

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ОДЕСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені І. І. МЕЧНИКОВА
ФАКУЛЬТЕТ РОМАНО-ГЕРМАНСЬКОЇ ФІЛОЛОГІЇ
КАФЕДРА ТЕОРЕТИЧНОЇ ТА ПРИКЛАДНОЇ ФОНЕТИКИ АНГЛІЙСЬКОЇ МОВИ

Н. О. Бігунова, Н. Ю. Дьоміна

ОСНОВНА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА).

CONTENT MODULE I.

**THE COMMUNICATIVE FUNCTION
OF INTONATION**

НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК
для здобувачів першого (бакалаврського) рівня вищої
освіти спеціальності 035 Філологія спеціалізації 035.041
Германські мови та літератури (переклад включно), перша
— англійська

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Основна іноземна мова (англійська). Content Module I. The Communicative Function of Intonation : навчально-методичний посібник для здобувачів першого (бакалаврського) рівня вищої освіти спеціальності 035 Філологія спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська. Одеса : Олді+, 2023. 116 с.

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Навчально-методичний посібник призначений для здобувачів першого рівня вищої освіти спеціальності 035 Філологія, спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша - англійська», які вивчають обов'язкову дисципліну «Основна іноземна мова (англійська)». Навчально-методичний посібник може бути рекомендований і для здобувачів першого (бакалаврського) рівня вищої в рамках дисципліни «Друга іноземна мова (англійська)». Посібник спрямований на засвоєння здобувачами теоретичного матеріалу з фонетики англійської мови, розуміння особливостей комунікативних функції інтонації, оволодіння базовими інтонаційними моделями, розпізнавання функціональних типів художнього і публіцистичного дискурсу: оповідання, опис й міркування. Основна мета навчально-методичного посібника – надати методичну допомогу здобувачам вищої освіти у підготовці та вивченні зазначених дисциплін під час занять та у процесі самостійної роботи. До посібника додаються аудіоматеріали.

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CONTENTS

Передмова	4
-----------------	---

Part 1. Basic and emphatic intonation patterns

Unit 1	7
Unit 2	17
Unit 3	28
Unit 4	38
Unit 5	45
Unit 6	51
Unit 7	58

Part 2. Narrative, description and argumentation: their structure and intonation colouring

Unit 1	67
Unit 2	76
Unit 3	84
Unit 4	89
Unit 5	98

References	113
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ПЕРЕДМОВА

Важливим питанням сучасної методики викладання іноземних мов є питання про послідовність розвитку різних видів іншомовної діяльності та взаємодію цих видів в процесі навчання. Першорядну значущість має також встановлення рівня володіння тим чи іншим видом мовленнєвої діяльності в конкретних навчальних умовах.

На спеціальних факультетах вищих навчальних закладів цей рівень повинен за основними показниками (ступенем автоматизму, кількістю і різноманітністю мовних засобів і культури мовлення) наближатися до рівня володіння мовою його носіями. До іноземного мовлення студентів ставиться вимога функціонально-стилістичної адекватності висловлювання.

При навчанні говорінню такі вимоги висуваються не тільки до оволодіння розмовним мовленням. Необхідність робити усні повідомлення на наукові, суспільно-політичні та інші теми зумовлює принципову вимогу оволодіння основними функціонально-стилістичними різновидами кодифікованої літературної мови (тобто «книжковим мовленням», де виокремлюють стиль наукової прози, публіцистичний стиль і т.ін.).

При комплексному навчанні необхідно приділяти увагу кожному виду мовленнєвої діяльності, тому що студенти можуть добре говорити, але погано розуміти мовлення на слух, прекрасно читати, але не вміти писати.

