrs Clark. Well, it's exactly six o'clock now, and it's very quiet. Doesn't it say «cuckoo»?
Mrs Cook. Of course, Mrs Clark. Look!
Clock. Cuckoo! Cuckoo! Cuckoo! Cuckoo! Cuckoo! Cuckoo!
Mrs Clark. How exciting! What a clever clock!
Clock. Cuckoo!

Guests in August /g/

- Craig.* I've just got a telegram from Margaret and Greg.
Carol. Are they coming to England again?
Craig. Yes. At the beginning of August.
Carol. Good. We can all get together again.
Craig. I'm glad they're coming in August. We can take the dog and go for walks together.
Carol. Yes. And we can give a garden party.
Craig. And Margaret can play her guitar in the garden and sing Greek songs again.
Carol. Yes. August is a good time to come to England.

It's expensive /s/

- Sam.* Let's go to the seaside on Saturday.
Alice. Yes! Let's go sailing and water-skiing. That's exciting.
Sam. It's expensive too. Let's just sit in the sun and go swimming instead.
Alice. Let's stay in the Six Star Hotel and spend Sunday there too.
Sam. Be sensible, Alice. It's too expensive. Let's sleep outside instead.
Alice. Yes. Let's sleep on the sand. That's more exciting.

Surprises in the post office /z/

- Mrs Smith.* This parcel smells, Mrs Jones.
Mrs Jones. Something's written on it.
Mrs Smith. What does it say?
Mrs Jones. It says. This parcel contains six mice.
Mrs Smith. Pooh!
Mrs Jones. Listen! What's in this sack?
Mrs Smith. It's making a strange hissing noise.
Sack. (hisses) Sssssssssssss!
Mrs Jones. Mrs Smith! It's a sack of snakes!
Mrs Smith. So it is! And what's in this box, Mrs Jones?
Mrs Jones. It's making a buzzing sound.
Box. (buzzes) Zzzzzzzzzzzzz!
Mrs Smith. These are bees!

- Mrs Jones.* A parcel of mice! And a sack of snakes! And a box of bees!
This is very surprising.
- Mrs Smith.* It's amazing. This isn't a post office, Mrs Jones.
It's a zoo!

A special washing machine / /

- Mrs Marsh.* Does this shop sell washing machines?
- Mr Shaw.* Yes. This is the newest washing machine, madam.
- Mrs Marsh.* Is it Swedish?
- Mr Shaw.* No, madam. It's English.
- Mrs Marsh.* Please show me how it washes.
- Mr Shaw.* Shall I give you a demonstration? Here are some sheets and shirts. You put them in the machine. You shut the door. And you push this button.
- Mrs Marsh.* The machine shouldn't shake like that, should it?
- Mr Shaw.* Washing machines always shake, madam. Ah! It's finished now.
- Mrs Marsh.* But the sheets have shrunk, and so have the shirts.
- Mr Shaw.* Do you wish to buy this machine, madam?
- Mrs Marsh.* I'm not sure.

Reading Television programmes: Channel O / /

- 7.00 — Children's film: «Treasure Island»
- 7.15 — News comment: An Unusual Collision
- 7.30 — Fashion: Casual Clothes
- 7.45 — Travel film: Across Asia in a Peugeot
- 8.15 — Do-it-yourself: How to Measure a New Garage
- 8.30 — Variety show: It's a Pleasure

At the butcher's shop /t /

- Butcher.* Good morning, Mrs Church.
- Mrs Church.* Good morning, Mr Cheshire. I'd like some chops for the children's lunch.
- Butcher.* Chump chops or shoulder chops, Mrs Church?
- Mrs Church.* I'll have four shoulder chops, and I want a small chicken.
- Butcher.* Would you like to choose a chicken, Mrs Church?
- Mrs Church.* Which one is cheaper?
- Butcher.* This one's the cheapest. It's a delicious chicken.

Mrs Church. How much is all that? I haven't got cash. Can I pay by cheque?

Butcher. Of course, Mrs Church.

George Churchill /d /

Jerry. Just outside this village there's a very dangerous bridge.

John. Yes. Charles told me two jeeps crashed on it in January. What happened?

Jerry. Well George Churchill was the driver of the larger jeep, and he was driving very dangerously. He's been drinking gin.

John. George Churchill? Do I know George Churchill?

Jerry. Yes. The ginger-haired chap. He's the manager of the travel agency in Chester.

John. Oh, yes. I remember George. He's always telling jokes. Well, was anybody injured?

Jerry. Oh, yes. The other jeep went over the edge of the bridge, and two children and another passenger were badly injured.

John. Were both the jeeps damaged?

Jerry. Oh, yes.

John. And what happened to George?

Jerry. George? He's telling jokes in jail now, I suppose!

At the photographer's /f/

Phillip. I want a photograph of myself and my wife.

Photographer. Please fill in this form, sir. Would you prefer a full front photograph or a profile?

Phillip. A full front, don't you think, Phillippa?

Phillippa. Yes. A full front photograph.

Photographer. Please sit on this sofa. Is it comfortable, Mrs Puffin?

Phillippa. Yes. It feels fine.

Photographer. Mr Puffin, please give a friendly laugh.

Phillip. That's difficult. If you say something funny I can laugh.

Photographer. And, Mrs Puffin, please look soft and beautiful.

Phillip. (laughs)

Phillippa. Is it finished?

Photographer. Yes.

Phillip. Will the photograph be ready for the first of February?

Photographer. Yes. Please phone my office after five days, Mr Puffin.

A fine view /v/

Vera. Has your family lived here for very long?
Victor. Five and a half years. We arrived on the first of February.
Vera. What a fine view you have!
Victor. Yes. I love living here.
Vera. Look! You can see the village down in the valley.
Victor. Yes. It's a lovely view.

A walk in the woods /w/

Gwen. Did you see Victor on Wednesday, Wendy?
Wendy. Yes. We went for a walk in the woods near the railway.
Gwen. Wasn't it cold on Wednesday?
Wendy. Yes. It was very cold and wet. We wore warm clothes and walked quickly to keep warm.
Gwen. It's lovely and quiet in the woods.
Wendy. Yes. Further away from the railway it was very quiet, and there were wild squirrels everywhere. We counted twenty squirrels.
Gwen. How wonderful! Twenty squirrels! And did you take lunch with you?
Wendy. Yes. About twelve we had veal sandwiches and sweet white wine, and we watched the squirrels. It was a very nice walk.

A stupid student /ju:/

Jim. Excuse me. Did you use to live in York?
Jack. Yes.
Jim. Did you use to be a tutor at the University?
Jack. Yes. For a few years.
Jim. Do you remember Hugh Young? He was a music student.
Jack. Hugh Young? Did he use to have a huge yellow jeep?
Jim. Yes. And he used to play beautiful tunes on the tuba.
Jack. Yes, I knew Hugh. He used to be a very stupid student. Do you have any news of Hugh?
Jim. Yes. He's a millionaire now in New York.
Jack. A millionaire? Playing the tuba?

- Jim.* Oh, no. He produces jam in tubes, and tins of sausages and onion stew, and sells them in Europe. I read about Hugh in the newspaper yesterday.
- Jack.* Oh! Well, he wasn't so stupid.

A horrible accident /h/

- Helen.* Hello, Ellen.
- Ellen.* Hello, Helen. Have you heard? There's been a horrible accident.
- Helen.* Oh, dear! What's happened?
- Ellen.* Hilda Higgins' husband has had an accident on his horse.
- Helen.* How awful! Is he injured?
- Ellen.* Yes. An ambulance has taken him to hospital.
- Helen.* How did it happen?
- Ellen.* He was hit by an express train. It was on the crossing just behind his house.
- Helen.* How horrible!
- Ellen.* He's having an important operation in hospital now. Poor Hilda! She's so unhappy.
- Helen.* Perhaps he'll be all right.
- Ellen.* I hope so.

Gossips /_/

- Judith.* Edith Smith is only thirty.
- Ethel.* Is she? I thought she was thirty-three.
- Judith.* Edith's birthday was last Thursday.
- Ethel.* Was it? I thought it was last month.
- Judith.* The Smiths' house is worth thirty thousand pounds.
- Ethel.* Is it? I thought it was worth three thousand.
- Judith.* Mr Smith is the author of a book about moths.
- Ethel.* Is he? I thought he was a mathematician.
- Judith.* I'm so thirsty.
- Ethel.* Are you? I thought you drank something at the Smiths'.
- Judith.* No. Edith gave me nothing to drink.
- Ethel.* Shall I buy you a drink?
- Judith.* Thank you.

The hat in the window / /

- Miss Brothers.* I want to buy the hat in the window.

- Assistant.* There are three hats together in the window, madam. Do you want the one with the feathers?
- Miss Brothers.* No. The other one.
- Assistant.* The small one for three pounds?
- Miss Brothers.* No. Not that one either. That one over there. The leather one.
- Assistant.* Ah! The leather one. Now this is another leather hat, madam. It's better than the one in the window. It's a smoother leather.
- Miss Brothers.* I'd rather have the one in the window. It goes with my clothes.
- Assistant.* Certainly, madam. But we don't take anything out of the window until three o'clock on Thursday.

Mum's crumpets /m/

- Jim.* Mum, may Tom Mitcham come home with me for tea tomorrow?
- Mrs Smith.* Of course, Jim. Have I met Tom before?
- Jim.* You met him in the summer. He's very small and smart.
- Mrs Smith.* Oh, yes. I remember Tom. Does his family come from Cambridge?
- Jim.* Yes. Oh, Mum! Will you make some home-made crumpets tomorrow?
- Mrs Smith.* Mm maybe. If I have time.
- Jim.* I told Tom about your crumpets, Mum. That's why he's coming for tea tomorrow!

At an accommodation agency /n/

- Mr Mason.* Good morning. I want an apartment in central London.
- Manager.* Certainly, sir. How much rent did you want to pay?
- Mr Mason.* No more than \$ 27 a month.
- Manager.* \$ 27 a month? We don't often have apartments as inexpensive as that. We have one apartment for \$29 a month in Northend Avenue. It's down near the station.
- Mr Mason.* Is it furnished?

-
- Manager.* No. It's unfurnished. The kitchen has no oven. It's forbidden to use the garden. No friends in the apartment after eleven in the evening. No noise and no television after 11.15. No
- Mr Mason.* No thank you! I want an apartment, not a prison!

Noisy neighbours /3/

- Mr Pring.* (angrily). Bang! Bang! Bang! What are the Kings doing at seven o'clock on Sunday morning?
- Mrs Pring.* Well, Mr King is singing.
- Mr Pring.* Yes, but what's the banging noise?
- Mrs Pring.* (looking out of the window) He's standing on a ladder and banging some nails into the wall with a hammer. Now he's hanging some strong string on the nails.
- Mr Pring.* And what's Mrs King doing?
- Mrs Pring.* She's bringing something pink for Mr King to drink. Now she's putting it under the ladder, and Ohh!
- Mr Pring.* What's happening?
- Mrs Pring.* The ladder's falling.
- Mr Pring.* What's Mr King doing?
- Mrs Pring.* He's hanging from the string. He's holding the string in his fingers and he's shouting to Mrs King.
- Mr Pring.* And is she helping him?
- Mrs Pring.* No. She's running to our house. Now she's ringing our bell.
- Mr Pring.* I'm not going to answer it. I'm sleeping.