Пропонований навчальний посібник базується на традиціях фонетичної школи О.Л. Трахтерова, яку на факультеті РГФ ОНУ імені І.І. Мечникова розвивали д.ф.н., проф. Е.О. Нушікян, д.ф.н., проф. Бровченко Т.О., к.ф.н., доц. Т.С. Дученко, к.ф.н., доц. Мирошніченко М.В. Сьогодні провідними вченими та фахівцями викладання практичної фонетики є докт. філол. наук, проф. Кравченко Н.О., докт. філол. наук, проф. Бігунова Н.О., к.ф.н., доц. Григорян Н.Р., к.ф.н., доц. Ланчуковська Н.В., к.ф.н., доц. Віт Ю.В., к.ф.н., доц. Євдокімова І.О., к.ф.н., доц. Дьоміна Н.Ю., к.ф.н., доц. Савілова Л.В., к.ф.н., доц. Хапіна О.В., к.ф.н., доц. Пеліван О.К., к.ф.н., доц. Матієнко-Сільницька, к.ф.н. Бондаренко К.А., викладач Грігорян А.І.

З другого, боку, в посібнику враховані найсучасніші тренди англійської вимову, за основу взято сучасний вид RP (Received Pronunciation) – так званий Standard Southern British (SSB).

Посібник призначений для використання в роботі з аудіотекстами в процесі аудиторної та самостійної роботи здобувачів 2 року навчання за ОПП «Германські мови та літератури (переклад включно), перша – англійська» першого (бакалаврського) рівня вищої освіти.

Зміст посібника базується на знаннях, уміннях і навичках, набутих здобувачами на першому році навчання на заняттях з практичної фонетики англійської мови, тобто студенти на цьому етапі вже вміють правильно вимовляти фонеми англійської мови, володіють фразуванням англійського речення, виділяють смислові центри у фразах та синтагмах, знають правила вживання логічного та емоційного наголосів, демонструють навички адекватного відтворення інтонаційних моделей в мовленні. Таким чином,

передбачається, що студенти вже оволоділи у вимові сегментним рівнем і перейшли до формування елементів понадсегментного рівня.

Ефективність надбання англійської вимови вимагає поетапного формування навичок.

Засвоєння інтонаційних моделей передбачає кілька стадій:

1. Пред'явлення моделі у виконанні носія мови.
2. Аналіз параметрів досліджуваної моделі і її компонентів.
3. Опис значень, переданих моделлю.
4. Відтворення моделі або оперування її компонентами.

Важливим етапом навчання іноземної мови є виконання завдань на цілеспрямоване аудіювання. Даний посібник складається з 11 уроків, кожен з яких включає завдання з аудіювання. Аудіювання готує говоріння, а говоріння допомагає процесу формування та вдосконалення сприйняття мовлення на слух. Взаємозв'язок говоріння та аудіювання має фізіопсихічну основу. Для того, щоб щось коректно сказати, треба почути зразок. Процес говоріння і розуміння можливий тільки завдяки наявності в пам'яті мовця і слухача системи мови. Продукування мовлення базується на знанні мови. Виконання завдань на цілеспрямоване аудіювання прищеплює студентам навички слухати, фізично сприймати іншомовне мовлення.

Даний посібник містить вірши та скоромовки, які спрямовані на навчання ритму та злитому вимовленню слів у фразах. Фразовий наголос в англійській мові характеризується яскраво вираженою ритмічною тенденцією: англійський ритм характеризується вимовлянням наголошених складів, що належать одній смисловій групі, через рівні проміжки часу незалежно від кількості ненаголошених складів, що знаходяться між ними. Така особливість потребує відпрацювання, перш за все, під час читання та декламування віршів та скоромовок, а потім і під час читання текстів. З другого боку, декламування віршів та скоромовок передбачає вміння вимовляти слова зливо, як це роблять носії мови. Відпрацювання віршів та скоромовок дозволить студентам позбутися твердого нападу, від манери вимовляти слова окремо.

Студент англійського відділення РГФ повинен також володіти навичками миттєвого поєднання слів і словосполучень в зв'язне і виразне мовлення. Такі вміння, як членування потоку мовлення на сегменти, вираз завершеності або незавершеності висловлення, акцентуація реми у висловленні формуються в ході роботи над курсом "Mastering long sentences", також наведеному в посібнику.