Early for lunch /1/

- Mr Allen.* Hello, Lily. You're looking lovely today.
- Waitress.* Hello, Mr Allen. You're early for lunch. It's only eleven o'clock.
- Mr Allen.* When I come later there's usually nothing left.
- Waitress.* What would you like?
- Mr Allen.* Leg of lamb, please.
- Waitress.* And would you like a plate of salad? It's lettuce with black olives.
- Mr Allen.* Marvellous! I love olives.
- Waitress.* And would you like a glass of lemonade?
- Mr Allen.* Yes please, Lily. And a slice of melon and some yellow jelly.

A spoilt little boy in a bicycle shop / /

- Paul.* What a beautiful bicycle!
- Uncle Bill.* Paul! Be careful!
- Salesman.* Excuse me, sir. This child is too small to ride this bicycle. It's a very difficult bicycle to...
- Uncle Bill.* Be careful, Paul!
- Paul.* You always tell me to be careful. Don't help me. I won't fall.
- Salesman.* But, sir. This is a very special bicycle. It's ...
- Paul.* Don't pull the bicycle, Uncle Bill. I'll do it myself.
- Uncle Bill.* Be sensible, Paul. This gentleman says it's a ... (Paul falls)
- Paul.* It was Uncle Bill's fault. He was holding the bicycle.

A proud parent /r/

- Mrs Randal.* Are all the children grown up now, Ruth?
- Mrs Reed.* Oh, yes. Laura is the cleverest one. She's a librarian in the public library.
- Mrs Randal.* Very interesting. And what about Rita?
- Mrs Reed.* She's a secretary at the railway station.
- Mrs Randal.* And what about Rosemary? She was always a very pretty child.
- Mrs Reed.* Rosemary is a waitress in a restaurant in Paris. She's married to an electrician.
- Mrs Randal.* And what about Jerry and Roland?
- Mrs Reed.* Jerry drives a lorry. He drives everywhere in Europe.
- Mrs Randal.* Really? Which countries does he drive to?
- Mrs Reed.* France and Austria and Greece and Russia.
- Mrs Randal.* And does Roland drive a lorry too?

- Mrs Reed.* Oh, no. Roland is a pilot.
Mrs Randal. Really? Which countries does he fly to?
Mrs Reed. Australia and America.

From: Ann Baker. Ship or Sheep? An Intermediate Pronunciation Course. New Edition. Cambridge University Press. 1995

UNIT VI

READING AND SPEAKING

SECTION I

INTONATION PRACTICE. TEXTS

Listen to the texts. Intone the texts, divide them into rhythmic groups. Memorize the texts and present them in class.

Short stories and anecdotes. Phonetics Tutor of Bell's School of Languages. Cambridge. England.

Balzac as a Handwriting Expert

Balzac, the famous French writer, was a man of great talent. But he himself was proud of his ability to tell a person's character by his or her handwriting. He often told his friends that he could tell anybody's character exactly by his handwriting.

One day a woman friend brought him a young boy's exercise book. She said that she wanted to know what Balzac thought of the boy's character. Balzac studied the handwriting carefully for a few minutes. The woman, however, told him that the boy was not her son and that he might tell her the truth.

«All right», said Balzac. «I shall tell you the truth». And he said that the boy was a bad, lazy fellow.

«It's very strange», said the woman smiling. «This is a page from your own exercise book, which you used when you were a boy».

(The same story retold in my own words)

... er... The famous French novelist Balzac was a very talented man. But he himself er... set more store by his... er... er... ability... er... to

read character in handwriting. He often told his friends that he could do this no matter what handwriting he saw for anybody. So a friend of his a woman... er... brought him an exercise book a boy's exercise book. And she said she wanted to know what Balzac thought of the writer. Balzac looked at the handwriting carefully. And the woman told him that as the boy wasn't her son... er... Balzac could be quite frank. «All right», said Balzac. «I'll tell you exactly what I think». And he said that the boy was lazy and naughty. «It's very odd», said the woman with a smile. «This handwriting comes from a page in your own exercise book which you wrote in when you were a boy yourself».

The Bullet-Proof Jacket

A man once called on a general, and showed him a jacket which he had invented for soldiers and which he said was bullet-proof.

«Oh!», said the general. «Put it on!»

Then he rang the bell and said to the servant, «Tell the captain to load his gun and come here».

The inventor of the bullet-proof jacket disappeared and the general never saw him again.

(The same anecdote retold in my own words)

A man, an inventor once brought what he claimed to be a bullet-proof jacket to show to a general, commanding officer. The general wasn't... er... particularly impressed. So he said, «Put it on». And he rang and said to the servant who came, «Get the captain to ... er... load his gun and come up here». When the man in the bullet-proof jacket heard this however he was off like a flash. The general never saw him again.

The Dumb Beggar

A beggar made up his mind that he would pretend to be dumb. He arrived at a town where he had begged before. In one of the streets a gentleman who had given him money and so remembered his face met him and spoke to him.

The beggar didn't say a word. «Hello!», cried the gentleman, «How long have you been dumb?» — «Ever since I was a baby», answered the beggar.

(The same anecdote in my own words)

A man went begging and decided that this time in order to attract more attention and sympathy he would play at being dumb. So he went out into a street and before long he ran into a man who knew him by sight, had met him before... and had met him... er... of course when he was still speaking. So the man went up to him. «Hello», he said. Beggar didn't reply. «Sorry, I remember you.» Not a word. «How long have you been dumb?» asked the man. «Ever since I was a child», replied the beggar.

Mark Twain in France

Mark Twain, the famous American writer, was travelling in France. Once he was going by train to Dijon. That afternoon he was very tired and wanted to sleep. He therefore asked the conductor to wake him up when they came to Dijon. But first he explained that he was a very heavy sleeper. «I'll probably protest loudly when you try to wake me up», he said to the conductor. «But do not take any notice, just put me off the train anyway».

Then Mark Twain went to sleep. Later, when he woke up, it was night-time and the train was in Paris already. He realized at once that the conductor had forgotten to wake him up at Dijon. He was very angry. He ran up to the conductor and began to shout at him. «I have never been so angry in all my life», Mark Twain said.

The conductor looked at him calmly. «You are not half so angry as the American whom I put off the train at Dijon», he said.

(The same story again read in more natural English)

The famous American writer Mark Twain was travelling in France. On one occasion he was going to Dijon by train. He felt very... er... tired and... er... decided to go to sleep in the afternoon. So he asked the conductor to wake him up when they got to Dijon. But he had to point out first that he was a very heavy sleeper and that he'll probably make an awful fuss, when the conductor came to wake him. «Don't take any notice», he said to the conductor. «Just put me off the train despite the fuss». So Mark Twain went to sleep.

Eventually he woke up when it was night-time. The train was in Paris. He realized at once what had happened. The conductor had forgotten to wake him up at Dijon. He was furious. He rushed up to the conductor and started shouting at him. «I've never been so outraged in all my life», Mark Twain said. The conductor looked at him

quietly. «You are not half so annoyed as the American who I put off at Dijon», he said.

Poor Man

A poor man knocked to the door of the house asking for some bread or some money. «Madam, can you give me anything?» — «My good man», said the lady, «I have no money at all. But if there is anything to sew or mend I can do it for you».

«Madam, if you cannot give me anything, if you are kind enough to do something for me, here is a button, please, sew a pair of trousers on it.»

(The same anecdote in my own words)

A beggar went up to the door of a house and knocked. And a woman came to open it. And he asked her if she had anything to give him, ...could he have some bread, something to eat, a little money to buy something to eat perhaps. And... er... she apologized. She was very sorry, she hadn't got any money with her. «But... er... if you've any mending to do, any sewing, I'll gladly do it for you», she said. «Well, it's like this, if I give you a button could you sew a pair of trousers on to it for me.»

An Awkward Situation

One of the guests turned to a man by his side and criticized the woman who was singing. «What a terrible voice! Do you know who she is?» — «Yes», was the answer. «She is my wife.» — «Oh! I beg your pardon. Of course, her voice isn't bad, but the song is very bad. I wonder who wrote that awful song?» — «I did», was the answer.

(The same story told in my own words)

At the party two guests were sitting near each other and a woman was singing after dinner. One of the guests turned to the other, to his neighbour and said, «What a dreadful voice she's got! Who on earth can she be? Do you know who she is?» — «Yes», was the reply. «It's my wife.» — «Oh, I'm I'm terribly sorry. Of course... er... her voice isn't bad really, it's the the song is so awful. It must be terribly difficult to sing. I wonder who wrote it?» The neighbour replied surly, «I did.»

The Smoking Chimney

One afternoon Professor Philips was walking along a country road when he saw a farmer eating his supper alone in the road before his house. The professor approached the farmer and asked him, «Why are you eating here alone?» — «Well, sir», answered the farmer after a short pause, «the chimney smokes.» — «That is too bad», said the professor. «You must have it repaired. Let's have a look at it.»

And before the farmer could say a word the professor tried to enter the farmer's house. As soon as he opened the door a broom fell on his shoulders and a woman's voice cried «Go away, you old rascal, or I'll kill you...».

The professor left the house quickly. The farmer sat in the road looking very unhappy. The professor approached him and put his hand on his shoulder. «Never mind», said he, «my chimney smokes sometimes too...».

The King and the Critic

A king liked to write stories which he thought were very good. The people to whom he showed them were afraid to criticize them. They said that his stories were good.

One day he showed some of them to a well-known critic who said that his stories were bad. The king got angry with him and sent him to prison.

After some time the king pardoned the critic and when he returned invited him to his palace to dinner. Again he showed him some of his stories and again asked him what he thought of them.

The critic turned to the guards who were standing behind him and said, «Take me back to prison.»

The Bell-boy

A traveler was standing at the desk in the lobby of a Washington hotel. He was in a hurry. He had only ten minutes to pay his bill and reach the station. Suddenly he remembered that he had forgotten something.

He called the bell-boy and said, «Run up to Room 48 and see whether I left a box on the table. Be quick, I am in a hurry.»

The boy ran up the stairs. Five minutes passed, and the gentleman was walking up and down impatiently.

At last the boy came back. «Yes, sir», he said, «Yes, sir, you left it there. It's on the table.»

S E C T I O N II

THE LINGUAPHONE INSTITUTE. INTERMEDIATE ENGLISH COURSE

Programme I. Text One. Topic: A Quiet Life

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

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

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

Programme II. Text Three. Topic: The Lost Tie.

Mike. Have you seen my new tie, Mum?

Mother. Which new tie?

Mike. The red one I bought in London a couple of weeks ago. I wore it to the dinner party at the Dawsons' place on Saturday and I haven't worn it or seen it since.

Mother. No, I don't think I've seen it this week, but have you looked for it properly? I expect you threw it carelessly

-
- into the back of the wardrobe after the party — the way you usually do.
- Mike.* I've looked for it everywhere. And it's not in the wardrobe. Have you tidied up my bedroom again and put all my things away in new places where I'll never find them?
- Mother.* I always put ties away in the wardrobe where they belong, so don't blame me. Are you sure you haven't worn that tie since Saturday?
- Mike.* No, I don't think so.
- Mother.* On Tuesday you went out with Janet and I think you put it on then. You didn't come in until one o'clock in the morning and I was already in bed. Perhaps you took it off in Janet's house and left it there.
- Mike.* Ah! I remember now. It was a bit hot and I took my tie off in the car on the way home on Tuesday. I suppose it's still on the shelf under the dashboard.
- Mother.* As usual you've only got yourself to blame. It's a good job your head is firmly fixed to your shoulders — otherwise I'm sure you'd lose that too.

Lecture

O'Connor J.D.

(Extract)

- Miss Tooley.* How do you think we ought to start?
- J.D. O'Connor.* My idea is this. Suppose we just say a few ordinary sentences. After that we'll go back again and notice how we've said them and what sort of tune we've used, and then we'll try to make some clear and general rule about them.
- Miss Tooley.* Yes, that's a good idea. Now the first thing I said was this: «How do you think we ought to start?» I wonder if the listeners can hear the tune. «How do you think we ought to start?»
- J.D.* You see, listeners, that sentence starts on a fairly high note and it continues on that same note until it reaches the word «ought». Just listen.
- Miss Tooley.* «How — How do you think we — How do you think we ought to start?»

- J.D.* Like that, you see. The word «ought» is said on a slightly lower note, and the sentence continues on that lower note until it gets to the very last syllable.
- Miss Tooley.* How do you think we ought to start? How do you think we ought to start?
- J.D.* Again, you see. The word «start» is on a slightly lower note and not only that, it falls as you say it: «start — start».
- Miss Tooley.* Yes, it does. It falls right down to the bottom of my voice, listen: «How do you think we ought to start? How do you think we ought to start?»
- J.D.* So the sentence is really in three parts, corresponding to the number of stressed syllables: «how», followed by four weak syllables, then «ought», followed by one weak syllable; and, lastly, «start», followed by nothing at all.
- Miss Tooley.* How do you think we — ought to — start?
- J.D.* We can make a good rule out of that. In sentences like this, the first stressed syllable and any weak or unstressed syllables following it, are said on a fairly high note; the second stressed syllable and any more weak syllables after that, are said on a slightly lower note, and the same with the third, and the fourth, and so on until you come to the last stressed syllable of all, which not only begins on a lower note than the previous one, but also falls right down until it can scarcely be heard at all. Well, now we must go back to the beginning and see if our rule works for some of our other sentences.

SECTION III

THE EXPRESSIVE VOICE

MUSIC TO YOUR EARS

There is a unique instrument, developed somewhat independently by a number of cultures, that most of us admire and consider musical. It's called the bagpipe.

The bagpipe has a bag — a bellows — that is squeezed by the piper to produce the breath of the instrument. That air is then directed into as many as five drones, each of which emits a different pitch. Those sounds remain constant, unmodulated, ...as long as air passes through them. They begin tentatively, but build quickly to full volume. At that point, the bagpipe is not fully functional.

Ah, but then the remaining component of the instrument, the reed melody pipe, the chanter, begins to skirl, laying the tune over the drones, and music happens! The music is sometimes plaintive, sometimes exuberant, as the piper varies the phrasing and tempo of the piece.

Many of us have seen and heard the massed pipers and drummers of the famous Black Watch, in their ribbons and kilts, proudly marching down a field. When that stirring melody, «Scotland the Brave» fills the air, everyone present must respond with excitement and awe! That's an expressive musical voice!

Your voice, if you use it effectively, is just as expressive! The human voice can be a mirror of your thoughts and emotions. ...

Nothing equals the beauty, the power, the flexibility, or the expressiveness of the human voice!

That expressiveness comes from the use of a variety of techniques that impart vitality to speech. Your voice is unique and instantly recognizable because of six characteristics in your delivery. These are pitch, inflection, energy, duration, tempo, and volume.

Pitch. High or low, the pitch of your everyday voice has been developed throughout your life. It has been influenced by your gender, your physical size and the kind of life you've led. All of these characteristics interact to give your voice expressiveness and to make you a concise articulator.

A woman's vocal cords vibrate about twice as fast as those of a man's, so her normal pitch is usually about an octave higher. The

effect of physical size on the voice is best appreciated by the changes in your natural pitch that occur as you pass from childhood into maturity. The female voice reaches full maturity at about age 35, the male voice at around age 25.

Lifestyle exerts considerable effect on both the quality of the voice and the pitch at which you normally speak. If you often shout or yell, if you use tobacco, or must take medicine that dries the mouth and throat, your vocal cords are being mistreated. At the very least, your voice may become husky and your pitch range may be affected.

Keeping these cautionary words in mind, let's consider the ways you can enlarge your pitch range. With practice, almost every adult speaker can develop a range of about two octave...

...your voice will sound most pleasant to listeners if you use, primarily, pitches within the lower half of your range. Extremely high and low pitches are often annoying or grating to hear. Speaking at unnaturally low or high pitches is very tiring for the vocal organs.

Since your goal is to develop a pleasant and interesting speaking voice, we've developed the following Practice Session for this purpose. This exercise will help you to locate the pitches at which your voice achieves the most resonance. ...

DETERMINING OPTIMUM RESONANCE. Place the palms of your hands on your cheeks and rest a finger lightly on either side of your nose. Read a series of sentences you have chosen from books or magazines for this purpose. Vary your voice pitch while doing so. You will feel your nose and cheeks vibrate when you reach your optimum (most pleasing, effective) resonance. Then, to eliminate the distraction of tissue- and bone-conducted sound, tape record your delivery (at that optimum pitch) so that you can experience your voice as others hear it.

Next, listen to the tape recording you've made of your speaking voice. ...You may need to change speech behaviors. Solicit and consider the opinions of friends and relatives, but remember, you must please yourself first!

Inflection. This term refers to the rising and the falling of the pitch of the speaking voice. Inflection adds variety to your speech and gives words and sentences their meanings. Use inflection with discretion. Vary the pitch as you speak. Avoid both monotone and sing-song deliveries. Rapidly alternating swings between high and low pitches usually make a speaker sound affected or unnatural. It is very impor-

tant to make full use of inflection to emphasize words and to add interest and vitality to your speech. Work diligently on your inflection.

INFLECTION and MEANING. Vocal inflection gives added meaning to the words we speak. In early infancy, we learn to distinguish the difference between mother's «Don't cry», spoken harshly, severely, and her, «Don't cry», tenderly uttered in comforting tones.

Practice the following phrases to improve your ability to change their meaning by varying your vocal inflection. Deliver each phrase three times in succession into your tape recorder, changing your vocal inflection each time.

For example:

- «Don't leave!» — Strong, harsh, commanding.
- «Don't leave!» — Pleading, begging, whining.
- «Don't leave.» — Simple statement, very little emotion.

1. Shut the door. I don't want to talk about it.
2. Take the papers with you. You'll see samples of his work.
3. Sit down here and don't argue with me anymore.
4. Vote for Roger Reese for President. He's a good choice!
5. Your feelings are a complete surprise to me, Mary.
6. Suddenly, I feel something special is happening in my life.
7. Billy, you're not telling the whole story to your mother.
8. Kevin, I worry about you. You work so hard!
9. Don't be so shy when you telephone Bob.
10. I think you should tell me the real story.
11. Darling, you look like you're feeling tired today.
12. Mother, don't ask me that again.
13. Why can't I convince you? You don't seem to believe me.
14. I've explained it to you so many times.
15. Hush. I'm tired of hearing it.
16. Do you really believe Lisa? If you do, you're naive!
17. If you spend more time studying, you'll get better grades.
18. Don't be afraid. Take the exam.
19. Do you like me? Then show me that you do.
20. Come into the kitchen and eat dinner now.
21. Don't say that to me again.

Remember, your goal is a conversational delivery. In practice sessions, it's good to exaggerate inflections you use. Your actual deliv-

ery, however, should be smoothly inflected and not exaggerated. Also, speech should always be smooth, never halting or abrupt. Inflecting pitch requires practice. You'll become better at it with time.

Energy. The level of enthusiasm or vitality that put into speaking is important. In normal conversations, the level of energy you use will depend upon your interest in the subject and upon your surroundings at the time. You would not become overly enthusiastic while speaking in a chapel, a quiet living room, or an intimate restaurant. Your energy level would increase, however, during a conversation at a sporting event. A sales presentation may call for a great deal of excitement. A discussion with your child may require subtle, earnest tones. In any case, although the energy or intensity level at which you speak may vary, your enthusiasm for, and interest in your message, must shine through.

Duration. Every sound wave has duration, that is, it lasts a certain period of time. Syllabic stresses also have duration... The duration of vowels actually determines which sounds listeners perceive most clearly during speech. To emphasize certain words or sentences, a speaker may choose to draw out or to lengthen certain portions of a word or phrase. Duration is closely tied to intensity, volume and tempo.

Tempo. There is no correct rate of speed at which one should speak. That rate depends on a speaker's mood and upon the content of the message. Slowing down slightly to stress important words or phrases adds emphasis and variety to speech. Speaking at a constant rate of speed makes one sound robotic and dull.

A faster tempo is appropriate when a message has great urgency or holds special interest. However, no matter how urgent the message, crisp enunciation continues to be of primary importance. Unfortunately, at a faster, more energetic tempo, precise articulation becomes more difficult. Never sacrifice clarity for speed.

A speaker slows down the tempo of a message that is not completely thought out. People tend to speak more slowly when thinking about the content of a message to be delivered. The fact points up the importance of marshaling our thoughts before we speak. A familiar adage says, «Put your brain in gear before engaging your mouth!»

Speaking at a slow rate of speed can sound boring or lack-luster. In our fast-paced world, people who speak too slowly are often interrupted or, worse, are totally ignored.

Your goal should be a conversational tempo that uses natural speech rhythms. Remember, natural rhythms are never constant ones. Speed up and then slow down. Vary your tempo. Variety is the spice of life and of speech!

Volume. Volume pertains to the relative loudness or softness of speech sounds. If people sometimes have difficulty understanding your speech, if others have trouble hearing you clearly, you may be speaking at a volume level that is too soft. Conversely, if your speaking voice sounds harsh, or if you are sometimes perceived as bossy or over-bearing, you may be speaking at a volume that is too loud. Your volume level should be appropriate to the message delivered and to one's environment. The intensity of a sound concerns the force with which air particles are displaced by vibrating sound waves. Intensity is closely associated with volume.

*Zoller B.P., Watkins J.A. and Lampman H.
Power Talk. Dallas. Texas, 1994. P. 85—92*

A speaking or reading rate of 120 to 140 w. p. m. can irk your listeners even more than the «faster-than-a-speeding-bullet» rate some hyperkinetic individuals use. Not only does it suggest that the speaker is unsure of the information, but it hints of illness, timorousness, or stupidity. (Actors playing not-too-swift characters often speak at a tortoise crawl.) People can listen faster than you can talk, and if your rate is draggy or funeral, you'll not only bore your listeners and lose their attention, you'll soon lull them into a catatonic state. <...>

Even though you'll rarely have an occasion to read or speak in slow motion, get the feel of it. The selection below contains exactly 140 words. The number of words up to the diagonal lines is 120. A maximum and a minimum are established.

Practice, timing yourself, until it takes you close to a minute to reach either terminal point.