Друга частина посібника призначена для навчання студентів факультету РГФ навичкам розпізнавання функціональних типів художнього і публіцистичного дискурсу: оповідання, опису й міркування, а також вмінню структурної побудови та правильного інтонаційного оформлення даних мовленнєвих блоків. У посібнику описані структурні, семантичні та інтонаційні параметри, властиві кожному з вищеназваних типів дискурсу. На першому етапі роботи над тим чи іншим типом дискурсу студенти простежують структуру й інтонаційний інваріант дискурсів, наведених в посібнику і записаних на аудіоносії. На другому етапі студенти декламують розповідні, описові та

аргументативні тексти, імітуючи інтонацію носіїв мови. На третьому етапі студенти складають власні наративи, описові тексти, есе певної тематики та декламують їх, демонструючи надбані навички інтонаційного оформлення текстів різних типів.

Автори сподіваються на те, що відпрацювання всіх завдань пропонованого посібника дозволить студентам вільно міркувати, розповідати про події і описувати власні враження на самому елітному варіанті англійської мови – на Upper Class English, що істотно підвищить їх професійний рівень.

PART 1. BASIC AND EMPHATIC INTONATION PATTERNS

UNIT 1

Task 1. Listening and speaking.

Who do you think knows you better, your mother (or father) or your best friend? Why?



a. Read the introduction and the first paragraph of the article.

1. What is the idea of the experiment?

2. Who is Charlotte?

3. Who are Alice and Katie?

4. What do Alice and Katie have to do? Then what happens?

b. Now read what Charlotte says. With a partner guess the meaning of the highlighted words and phrases.

c. Cover the text. Can you remember?

1. What does Charlotte like doing?

2. What's she like?

3. What kind of men does / doesn't she like?

4. Who does she think is going to choose better? Why?

Who knows you better – your mother or your best friend

In our weekly experiment, single people who are looking for a partner ask their mother and their best friend to help.

This week's single person is Charlotte Ramirez, a 25-year-old web designer. Her father is Spanish and her mother is English. She lives in Brighton and she doesn't have a partner at the moment. Her mother, Alice, chooses a man she thinks is perfect for her daughter and her best friend, Katie, chooses another. Then Charlotte goes on a date with each man. Which one does she prefer?

"I love going to the cinema, but I often **feel like** staying at home with a good book,' says Charlotte. "I'm quite friendly and **sociable** and I **get on well** with most people. I think I have a good **sense of humour**."

"What kind of men do I like? Well, I like interesting men who can make me laugh. Physically, I prefer men with a really nice smile who are taller

than me. And I don't usually like men with beards! I like men who **are into** literature and art, and classical music.'

"I'm not sure who is going to choose better for me. Both my mum and my best friend know me very well. Perhaps Katie could find me a guy who is physically more compatible, but my mother has known me for longer!"¹

1a *From memory try to complete the sentences.*

1 She ____ have a partner at the moment.

2 She _____ on a date with each man.

3 Which one ____ she prefer?

4 What kind of men ____ I like?

5 I ____ usually like men with beards.

- b. *Can you remember the kind of men Charlotte likes and doesn't like?*
- c. *Look at the photos of **Alexander** and **Oliver**. Read about them.*
- d. *Which man do you think is better for Charlotte? Why?*



Information	Alexander	Oliver
age	32	25
Is from	London	Scotland
Lives in	Brighton	London
Profession	journalist	doctor
Likings	modern art, classical music	sport, music, good books and films

¹ Latham-Koenig C., Oxenden O. English File. Pre-intermediate. 3rd ed. Oxford: Oxford University Press, 2017. P.6.

2a. *Listen to Charlotte talking about what happened when she met Alexander. What did she think of him? Does she want to see him again?*

b. *Listen again and write down any adjectives or expressions that Charlotte uses to describe his appearance and personality.*

c. *Now repeat for Oliver.*

d. *What does Charlotte decide in the end? Do you agree with her?²*

e. *Learn either the description of the meeting with Oliver or with Alexander. The texts are provided on P. 106.*

Task 2. *Study the theory. Get ready to discuss it.*

Think of any examples illustrating the ways of realization of the communicative function of intonation.