All of you who live on after us, don't harden your hearts against us. If you pity wretches like us, maybe God will be merciful to you on Judgment Day. You see us here, five or six of us, strung up. As

for the flesh we loved too well, it's already devoured and has rotted. And we, the bones, now turn to ashes and dust. Don't mock us or make us the butt of jokes. The rain has rinsed and washed us; the sun dried us and turned us black. Magpies and crows have pecked out our eyes and torn away our beards and our eyebrows. Never are we at rest. The winds keep swinging us — now here, now there. / /

Lord, keep us out of hell! There's nothing for us to do there! Friends, don't jeer! May God forgive us! [*Villon «Ballad of the Hanged»*].

A rate of 180—200 w. p. m. may exhaust your listeners. Burning up the road tells the world that you're highly nervous, unsure of yourself, or emotionally rattled. Faster speaking isn't necessarily better speaking. And have you noticed? We tend to be suspicious of fast talkers; we pigeonhole them as slick operators, shady lawyers or politicians, or high-pressure used-car salesman.

Unlike cigarettes, which carry warnings that smoking may be hazardous to your health, excessively fast talking won't destroy you physically. But a 190-word-per-minute speaking rate is apt to pulverize sounds and is certainly not conducive to sharp articulation and intelligible communication. A few professionals get by with it. But most of us who speak that rapidly turn our sentences into mush. A fast rate, however, is proper for some humorous material, elation, excitement, fear, or anger. Even then — use it sparingly.

The selection will give you a general idea of this rate. It contains exactly 200 words. The diagonal lines are placed after the 180th word.

What is it, then? What do you want? What have you come for? What do you mean by this flightiness? Bursting in all of a sudden, like a cat having a fit! Well, what have you seen that's so surprising? What kind of an idea has gotten into your head? Really, you know, you act like a three-year-old child and not in the least like what one would expect from a girl of eighteen. I wonder when you'll get more sensible, and behave as a well brought-up young lady should and learn a few good manners? Oh, your head's always empty! You're coping the neighbour's girls. Why are you always trying to be like them? You've no business using them as models. You have other examples, young

lady, right in front of you — your own mother. I repeat — your own mother! That's the model you ought to imitate! There, now you see — it was all because of you, you silly child, that our guest was on his knees in front of me — proposing — then you blunder in. / / You come snooping around, just as though you'd completely out of your mind. Just for that, I refused him! [*Gogol «The Inspector General»*]

The most tolerable and useful all-purpose rate is 140 to 180 w. p. m. If you have to handle material that expresses sorrow, gravity, meditation, or material that is technical — aim for the lower end of the range: 140 w. p. m.

If your material expresses happiness, humour, or, on occasion, wrath, target the upper end of the range: 180 w. p. m.

Purely conversational situations? 150 to 180 w. p. m. is excellent.

Have to deliver a speech? Our best public speakers find that 160 w. p. m. is a congenial and efficient average.

This selection contains 180 words; the diagonals are placed after the 140th word.

Practice at the different rates until you feel natural and at ease.

Just how different are college students of today from students of the Middle Ages? Not much. They complained much more about food than we do. For a five-year period at the University of Paris, however, a lot of students discovered they could eat well and cheaply. Near the campus were the shops of a *pieman* and a barber. The *pieman* specialized in meat pies. Students could chip in and buy one and have a filling, delicious, inexpensive meal. The barber had the sharpest and fastest razor in Paris. So skilled was he that a client coming into his shop at the end of the day never felt the blade that shaped his beard until it slit his throat. The body was then dropped through a trap door into a cellar which connected with that of the *pieman*. / / You've guessed the rest. But one day a neighbourhood dog got into the baker's backyard and dug up human bones. He took them home; his owner was a constable. The two men were caught and burned alive at the stake.

Look over the selections below and decide on a general rate that fits the mood of the material. When you read aloud, however, be sure that you vary the rate: accelerate, decelerate, hold steady.

a) One dark and stormy night, a ship struck a reef and sank. But one of the sailors clung desperately to a piece of wreckage and was finally cast up exhausted on an unknown beach. In the morning he struggled to his feet and, rubbing his salt-encrusted eyes, looked around to learn where he was. The only thing he saw that could have been made by man was a gallows. «Thank God!» he shouted. «Civilization!»

b) A majority of gunslingers from the Wild West weren't too bright. A bad man named Wes Hardin was determined to shoot it out with Wild Bill Hickok. Hardin was extremely jealous of Wild Bill, because Bill was rated as number one gunman, but Hardin was only number two. Hardin heard that Wild Bill was in El Paso, so he rode there, went into a popular bar and was given the corner seat — in those days, the best seat in the house. He sat in the corner for three days, staring into the long mirror behind the bar so that he could instantly see anybody who came through the door. And on the fourth day, who should enter the bar with gun drawn? Wild Bill Hickok? No! The sheriff. And guess what Hardin did. He shot the mirror instead of the sheriff. The sheriff then shot Hardin. You can visit his grave in El Paso today.

c) Tell General Howard I know what is in his heart. What he told me before, I have in my heart, I am tired of fighting. Our chiefs are killed. The old men are all dead. It is the young men who say yes or no. My brother, who led on the young men, is dead. It is cold and we have no blankets. The little children are freezing to death. My people, some of them, have run away to the hills, and have no blankets, no food. No one knows where they are — perhaps freezing to death. I want to have time to look for my children and see how many of them I can find. Maybe I shall find them among the dead. Hear me, my chiefs, I am tired. My heart is sick and sad. From where the sun now stands I will fight no more, forever. [*Chief Joseph to the Nez Perce Indians*]

d) There is one contemporary artist who refuses to go along with all the wild and weird «modern» art — square-faced ladies with three ears and a nose sprouting from the middle of the forehead. Phil

Ernst insists on realism. «Tell it like it is», is his motto. One day Ernst decided to paint a picture of his backyard and garden. There were eight rather large trees in the yard, but the artist decided that if he included all eight of them, it would clutter his painting, so he painted only seven. His wife came out to look at the completed work of art. «But Phil, darling!» she said. «Where's that missing tree? There are eight trees, but you painted only seven.» And what did Phil do? Paint in the missing tree? No! He took an axe and cut down the extra tree!

L.V. Mayer. Fundamentals of Voice and Articulation: Eleventh Edition. Brown and Benchmark Publishers, 1996. P. 231—233.

PHRASING AND PAUSES

Almost every actor from Lassie to Rambo wants to play Hamlet, one reason being that it's the longest part — 1,422 lines — in any one of Shakespeare's plays. The popular Hamlets of Richard Burton, Laurence Olivier, Richard Chamberlain, and Kevin Kline have been greeted with standing ovations, and other Hamlets with hisses and boos.

Hamlet's most universal moment is his famous meditation on death, the «To be or not to be... » soliloquy. Recordings of Burton, Olivier, and others are available. If you have a chance to listen to any of them, you'll notice curious differences in the length and location of pauses.

...Burton delivered a different performance each night! On three consecutive evenings he gave completely dissimilar readings of the soliloquy:

To be or not to be that is the question.

To be or not to be that is the question.

To be or not to be that is the question.

Which is the most effective? Probably none is better than the others. Taste alone, not rules, can decide. As long as clarity is preserved and the desired emphasis is achieved, a group of words can be phrased with the accompanying pauses in several ways.

Nevertheless, something tells us that we might be annoyed at any of these readings:

To be or not to be that is the question.

To be or not to be that is the question.

(With no pauses at all) Tobeornottobethatisthequestion.

A pause is a rest stop — a period of silence. A phrase is a group of related words expressing a thought or «sense» unit or an idea. Phrases are set off from each other with pauses.

Read the following sentences. Pause wherever you see double vertical lines.

- a) If you think nobody cares if you're alive // try missing a couple of car payments.
- b) Know what it is to be a child // it is to turn pumpkins into coaches, mice into horses, and nothing into everything.
- c) You get your cat and you call him Thomas or George // Then one morning you wake up // and find six kittens in a hat-box // and you have to reopen the whole matter.
- d) The atomic bomb in the hands of a Francis of Assisi would be less harmful than a pistol in the hand of a thug // what makes the bomb dangerous is not the energy it contains // but the person who uses it.
- e) That old bromide about truck drivers leading you to the good eats was cooked up in the same kettle as the wild tales about toads causing warts, and goats eating tin cans // Don't believe it // Follow the truckers and you'll wind up at truck stops.

Read these twice. The first time, ignore the pause marks. The second time, pause where indicated.

- a) When Ann had eaten // the dog ran away.
- b) Hank, her date // said Bob // was quite boring.
- c) Kevin // said the president // is ignorant.
- d) That that is // is.

Without the pauses, they're confusing. (Ann ate the dog? Who's boring, who's ignorant? That that what?)

Again read these twice, without pauses and with pauses. There's a vast difference.

- a) We shall fight on the beaches / / we shall fight on the landing grounds / / we shall fight in the fields and in the streets / / we shall fight in the hills / / we shall never surrender. [Winston Churchill]
- b) To become great, what does an actor need most of all / / Physical beauty? Not essential / / Great physique? Unim-

portant / / Expressive eyes, eloquent hands? No. / / What, then? / / Voice, voice, voice and again, voice.

Believe it or not, you can make sense out of the nonsense below — if you pause in the right places. You'll need to gulp some air while you're reading, but don't gasp for breath in the middle of a phrase.

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Esau saw Esau sought to saw. Oh, the wood Wood would saw! And oh, the wood-saw with which Wood would saw wood. But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw if Wood's wood-saw would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw wood until I saw Esau saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

...the dramatic pause — is an understated way of bringing out meanings or emotional content. A handful of televangelists are geniuses with the art of pausing. On a less ecclesiastical level, many stand-up comics and a couple of late-night talk show hosts are equally skilled. Polished conversationalists and public speakers understand the importance of the dramatic pause. So do actors. The most provocative thing about the dramatic pause, however, is not its frequency but its length. Solemn, profound, and complex subjects generally need linger pauses than lighthearted, unpretentious, or familiar material.

The longer the pause, the greater the impact of what you have just said or are about to say.

A long pause after an important idea or phrase underscores what has just been said.

A long pause before an important idea or climactic key word heightens suspense.

In this material, one diagonal line suggests relatively short pauses. Three diagonals suggest relatively medium pauses. Six diagonals — relatively long pauses. Be flexible. Experiment.

a) What is the most important thing in the world? / / / / / Love.

b) I am ready to meet my Maker. Whether my Maker is prepared for the ordeal of meeting me / / / is another matter. [Winston Churchill]

c) Money doesn't go to jail / Money doesn't talk / / / / / It swears.

d) Sunday School / A place where they tell children about god for fifty-one weeks and then introduce them to / / / Santa Claus.

e) Any man's death diminishes me, because I am involved in mankind. Therefore, never send to know for whom the bell tolls / / / / / It tolls / for thee.