THE COMMUNICATIVE FUNCTIONS OF INTONATION

Intonation is a powerful means of human intercommunication. So the communicative function of intonation is considered most important.

The meaning of an English utterance, i. e. the information it conveys to a listener, derives not only from its grammatical structure, lexical composition and sound pattern, but also from intonation parameters.

The communicative function of intonation is realized in various ways. Intonation serves:

1. to structure the information contents of a textual unit so as to show which information is new or cannot be taken for granted, as against information which the listener is supposed to possess or to acquire from the context, that is given information;

2. to determine the speech function of a phrase, i. e. to indicate whether it is intended as a statement, question, command, etc;

3. to convey connotational meanings of “attitude” such as surprise, annoyance, enthusiasm, involvement, etc. Any shade of feeling or attitude can be conveyed by changes in pitch, widening or narrowing the voice range, modifying the tempo, increasing or decreasing the loudness of the voice, by changing its quality, using emphatic tones and Heads and in various other ways;

² Latham-Koenig C., Oxenden O. English File. Pre-intermediate. 3rd ed. Oxford: Oxford University Press, 2017. P.6.

4. to structure a text: on the one hand, intonation delimitates texts into smaller units, i. e. phonetic passages, phrases and intonation groups, on the other hand, it integrates these smaller constituents forming a complete text;

5. to differentiate the meaning of textual units (i. e. intonation groups, phrases and sometimes phonetic passages) of the same grammatical structure and the same lexical composition, which is the distinctive function of intonation;

6. to characterize a particular style or variety of oral speech which may be called the stylistic function³.

Task 3. Listening and speaking.

PART 1. DRESS CODE



1. *Listen to Sarah, Mickey and Beatrice's conversation. Answer these questions:*

- 1) What does Mickey think about Beatrice's hair?
- 2) Does Sarah agree with Mickey?
- 3) What's Beatrice's job?

³ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. С. 6.

- 4) Who do you think Laurie is?
 - 5) Why can't he replace Beatrice?
 - 6) What do we know about Ned?
 - 7) Why is Beatrice going to Ireland and how does she feel about it?⁴
2. a) *Work in pairs. Who do you think said these sentences, Sarah, Mickey or Beatrice?*

- 1) I can't imagine Laurie will approve.
- 2) I don't suppose Beatrice will care what Laurie thinks.
- 3) I doubt if he'll let her work on reception looking like that.
- 4) He may well have to let her.
- 5) He's unlikely to find someone to replace her now, is he?
- 6) But I shouldn't think he'll care.
- 7) I'm bound to be a bit nervous when I get there.
- 8) Well, you're sure to make a memorable impression on them.
- 9) I daresay I'll go for something a bit less bright.
- 10) He's likely to have something to say something about my hair⁵.

b) Listen again and check.

c) Work in pairs. Discuss these questions.

- 1) As a patient, would you care if people working in a hospital had brightly coloured hair? Why / why not?
- 2) In your country are there any jobs where employees have to conform to a particular type of dress code and general appearance? If so, which ones? How important do you think this is?

⁴ Redson C., Cunningham G. Face2Face. Upper Intermediate. Cambridge: CUP, 2013. P.50.

⁵ Ibid.

PART 2. YOU'RE LABELLED!

3. a) *Work in pairs. Five people were asked about their image. Match questions 1-5 to their responses a-f. There is one extra response which you do not need to use:*

1. Are you worried about still having that tattoo when you're sixty?	a) If it's a party or something, then yes, it's nice to be with a girl who looks a bit glamorous.
2. Would you feel the same about your trainers if they weren't a well-known label?	b) It's about your image, so no way!
3. When you buy clothes, do you prefer to buy one quality item or several cheaper ones?	c) Do you mean, if I ever think about whether I'll still like it or not?
4. Do you like wearing jewellery?	d) Men worry just as much as women about how they look.
5. Do you think women look better with or without make-up?	e) Well, I don't want them to fall apart as soon as I put them on.
	f) I love a bit of bling, a bit of gold, but some people go over the top, don't they?

b) *Listen and check.*

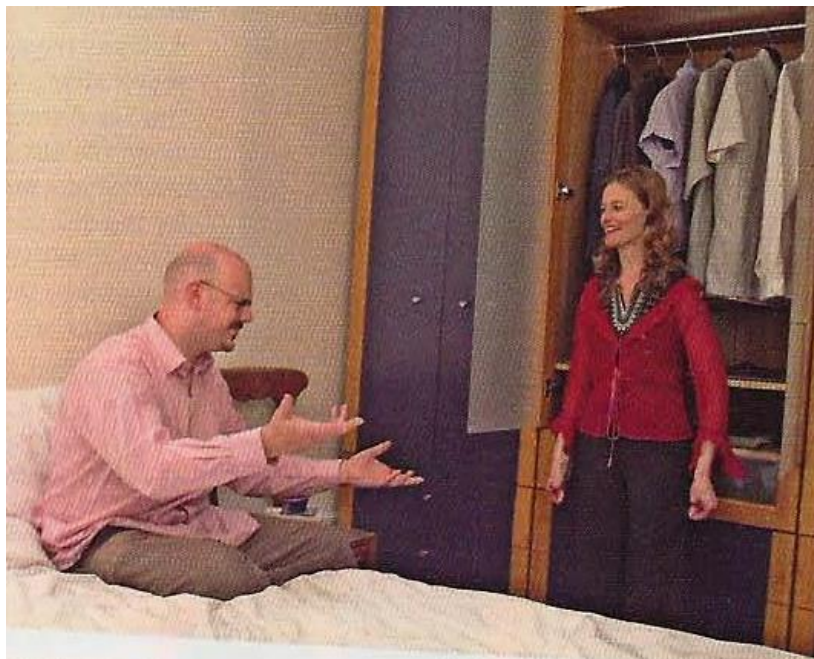
c) *Choose one of the answers below, mark the intonation patterns and get ready to **imitate it**:*

1) Well, I don't want them to fall apart as soon as I put them on. But how well they're made or what the material is, isn't that important, no. I mean, fashion changes all the time and if you want to keep up-to-date, you need... unless you've got loads of money, you can't afford to buy new stuff that often. So cheap and fashionable – really. That's what I go for.

2) If it's a party or something, then yes, it's nice to be with a girl who looks a bit glam – so it's fine then. But it depends, doesn't it – where she is and what she's doing? If you're off to the beach or if you just want to go

out for a walk, then I think it looks better if she's – if she doesn't wear any make-up – she just looks more natural. But I know loads of girls who always wear it. They wouldn't be seen dead without it⁶.

PART 3. THE RIGHT LOOK



a) Listen to two conversations and complete the summaries.

- 1) A woman is unhappy about her husband's 1) _____ and she persuades him to 2) _____. However, he insists on wearing 3) _____ that evening.
- 2) A man suggests to his wife that they 4) _____. He wants her to buy 5) _____ but she is not interested.
- 3) In the end, she decides to 6) ____-_____ with a friend.

b) Listen again and answer the questions.

Conversation 1

- 1) Why does the woman want her partner to look smart that evening?
- 2) How long has the man had his fleece?
- 3) Which colour does the man not like?

Conversation 2

⁶ Redson C., Cunningham G. Face2Face. Upper Intermediate. Cambridge: CUP, 2013. P.53.

1) Why is the woman surprised by the man's suggestion?

2) What has the woman seen in the shop window?

3) Why does she not want to buy a skirt?

c) *Work in pairs. Discuss these questions.*

☐ Do you know anyone who is not interested in clothes?

☐ Has anyone ever tried to influence what you wear?

☐ Do you prefer to go shopping for clothes a) alone, b) with a friend, c) with your partner?