Look over these selections for location and length of pauses. Be venturesome. If you've found a spot that you're convinced needs a long pause, try it that way. Then do it again with a medium or short pause to determine if it makes any difference. Finally, mark according to your best judgment and then read.

a) I don't worry about crime in the streets. It's the sidewalks I stay off of.

b) Why do celebrities always gripe about their lack of privacy? That's like a fighter coming out of the ring and saying, «There's somebody in there trying to hit me.»

c) No matter how far we run or how much we deprive ourselves of ice cream, in the long run we're all dead.

d) The biblical punishment for adultery was to be stoned in the marketplace. Nowadays, about half the population thinks that sounds like fun.

e) The great box was in the same place. The lid was laid on it, not fastened down. I knew I must reach the body for the key, so I raised the lid, and then I saw something which filled my soul with horror. There lay the Count, but looking as if his youth had been half renewed, for the white hair was changed to iron-gray. The mouth was redder than ever. On the lips were gouts of blood, which trickled from the corners of the mouth and ran over the chin and neck. Even the deep, burning eyes were set in bloated flesh. It seemed as if the whole awful creature was simply gorged with blood. I felt all over the

body, but no sign could I find of the key. Then I stopped and looked at the Count. There was a mocking smile on that ghastly face. A terrible desire came upon me to rid the world of this monster. I seized a shovel. I lifted it high. I struck downward at the hateful face. But as I did so the head turned. The eyes fell full upon me, with all their blazing horror. The sight seemed to paralyze me. The shovel fell from my hand. The last glimpse I had was of that hideous face, blood-stained and fixed with an evil grin which would have held its own in the bottom level of hell. [*Stoker «Dracula»*]

Milrig and the Tree Wilfs

(Something like Hans Christian Andersen)

Once upon a time there was a little girl named Milrig, believe it or not. She lived in the middle of a deep, dark forest with her three ugly sisters and their husbands, who were charcoal burners. Every night the three ugly sisters used to take little Milrig and pull out a strand of her golden hair, so that by the time she was thirteen years old, she looked something awful. And after the three sisters had pulled out her hair, their three husbands (I forgot to tell you that the three husbands were even uglier than the three sisters and much nastier) would stick pins into little Milrig until she looked like a war map.

One night, when little Milrig was so full of pins that she couldn't see straight, a fairy prince came riding up to the door of the charcoal burners' hut and asked if he had lost the way. «How should I know?» replied the oldest sister, who was uglier than all the rest. «What was your way?» — «My way was to the king's castle,» replied the prince, «and I must get there before midnight, for my father is torturing my mother with red-hot irons.» — «Your father sounds like a good egg,» replied the oldest husband, who was uglier than all the rest. «We must ask him down some night.»

The prince, however, did not think that this was very funny and asked if little Milrig might not be allowed to show him the way to the castle.

The ugly husbands and sisters, thinking that Milrig would not know the way and would get the prince lost in the forest, agreed heartily to this suggestion, and the pins were pulled out of Milrig to make it possible for her to walk. «Good luck and a happy landing!» they all called out after the two young people as they set forth on their perilous journey.

But the prince was no fool, and knew his way through the forest as well as you or I do (better, I'll wager), and he took little Milgrig to the palace just as fast as his palfrey would carry him. She wasn't particularly crazy about going, but a prince is a prince, and she knew enough to keep her mouth shut.

When they reached the palace and the prince found that his father had already killed his mother, he turned to little Milgrig and said: «Now you are the ruler.»

At this, little Milgrig was very pleased and immediately dispatched messengers to the charcoal burners' hut, where the three ugly sisters and three still-uglier brothers-in-law were burned alive in a slow fire. Little Milgrig and the prince, happy in this termination to their little affair, lived happily ever after. [*«Milgrig and the Tree Wilfs» from the Benchley Roundup by Robert Benchley.*]

The following selections are unpunctuated. Study them silently to determine story line and emotional content. Then, using an appropriate rate, phrases, emphasis, and intonation, try them aloud.

a) I put the glass to my lips and drank in one gulp then I reeled clutched at the table and held on staring with bursting eyes gasping with open mouth oh God I screamed and oh God again and again the most racking agonies ground into my bones deadly nausea and a horror of the spirit that can't be exceeded at the hour of birth or death I looked down my clothes hung formlessly on my shrunken limbs the hand that lay on my knee corded and hairy I was once more Edward Hyde a moment before I had been Dr. Jekyll respected wealthy beloved and now I was hunted homeless a known murderer a refugee from the gallows I'm a creature a monster eaten up and emptied by fevers ugly in body and mind the doom that closing in is crushing me will I die upon the scaffold God knows this is my true hour of death. [*Stevenson «Dr. Jekyll and Mr. Hyde»*]

b) Marry you no I can't do that we don't agree and we never will so we'll just be good friends all our lives you'll get over this after awhile and find some lovely accomplished girl who'll adore you and make a wonderful wife for your beautiful home yes you will you will I'd be a terrible wife I'm homely and awkward and odd and old yes I am and don't interrupt me and you'd be ashamed of me and we'd quarrel just as we're doing right now you see I'll never marry you I'm happy as I am and love my liberty too well to give it up for any

mortal man oh I'll always be fond of you very fond indeed as a friend but I'll never marry you absolutely never and the sooner you believe it the better for both of us so there. [*Alcott «Little Women»*]

c) The men in their bloody-minded rage were terrible as they poured down into the streets but the women were a sight to chill the boldest beating their breasts tearing their hair and screaming from their children from their aged and sick crouching on the bare ground famished and naked they ran with streaming hair urging one another to madness Old Foulon has been captured seized alive Foulon who told starving people that they could eat grass Foulon who told my old starving father that he could eat grass Foulon who told my baby that it might suck grass when these breasts were dry hear me my dead baby and my withered father I swear on my knees to avenge you on Foulon husbands brothers and young men give us the blood of Foulon give us the heart of Foulon give us the body and soul of Foulon tear Foulon to pieces drag him torn bruised bleeding screeching to the lamppost stuff grass in his mouth and hang him then hack off his head and put it on a pike. [*Dickens «A Tale of Two Cities»*]

PUTTING IT ALL TOGETHER

«Take care of the sense,» Lewis Carroll wrote, «and the sounds will take care of themselves.»

As you work with the material, blend and weave together the various elements that have to do with vocal expressiveness. Don't get hung up on devices! What is the general effect you're trying to achieve? Search for meaning and intelligibility. Search for various feelings and moods. Above all, search for freshness and spontaneity.

L.V. Mayer Fundamentals of Voice and Articulation: Eleventh Edition. Brown and Benchmark Publishers, 1996. P. 235—240

PART II

Можно ли преодолеть русской акцент при изучении английского языка? Можно ли это сделать, не выезжая за пределы своей страны? Что является помехой в приобретении британского или американского акцента при изучении английского языка в условиях так называемого искусственного билингвизма? Во второй части нашего практикума постараемся разобраться в причинах возникновения фонетического акцента и ответить на поставленные вопросы.

DOES ACCENT MATTER?

«The trouble with the British is that they accept and enjoy the nice distinctions of social class. They love hierarchy and see nothing wrong in the deferential attitude that it breeds.» So says a leading educationalist and nowhere is this clearer than in the question of speech. For the way the English is spoken gives away not only regional identity but class status too.

Since the days of Shakespeare, the English of south-east England has been considered the «standard», for no better reason than that the south-east is the region of economic and political power. The upper and upper-middle-class mode of speech, «received pronunciation» (RP), derived from the public school system attended by the boys of wealthier families. RP remains the accent of the elite.

Broadly speaking, there are two kinds of RP. One is «unmarked» RP, which suggests no more than that the speaker is well-educated. This is the dialect of the BBC, and thus it has a kind of authority. Through radio and television unmarked RP is becoming a more widely spoken accent. Then there is «marked» RP, which indicates high social class and is spoken, for example, by many army officers who come from upper-class families. Although spoken by less than 5 per cent of the population, RP has immense influence and social authority.

Regional accents exist, in class status terms, below RP. Scottish, Welsh and Irish are generally the more popular regional accents. Then come northern, Yorkshire and west country accents, and at the bottom of the list come the least popular urban accents of London, Liverpool and Glasgow. Significantly the television news is often read by someone with a regional accent. Is there an implicit difference in the importance and status of news and weather?

Do dialect and accent enrich or impoverish? Some argue that regional accents enhance the sense of local community, and that to abandon them is to give way to the accents of the ruling class. Others argue that they are socially divisive. Dialect is unlikely to disappear and the debate is likely to continue.

*Adapted from «Britain in Close-Up»
(by David McDowall, Longman, 1993)
// Moscow News. 1998.
November 12—18, № 44*

В современном языкознании проблема взаимодействия языков при искусственном двуязычии постепенно выходит на центральное место в лингвистике в связи с перенесением акцента на исследование когнитивных процессов в языке и на изучение роли когнитивных структур формируемых в границах национального менталитета и проявляемых в процессе межнационального общения. Взаимодействие культур в процессе коммуникации все чаще становится предметом обсуждения на страницах научных изданий. Пристальное внимание лингвистов к данной проблеме имеет под собой серьезное основание. Процесс межнациональной коммуникации осуществляется в рамках часто не совпадающих национальных ментальных стереотипов, что является результатом непонимания в области коммуникативного поведения общающихся, которое находится в прямой зависимости от нарушений и искажений в просодической организации речевого поведения билингва.

Влияние национальной специфики менталитета на просодическую организацию речи является одной из причин возникновения интерферируемых процессов при контактировании языков. Причины возникновения просодической интерференции при изучении английского языка нельзя относить только за счет артикуляторно-физиологических различий носителей контактируемых языков и особенностей в просодических системах сопостав-

ляемых языков (русского и английского). Роль когнитивных факторов родного языка билингвов, несомненно, важна при исследовании появления и проявления фонетического акцента. Но прежде, чем мы рассмотрим причины возникновения данного явления, остановимся на определении терминов, используемых во второй части нашего пособия.

Билингвизм, или **двуязычие**, т. е. попеременно свободное пользование двумя языками, а отсюда **билингв** — человек, свободно использующий два языка в своей речи. В настоящее время в обиход вошло название искусственный билингвизм, или искусственный билингв, — человек, изучающий иностранный язык в школьной, студенческой или другой аудитории.

Интерференция — это взаимодействие языковых систем в условиях естественного или искусственного двуязычия, возникающее при языковых контактах и выражающееся в отклонениях от языковой нормы и системы второго языка под влиянием когний родного языка.

Акцент (фонетический) — если интерференция — это процесс взаимодействия языков, то акцент — это результат данного процесса.

Когниции — термин когнитивной лингвистики, когниции определяются как совокупность ментальных, психических процессов, влияющих на мировосприятие.

Менталитет — образ мышления, определяющий восприятие мира в соответствии с этносоциогенезом человека и фиксируемый посредством языка, отражающего духовные качества народа, говорящего на данном языке. Национальный характер определенного этноса является неотъемлемым компонентом данной когнитивной категории.

Гештальт — целостное восприятие явления, объекта, не распадающееся на сумму его составляющих (фраза, сверхфразовое единство, музыкальное произведение, картина и т.д.).

Просодия — система сверхсегментных средств: высоты тона, интенсивности, длительности.

Интерференция (или фонетический акцент) представляет собой языковое явление, свидетельствующее о тесном взаимодействии двух факторов: *интерферирующих элементов*, проявляемых в форме когний, и, в частности, просодической системы родного языка билингвов, и являющихся причиной появления

интерферируемых элементов на уровне просодии. Интерферирующее влияние когний, реализуемых в виде менталитета, энциклопедических знаний, лингвистических знаний, языковых способностей¹, ориентирует на понимание причины трудностей, возникающих у взрослых при изучении иностранного языка, и понимание того, почему такие же трудности легче преодолеваются ребенком. Для ребенка изучение языка и познание мира — взаимосвязанные процессы. Взрослый человек обладает знанием мира в том виде, в каком оно представлено ему его родным и уже усвоенным языком. Необходима колоссальная работа интеллекта для того, чтобы изучить иностранный язык и владеть им на достаточно высоком уровне. Другими словами, чтобы изучить новый язык, нужно войти в новый мир.

Процесс интерференции и причину возникновения акцента можно представить в виде пирамиды, где основанием являются интерферирующие элементы (менталитет, энциклопедические знания, лингвистические знания, языковые способности), которые экстраполируют свое влияние на просодическую систему изучаемого языка, уподобляя ее просодическим параметрам языковой системы родного языка билингва. Так возникают интерферируемые элементы просодической системы (тона, силы, скорости) в речи билингва, говорящего на иностранном языке.

¹ В данной работе упоминаются когнии, непосредственно влияющие на процесс возникновения интерференции. Следует помнить, что когнии являются основополагающим понятием для когнитивной лингвистики и обозначают познавательный процесс или же совокупность ментальных, мыслительных процессов при восприятии мира или простого наблюдения за окружающей средой, т. е. процессов, так или иначе связанных со знанием и информацией. В научной литературе когнии разграничивают на две группы. Первая группа включает в себя совокупность психических процессов, непосредственно связанных с ментальным состоянием человека, и представлена знаниями, сознанием, творчеством, символизацией, логическим выводом, решением проблем, мечтами, фантазиями и другими. К другой группе относятся процессы перцептуального, сенсомоторного опыта, происходящего в актах обычного соприкосновения с миром. Им сопутствуют организация моторики, восприятие, мысленные образы, воспоминание, внимание, узнавание, память и другие.

К причине появления просодических (интонационных) искажений в речи русского билингва, говорящего на английском языке, мы перейдем позже, сначала же мы рассмотрим причины возникновения фонетического акцента на сегментном уровне, т. е. почему возникают искажения на уровне звуков.

В появлении фонетических ошибок в речи русскоязычных билингвов при изучении английского языка нельзя умалять роль различия артикуляционных укладов у представителей разных национальностей. Под **артикуляционным укладом** понимается определенно заданное для каждого языка фиксированное положение артикуляторов (органов речи), отражающее основные произносительные артикуляционные тенденции конкретного языка. Так, для английского языка характерно глубокое и плоское положение языка в полости рта, при этом кончик языка загнут вверх; наблюдается смещение языка от зубов, низкое расположение корня языка и расширение глоточного резонатора, пассивное состояние губ при артикуляции звуков. В русском языке наблюдается дугообразное расположение языка в ротовой полости и примыкание кончика языка к зубам, смещение массы языка к зубам, касание неба переднесредней частью языка, некоторая вытянутость губ вперед и их активная артикуляция в речи. Следует помнить о том, что вытянутость и округленность губ у русских предполагает наличие лабиализации (огубленности) звуков в речи на английском языке; расположение языка плоско и глубоко в полости рта у англичан указывает на следующее: 1) пассивность средней части языка при звукообразовании и, следовательно, палатализация не свойственны речевому поведению англичан (что наблюдается в произношении русских на английском языке); 2) тональность английских звуков: при описанном положении органов речи происходит расширение ротового резонатора, что вызывает усиление низких обертонов. Основная масса языка оттянута назад — отсюда: 1) наличие задних гласных, 2) «глубокий» характер произнесения звуков переднего ряда. Положение кончика языка связано со спецификой произношения переднеязычных согласных, которые в английском языке являются апикальными, т. е. кончик языка расположен у альвиол, а в русском — дорсальными, т. е. произносятся передней частью языка у нижних зубов. Таким об-

разом, следует помнить, что английский уклад произнесения согласных является апикальным, а русский — дорсальным. Далее отличается «натяжение» и растянутость губ у англичан и русских. У англичан губы как бы всегда находятся в положении «вежливой улыбки», у русских губы всегда округлены (лабиализованы). (Произнесите слово «кукуруза» и вы сразу представите, что означает этот термин). Однако следует обратить внимание на тот факт, что правильная постановка артикуляционного уклада не всегда обеспечивает правильность произношения отдельного звука, так как артикулирование, в общем смысле, не тождественно произношению. Нужно помнить, что современный подход к обучению английского произношения и голосообразования действительно требует соблюдения всех особенностей английской артикуляционной базы, включая гортань и надгортанные резонаторы.

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В уже отмечавшейся ранее модели возникновения просодической интерференции в виде пирамиды хорошо прослеживается взаимообусловленность и взаимозависимость всех просодических параметров, образующих просодическую подсистему языка. Просодическая подсистема основывается на когнитивных способностях и процессах, а именно: менталитете, знаниях о мире, лингвистических знаниях, языковых способностях, что обуславливает уровень владения языком; проявляется и изменяется на протяжении онто- и филогенеза.

Данную модель можно назвать универсальной в том смысле, что она отражает владение как родным, так и иностранным языком. Степень владения языком зависит от когнитивных механизмов общего знания и способностей, а выраженность фонетического акцента также обусловлена степенью искажения просодической подсистемы.

Менталитет как одна из доминирующих когниций, относящаяся к сфере когнитивного диссонанса и являющаяся причиной появления интерферируемых элементов, и просодическая система языка сопоставимы в том плане, что оба феномена отражают национальные особенности определенного этноса. Национальные проявления характера русских билингвов экстраполируют свое влияние на просодическое оформление речевых сообщений, уподобляя просодию английской речи родному языку билингва.

Содержание менталитета усматривают в когнитивной сфере и определяют теми знаниями, которыми владеет конкретная общность людей. Считается, что основой менталитета являются знания об окружающем мире, определяемые потребностями и архетипами коллективной бессознательной иерархии ценностей. Естественно, что менталитет имеет глубокие корни и представляет некую интегральную характеристику людей, живущих в конкретной культуре, позволяющей описать своеобразие видения этими людьми окружающего мира и объяснить специфику реагирования на него. При анализе менталитета определенной общности людей определенной эпохи необходимо учитывать географическое положение, социальную среду, особый психологический уклад общества, влияющий на исторические и социальные процессы, религию. Менталитет, будучи явлением умственного порядка, не идентичен общественному сознанию и характеризует лишь специфику этого сознания. Сознание относится к сфере идеального, к своеобразной субъективной действительности, отражающей реальность внутреннего, духовного мира человека и его отдельных проявлений: мыслей, чувственных образов, внутренних побуждений, воображения, воли — всякой духовной деятельности вообще. Национальный характер определенного этноса является неотъемлемым компонентом данной когнитивной категории. На основании проведенных исследований удалось установить, что некоторые ментальные характеристики этнических сообществ четко коррелируют с просодической организацией речи людей, входящих в данные этнические группы. Англо-американская модель менталитета основана на сочетании черт индивидуализма, автономности личности, рациональности, наступательности, самоутверждения, уверенности в себе. Следует подчеркнуть, что для американской культуры, в отличие от английской, нормой является дружелюбие, «общее дружелюбие» к людям, в том числе и к незнакомым. Но это дружелюбие не имеет прямой личной отнесенности: доброжелательность адресована всем и никому лично. В модели русского менталитета ведущими характеристиками выступают коллективизм, иррациональность, «щедрость души», открытость, покорность обстоятельствам, власти, отсутствие самоуверенности. Для англичан также доминантной особенностью является эмоциональная сдержанность, для русских — несдержанность в уровне проявления эмоций в общении, для американцев

— шумность, жизнерадостность, общительность. Если провести корреляцию между менталитетом и просодической организацией речевых сообщений билингвов, то очевидными становятся причины неспособности передачи просодическими средствами коннотативных значений высказывания, что приобретает особую важность для адекватного восприятия и передачи смыслового содержания речевого сообщения в целом на иностранном языке.

В силу влияния данной когниции, учитывая ментальные особенности русских, можно предположить, что просодическое оформление ядерных конструкций, выражающих категоричность, утверждение своего «я», критичное отношение к сообщаемой информации, и некоторые другие вызовут не только определенные трудности у русских билингвов в передаче данных психических состояний средствами просодии, но и постоянную подмену ядерных тонов, соответствующих английским аналогам, русскими просодическими структурами, как, например, английское низкое понижение ядерного тона в финальной позиции (Low Fall) русским ровным понижением тона. Интересно отметить, что закономерность в использовании высокого повышения тона во фразах в финальной позиции вместо низкого понижения тона в англоговорящих странах, таких как Новая Зеландия и Австралия, объясняется бессознательным выражением неопределенности и неуверенности жителей данных регионов в речах, поступках, делах и т. д. Лингвисты из этих стран предполагают следующее: как только представители нации почувствуют, что их страна полностью приобрела статус независимого государства, этот ядерный тон заменится на аналог британского варианта английского языка — низкое понижение тона в финальной позиции фраз.

Ментальность как одна из форм проявления когнитивных способностей человека обладает наличием индивидуальных и общетипологических национальных черт. Языковые значения, отражая общие свойства человеческой природы, ориентированы на определенный этнос. По утверждению А. Вежбицкой, язык изначально задает своим носителям определенную картину мира, причем каждый данный язык — свою.

Эмоции, являясь универсальной психофизиологической категорией человека, имеют различное языковое выражение, что свидетельствует не только о различиях, скажем, в англо-саксонском и русском менталитетах, но и о специфическом просоди-

ческом выражении, отражающим национальную особенность определенного этноса. Для иллюстрации названного положения приведем пример, заимствованный из книги А. Вежбицкой «Язык. Культура. Познание», в которой она отмечает следующее: «...англо-саксонской культуре свойственно неодобрительное отношение к ничем не сдерживаемому словесному потоку чувств, между тем как русская культура относит вербальное выражение эмоций к одной из основных функций человеческой речи». В языке эмоции у русских выражаются большой степенью интенсивности на ударных слогах, т. е. повышением голоса за счет громкости. У англичан эмоциональность передается изменением мелодического контура, наличием тональных вариаций.

Сравните: Вот нахал! (очень громко на слоге «-хал»)

The brute! (High Pre-Head + Low Fall)

3

Как мы отмечали ранее, просодические системы разных языков, а точнее их наложение друг на друга при взаимодействии языков при их контакте, относится к интерферирующим факторам и является одной из причин возникновения фонетического акцента. Разберемся в этом вопросе подробнее и начнем с того, что вспомним, что входит в просодическую систему любого языка.

Это — изменения высоты тона, ядерный тон, громкость, темп речи, включая паузы. (Если применить акустические термины, то это — частота основного тона, интенсивность и длительность). Если же мы еще сузим перцептивный характер звукового анализа речи до анализа интонационной группы (или «синтагмы» по определению Л.В. Щербы), то нам необходимо рассмотреть мелодические изменения в предтакте, шкале, ядерном тоне, затакте, ударение и скорость речи, включая паузы, а также ритм и тембральные характеристики речевого голоса в разных языках. Начнем с рассмотрения мелодических изменений.

Высота тона. Как известно, в отечественной лингвистике интонация рассматривается как комплекс сверхсегментных средств, включающий в себя высоту тона, громкость, темп (включая паузы).

Каждый человек обладает определенным диапазоном голоса, в пределах которого происходят просодические вариации.

Универсальный интервал между самым высоким и самым низким тональными уровнями говорящего соответствует полутора октавам. Низкий регистр (уровень) достигает $1\sqrt{4}$ — $1\sqrt{3}$ октавы (имеется в виду высота тона в низком регистре у англичан и американцев). Анализ строения артикуляционных органов позволил гипотетически предположить, что оптимальный высотный уровень у россиян выше на 1—2 условные относительные тональные единицы высотного диапозонального уровня англичан и американцев. Другими словами, оптимальный уровень высоты тона у русских будет соответствовать $1\sqrt{5}$ — $1\sqrt{6}$ от нижнего регистра диапозона голоса. Следует заметить, что россияне используют в нейтральной речи высоту диапозона голоса, начиная с $1\sqrt{9}$ верхнего регистра и заканчивая $1\sqrt{3}$ нижнего регистра. Другими словами, только в среднем регистре диапозона голоса происходят мелодические модуляции русскоязычных говорящих. Отсюда часто английское понижение тона внутри интонационной группы заменяется русским мелодическим средним одноуровневым тоном, характерным для русского повествовательного предложения. Также отсутствует первоначальное повышение тона, помогающее создать необходимый широкий диапазон для постепенного понижения тона с определенной высоты, характерной для английского языка.

Данное явление можно объяснить расположением артикуляционных органов в ротовой и фарингальной полостях, а также строением гортани. Исходя из положения, выдвигаемого С.И. Бернштейном об анатомо-физиологическом строении произносительного аппарата, высота голоса (тона) стоит в прямом отношении к частоте голосовых связок, которая, в свою очередь, зависит от степени их натяжения и напряжения. Натяжение и напряжение голосовых связок осуществляются: 1) работой гортанных хрящей — наклонением щитовидного хряща вперед и поворотом пирамидальных хрящей во взаимно противоположные стороны и 2) сокращением заложенного в каждую из голосовых связок мускула. Принимая во внимание тот факт, что артикуляционные органы у русских (в частности, корень и масса языка) продвинуты к передним зубам в ротовой полости, вполне естественно предположить, что наклон щитовидного хряща в гортани (соединенного с

подъязычной костью и корнем языка) на доли градуса сильнее, чем у англичан, артикуляционные органы которых оттянуты больше в заднюю часть ротовой полости. Отсюда происходит большая степень натяжения и напряжения голосовых связок у русских, что влияет на формирование своеобразной высоты голосового источника.

Предъядерный участок интонационного контура русской фразы чаще всего произносится на среднем уровне голосового тона с небольшим повышением на ударных слогах; в английском языке предтональный сегмент обладает более сложной мелодической конфигурацией.

Общий тональный диапазон русской фразы узок по сравнению с довольно широким диапазоном звучания английской фразы, имеющей более высокое тональное начало шкалы. Даже на **заядерном** участке интонационного контура английских и русских фраз, менее всего обладающих функциональной самостоятельностью, имеются существенные различия в характере тонального движения: при нисходящем движении тона в ядерном слоге русской фразы слабоударные и безударные слоги продолжают общее нисходящее движение тона, в английской фразе произносятся ровным тоном в самом низком голосовом регистре. При восходящей мелодике в русском языке заядерные слоги произносятся ровно или слегка падают вниз, в английском языке — сохраняют восходящее движение тона. В американском варианте и **предъядерный** и **заядерный** сегменты произносятся на одном (ровном) уровне среднего регистра диапазона голоса со всей шкалой.

Ядерный тон. В британском варианте существует 10 ядерных тонов (по Дж. О'Коннору). Напомним, что это — восходящие тоны (низкий, средний, высокий), нисходящие тоны (высокий, средний, низкий), восходящие-нисходящие, нисходящие-восходящие, восходящий-нисходящий-восходящий и ровные тоны. В русском языке существует 7 интонационных конструкций (по Е.К. Брызгуновой), в американском варианте английского языка существуют следующие интонационные вариации: шкала «прыжки» или «шаги» («Steps»), «инфлексии» «Inflections», и циркумфлексная шкала «Circumflex».

Говоря о **сегментации английской речи**, необходимо упомянуть о двух точках зрения, выявляющих две тенденции. Одну

называют проклитико-энклитической (смысловой), согласно которой безударные слоги тяготеют к ударному слогу той же лексической единицы или к единице, с которой данный слог тесно связан по смыслу, например: Ann / has gone / away. Согласно другой точке зрения, безударные слоги тяготеют к предыдущему ударному. Такое деление называется энклитическим. Та же самая фраза в данном случае принимает другой характер сегментации: Ann has / gone a / way.

Данная точка зрения является весьма распространенной в лингвистической литературе. Более того, сопоставив ритмическую организацию двух языков (русского и английского), приходим к выводу, что русскому языку более свойственно проклитико-энклитическое сегментирование речи, тогда как английскому больше соответствует энклитическое деление.

Обращаясь к анализу **ритмической группы**, заметим, что, по оценкам исследователей, она легко вычленяется в речи благодаря выделенности ударных слогов; последний безударный слог ритмической группы по своей длительности превышает предыдущий безударный слог, т. е. конечное положение слога в ритмической группе маркируется длительностью, ударный слог более подвижен в тональном плане по отношению к соседним слогам.

Для американского варианта английского языка характерна четкая организация ритма, осуществляющаяся по законам сегментации энклитического характера. Хорошо прослеживается тяготение последующих безударных к предыдущему ударному слогу. Обращает внимание одноуровневое произнесение ударных и безударных слогов, что способствует их более тесной связи, например: I let lunch / go on / too long.//

По данным исследователей, наиболее частотная ритмическая группа в прозаических текстах содержит 2—4 слога, из которых один ударный, хотя количество безударных слогов в ритмической группе может достигать и 7, в среднем же в прозаических текстах безударных слогов в 2—2,5 раза больше ударных.

Интересно отметить, что, по данным нейрофизиологов, анализ ритмических структур, сформированных малым количеством элементов, осуществляется левым полушарием головного мозга, а правое полушарие осуществляет анализ ритмических структур, сформированных большим количеством элементов. Длительность ритмических структур как в области речепроизводства,

так и в области слухового восприятия, оказывается в пределах 100—200 мс. Слуху человека в норме свойственна избирательная чувствительность к амплитудной модуляции звука с частотой модуляции 4,0—8,0 Гц. Статистически наиболее вероятными в речи являются длительности периодов модуляции 250—140 мс. На основании опытов нейролингвистами было обнаружено, что в процессе ритмизации речи в структурах головного мозга активизируется мозжечок (*cerebellum*) и базальный ганглий (нервный узел) (*basal ganglia*), образуя своего рода триаду: кора головного мозга — мозжечок — базальный ганглий — кора головного мозга. Как оказалось, в памяти человека, вернее в нейродинамических ансамблях нейронов, содержатся сведения о ритмической структуре слов, ритмических групп, интонационных групп и фраз. Типы ритмических структур существуют в памяти человека в некой обобщенной форме. Принципиально важным оказывается место ударения и набор предударных и заударных слогов с их специфической иерархией по степени редукции, марками консонантных и вокальных элементов, позволяющих определить границы ритмических структур.

В отечественной лингвистике все большее распространение получает точка зрения, согласно которой отрезками речи как единицами решения восприятия являются слова, а не слоги. Отрезки слышимой речи превышают размеры слога, но не выходят за пределы порядка семи слогов. Такими отрезками являются ритмогруппы, интонационные группы или фразы. Л.А. Чистович было экспериментально установлено, что увеличение длины слов приводит к увеличению их разборчивости. Также известно, что фразовая разборчивость выше словесной. Однако не следует забывать, что объем оперативной памяти все же ограничен и составляет в среднем 7 ± 2 единицы (магическое число Миллера) при восприятии и производстве речи. Вероятно, фраза, состоящая из этого количества единиц, будет соответствовать оптимальному объему оперативной памяти. Нейролингвисты придерживаются мнения о том, что речевой ритм обеспечивает ясность информации и является одним из символов кодирования при восприятии речи. В результате экспериментов выяснилось, что при восприятии предвосхищение последующего слова зависит от его ритмики и стратегии сегментирования речи.

Таким образом, обозначим еще раз процедуру распознавания слышимой речи. Поступающие звуки речи записываются в памяти как наборы характеристик по их признакам. После восприятия ударного слога намечается условная граница слова, и в нейродинамических структурах головного мозга происходит поиск подходящего слова. Отрезки сообщения, более крупные, чем слоги, приобретают новый полезный акустический параметр — ритмику сообщения, так как, распознавая осмысленное сообщение, человек использует дополнительный признак, не разрушаемый частотными искажениями и шумами, а именно ритмику чередования ударных слогов с безударными.

Дж. Дж. Мартин и Х. Бакстон пришли к выводу о том, что ритмизация речи играет более важную роль при ее сегментировании, нежели паузация, потому что ритмика слов, словосочетаний и фраз более предсказуема. Данный постулат вызывает некоторую долю сомнения, так как ритмизация предсказуема, но вряд ли является ведущим феноменом в сегментировании речевых сообщений. Также было зафиксировано, что выбор первого слова ограничивает словарь, из которого выбирается второе слово. Подобным образом обстоит дело со всеми последующими словами. Лучше всего распознаются последние слова фразы. Тот факт, что слова во фразе распознаются лучше, чем предъявляемые в случайном порядке, можно объяснить тем, что контекст фразы сокращает число возможных слов, необходимых для выбора.

Шкалы. Употребительные шкалы Sliding Head and Scandent Head в экспрессивной речи билингва, говорящего на английском языке, заменяются на зигзагообразную шкалу русского характера. Также необходимо отметить, что наиболее употребительное в современной речи англичанами и американцами неполное высокое или среднее падение узкого диапазона не используется русскими билингвами и заменяется на привычное низкое повышение узкого диапазона в нефинальных позициях.

Громкость (ударение). В русском языке для неэмфатической речи используется закон акцентной равномерности и динамической структуры фразы русского языка. Например, «Ты пой'дешь туда со 'мной. Мы ид'ем в ки'но с 'ним. (We are 'going to the 'cinema with him.)». Данные фонетические законы переносятся русскоязычными билингвами в речь на английском языке. Под эти законы попадают личные местоимения, вспомогательные глаголы, модаль-

ные глаголы, предлоги, частицы, слова, не имеющие ударения в сочетаниях типа «Oxford Street», и другие, т. е. безударные в английском, они становятся ударными в речи билингвов. Поэтому у билингвов нарушается ритмическая организация речи, а также передача смысла высказывания в английском языке. Вероятно, на начальном этапе обучения целесообразно заучивание словосочетаний, глаголов с предлогами, идиоматических выражений.

Темп. Темп речи очень индивидуален, но в среднем в английском и американском языках темп речи увеличивается за счет сильного сокращения вспомогательных слов и различных сочетаний, например: don't, can't, won't, I'll, I've, you'd, he's, tella (tell her), telim (tell him), gonna и другие.

Для американцев средний темп чтения составляет 120—140 слов в минуту. Самая приемлемая для всех целей скорость речи колеблется от 140 до 180 слов в минуту, при этом 160 слов в минуту характерны для публичной речи, от 150 до 180 слов в минуту — для разговорной речи и 180 слов в минуту фиксируются в минуты эмоционального напряжения, характеризуемого эмоциями счастья, веселья, радости или гнева.

Пауза. В данном разделе необходимо осветить такой феномен, как «пауза хезитации, обдумывания». Как известно, данный вид паузы в спонтанной речи выполняет как разграничительную функцию, так и функцию обдумывания, связанную с планированием и отбором лексических единиц и грамматических конструкций. Паузы хезитации могут возникнуть в любом месте высказывания и отражают колебания и перестройки в процессе порождения речи. В английском языке, однако, паузы хезитации, неуверенности возникают чаще перед знаменательными словами, реже перед служебными. За такой паузой обычно следует основная информация. Паузы хезитации, как правило, следуют за ровным тоном или высоким восходящим тоном, нарушая смысловое единство семантически тесно связанных слов. Паузы такого типа бывают неозвученные (silent pause) и вокализованные, как, например, er (eh), um, mmm... Иногда вместо пауз используются вставные конструкции типа: let me think, you know, well, say, I don't know, etc.

В речи русских билингвов вставные конструкции и вокализованные паузы хезитации встречаются намного реже, чем просто беззвучная временная остановка в звучании. Среди лингвист-

тов даже бытует мнение о том, что англичане и русские билингвы во время прекращения фонации (во время паузы хезитации) молчат по-разному. Это можно объяснить рядом причин. Во-первых, это может происходить в силу физиологического устройства речеобразующих органов. Как известно, у англичан и американцев артикуляционные органы (в частности, масса и корень языка) оттянуты в большей степени назад к глоточному резонатору. Такое положение артикуляторов способствует более легкому произнесению звука [з:] (eg/eh) во время паузы хезитации. У русских положение артикуляторов продвинуто в переднюю часть ротовой полости к зубам, что затрудняет вокализацию паузы хезитации. В данном случае легче просто промолчать, подбирая нужное слово или обдумывая новый смысловой фрагмент. Во-вторых, отсутствие лингвистических знаний в области использования пауз хезитации представляет определенные трудности для билингвов в вокализации данных пауз в процессе порождения речи. В озвучивании пауз хезитации обычно используется средний ровный тон (Mid Level Tone) и высокий ровный тон (High Level Tone) в исполнении носителей языка, что не является нормой для русского языка. В-третьих, просодическая система русского языка накладывает определенные ограничения на использование в речи вокализованных пауз. Орфоэпической произносительной нормой русского языка менее свойственны вставные конструкции и вокализованные паузы.

Анализ использования пауз хезитации англичанами, американцами и русскими билингвами показал следующее. В исполнении английских дикторов паузы хезитации встречаются преимущественно перед началом нового смыслового фрагмента, т. е. в конце фраз, фоноабзацев. В пределах интонационных групп паузы неуверенности употребляются после глагола-связки, после союзов «and», «that» и других (реже перед словом «and»), перед обдумыванием нового знаменательного слова, после смысловых глаголов, а также после предлогов, после личных местоимений, например:

...I study... er... in the East End of London which... is... er... quite a dilapidating area... and it's... er... often not very good... В исполнении американских дикторов употребление пауз хезитации совпадает с их локализацией в британском варианте, например:

...Broadway as... as I recall it's not a... it's not a bad place...

В исполнении русских дикторов паузы хезитации могут употребляться перед новой лексической единицей или частью слова: ...It occupies only... sq... square mile..., перед смысловыми глаголами, глаголом-связкой, перед союзом: ...and Oxford Street... is... mm... the... favourite street..., между вспомогательным и смысловым глаголом, между прилагательным и существительным, перед предлогами: ...beautiful pictures... of... famous... English... fields... which were er... divided... . Также наблюдается частое дробление фраз, почти каждая лексическая единица отделяется от соседней диеремами (границами словораздела), предлоги обособляются паузами с двух сторон, ритм приобретает звучание «рубленого»: ...the oldest... part... of London... is called... .

Таким образом, можно сделать вывод о том, что для передачи адекватной информации необходимо произносить смысловые фрагменты, не нарушая спаянности ритмогрупп диеремами. Если же такой факт имеет место, то необходимо соблюдать энклитический характер членения речи на ритмические группы. Наиболее уязвимыми участками при сегментировании текстов является частое использование диерем в качестве пограничных сигналов ритмогрупп и отдельных лексических единиц в пределах интонационных групп, проклитико-энклитический характер членения на ритмогруппы. Отсутствие лингвистических знаний в этой области приводит к неумению передачи адекватной информации, помехам при восприятии смысла сообщения слушающим, а также иллюстрирует просодический акцент.

В дополнение к названным явлениям, паузы хезитации, выступая в двух ипостасях — разграничения речевых сегментов и обдумывания нового смыслового фрагмента — также являются одним из показателей акцентной речи билингвов. Дислокация данного вида пауз обнаруживает как различия в орфоэпической норме просодической окраски речевых сообщений в разных языках, так и отсутствие лингвистических знаний в сфере формирования ритмико-смысловых фрагментов в процессе производства речи.

«Эксплуатация» в лучшем случае трех ядерных тонов английского языка, как-то: низкого повышения в неконечных интонационных группах, низкого понижения в финальном завершении фразы, часто принимающих русифицированный оттенок звучания, понижения-повышения на ядерном слоге, а также ровное звучание предъядерных компонентов интонационных групп

с преобладанием динамического параметра на ударных словах — вот все, что находится в арсенале просодической системы английского языка русского билингва, говорящего на втором языке.

4

Описывая причины возникновения просодического акцента, мы не можем не остановиться на данных новейших исследований нейролингвистов, работающих в области двуязычия. В настоящее время уже доказано, что локализация просодических структур зависит от их типа. Напомним, что корковые отделы левого полушария играют особую специфическую роль в организации восприятия, запоминания и воспроизведения речевого материала. Общеизвестно, что левое полушарие участвует в обнаружении и опознании артикулированных звуков речи, а правое — в опознании интонаций. Логическая речь осуществляется левым полушарием головного мозга, а эмоционально-экспрессивная речь — правым. Просодия эмоциональной речи быстрее опознается при преимущественной обработке правым полушарием, просодия, организующая структуры рациональной информации, анализируется как левым, так и правым полушарием мозга. Локализация просодии в последнем случае зависит от интонационного рисунка сообщения. В том случае, если просодический рисунок ментальной структуры определяется гештальтным характером самого стимула, его латерализация обнаруживается в правом полушарии головного мозга.

Полученные экспериментальные данные свидетельствуют о том, что характер мозговой организации разных языков у билингва может отличаться. Доминантность полушарий для разных языков — явление динамическое, она может меняться в зависимости от языкового и культурного окружения, сферы применения языка, эволюции когнитивных факторов. Мозговая организация каждого из языков зависит от двух групп обстоятельств: неязыковых и языковых. К первой группе относится возраст, способ и очередность усвоения языка. Ко второй группе относится тип слоговой структуры данного языка. Существует мнение, что языки с закрытым слогом в большей мере локализованы в левом полушарии, языки с открытым слогом — в правом. В настоящее время установлено, что левое и правое полушария мозга играют принципиально разную роль в нервной организации языков при би-

лингвизме. Распределение функций между полушариями зависит от способа овладения вторым языком. В условиях искусственного двуязычия, когда второй язык в школах и вузах выучивается рациональным методом, речевые функции билингва на этом языке обеспечиваются главным образом структурами левого полушария. Данный постулат объясняет одну из причин возникновения интерференции при использовании иностранного языка.

Речевая деятельность на родном языке обеспечивается структурами обоих полушарий. На втором языке — преимущественно структурами левого полушария, которое отвечает за анализ и порождение как ментальных структур, так и их просодической организации как бы в «расчленном» виде, т. е. дешифрует речевой отрезок, ориентируясь на поэлементный состав фразы. В этом случае гештальтное восприятие и порождение просодии определенного речевого сегмента левым полушарием не воспринимается. Напомним, что гештальтное восприятие предполагает целостное восприятие некоего явления, объекта, не распадающегося на сумму его составляющих. Следовательно, билингу трудно воспринимать и производить просодическую организацию речевых высказываний по законам второго, изучаемого языка, так как речевая просодия — явление субстанционального порядка и предполагает целостное восприятие и порождение на уровне высказывания того или иного языка. Таким образом, одну из причин возникновения просодической интерференции в английской речи русских билингвов можно объяснить доминирующей ролью левого полушария при восприятии и порождении интонационного рисунка. Левое полушарие «насилованно» разбивает на поэлементное кодирование и декодирование мелодику, которая предопределена иметь форму гештальта.

Итак, иноязычный акцент представляет собой системно-структурное образование, обладающее рядом универсальных и специфических признаков. Акцент может иметь градуированный характер, а степень его выраженности зависит как от когнитивных факторов, просодической системы русского языка, так и от универсальных различий артикуляторных укладов, отличающих носителей двух языков.

Автор

«The purpose of speech is to communicate effectively. Everyone would agree that voice and articulation constitute an important part of that effectiveness. Career speech is the type of speech that is expected in a career in which oral communication plays a significant role. It is speech that reflects the most appropriate vocal characteristics and exerts some control over regional speech patterns.

Remember that to others you are the way you sound. You want your voice and speech to say great things about you, don't you? Your voice and speech should reflect you at your best, and when they are effective, people will not only listen but remember.

A career in which verbal communication plays an integral part demands a different standard of speech and language than does a career that is not people-oriented. Some of the careers that should encourage preferred speech are teaching, theatre, the media (radio, television and so forth), business (sales, executive training), law and the clergy.

You are going to be asked to learn a new language called «career speech». It is yours to use when it is to your advantage.

In addition to environment, heredity plays an important part in determining the pitch and quality of a voice. At birth you were given resonance cavities and muscles that resemble those of your parents. This is an inherited phenomenon transmitted by genes, so the die has been cast.

Although at present your voice reflects the momentary *habitual you*, it may not reflect the you whom you want heard and seen by yourself and others. The sound you produce now is created by muscles and cartilage manipulated by habit. You will experiment with new vocal and speech techniques to get a new career voice. Exercise produces physical changes that are caused by the strengthening of muscles. You are going to make your voice stronger through exercise.

Just for fun and to establish a goal or model for yourself, make a list of the positive aspects of voice in speakers you admire. What do you like about them? Surely one thing is the vocal individuality expressed by their voice and speech. Yes, your voice and speech ought to reflect you, but they ought to reflect what you *want* to reflect. You must be the one in control.

Psychological considerations are essential in communication situations. In the 1880s two scientists, psychologist William James and psychologist Carl Lange, developed similar points of view regarding

the origin of feelings, which both felt, were physical in nature. They questioned the chronological order in the development of feelings. The scientists hypothesized that the physiological sensations preceded the actual feeling; put it in another way, the feeling follows the behaviour. This was a reversal from the more popular view that the feeling caused the physiological changes. In a sense the James-Lange theory works from the outside to the inside. For example, we are sad because we cry, or we are afraid because we tremble.

Now let's apply this theory to the development of voice and speech and the communication situation. It suggests that during your «appearance» before an audience, the sweaty hands and increased heart rate are causing the fear rather than the fear of the audience causing the physical characteristics. If we can create voice and speech that indicate excellence and give the outward appearance of confidence and assuredness, then the appropriate changes are more likely to occur within the individual. The application of this theory might aid in the reduction of communication apprehension caused by that appearance before that audience. Although academically it might make more sense to develop inside to outside, some creative artists advocate working from outside to inside. The point is that if you sound and appear at ease, you will eventually be at ease. The Roman poet Virgil said that if you think you can do it, you *can* do it. So approach your drills and exercises with verve and nerve. It is amazing what this attitude can accomplish. Look what it did for Virgil!»

*B.P. Zoller, J.A. Watkins, H. Lampman.
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