Task 4. *Listen to the text. Get ready to represent its expressive reading:*

A FUNNY THING HAPPENED TO ME...

A funny thing happened to me last Friday. I'd gone to London to do some shopping. I wanted to get some Christmas presents, and I needed to find some books for my course at college (you see, I'm a student). I caught an early train to London, so by early afternoon I'd bought everything that I wanted. Anyway, I'm not very fond of London, all the noise and traffic, and I'd made some arrangements for that evening. So, I took a taxi to Waterloo station. I can't really afford taxis, but I wanted to get the 3.30 train. Unfortunately the taxi got stuck in a traffic jam, and by the time I got to Waterloo, the train had just gone. I had to wait an hour for the next one. I bought an evening newspaper, the "Standard", and wandered over to the station buffet. At that time of day it's nearly empty, so I bought a coffee and a packet of biscuits... chocolate biscuits. I'm very fond of chocolate biscuits. There were plenty of empty tables and I found one near the window. I sat down and began doing the crossword. I always enjoy doing crossword puzzles.

After a couple of minutes a man sat down opposite me. There was nothing special about him, except that he was very tall. In fact he looked like a typical city businessman... you know, dark suit and briefcase. I didn't say anything and carried on with my crossword. Suddenly he reached across the table, opened my packet of biscuits, took one, dipped it into his coffee and popped it into his mouth. I couldn't believe my eyes! I was too shocked to say anything. Anyway, I didn't want to make a fuss, so I decided to ignore it. I always avoid trouble if I can. I just took a biscuit myself and went back to my crossword.

When the man took a second biscuit, I didn't look up and I didn't make a sound. I pretended to be very interested in the puzzle. After a couple of minutes, I casually put out my hand, took the last biscuit and glanced at the man. He was staring at me furiously. I nervously put the biscuit in my mouth, and decided to leave. I was ready to get up and go when the man suddenly pushed back his chair, stood up and hurried out of the buffet. I felt very relieved and decided to wait two or three minutes before going myself. I finished my coffee, folded my newspaper and stood up. And there, on the table, where my newspaper had been, was my packet of biscuits⁷.

Task 5. Answer the following questions, using the supporting details from the story:

- What was the purpose of the narrator's coming to London?
- Describe the appearance of the man who sat down opposite the narrator.

⁷ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. С. 48.

- Describe the narrator's emotions when the man opened his packet of biscuits and started eating them, one by one.
- How did the man feel when the narrator took the last biscuit? What might have been his opinion of the narrator?
- What effect does the story produce?

UNIT 2

Task 1. *Study the theory concerning the structure and the usage of the Fall-Rise.*

Intonation patterns are so different in their nature that they materially change the meaning of the utterance to which they are applied. The terminal tones and heads that serve to express attitudinal meanings are called emphatic.

It is reasonable to start learning emphatic tones and heads with The Falling-Rising tone, since it is most widely used in English.

The Fall-Rise is a complex tone, which consists of two elements: the falling and the rising. The falling-rising tone may have different forms:

- 1) it may be compressed into one syllable, e. g. ∇ Try.
- 2) it may be spread over a number of syllables of one word, e. g. ∇ Sorry.

3) it may cover several words or even the whole sentence; this form of the Fall-Rise is called the Fall-Rise Divided; in such case all the syllables that are between the two elements of the falling-rising tone are said on a very low pitch level.

e. g. *Next time you do something like ↗ that, I'll brain you.*

The structure of the tone gives the opportunity to perform diverse functions. On the one hand, the element of the falling tone associates with completeness, finality and confidence; on the other hand, the second component of this tone (rise) signals incompleteness, uncertainty, etc. Thus, it is always an emphatically coloured contour,

and the range of attitudinal and emotional meanings is extremely wide. Anyway it is not just a simple assertion of facts but a hint at keeping something in mind.

The Fall Rise is mainly used in statements, requests and apologies, conveying a great number of emotional connotations. It may sound warning, hesitating, doubtful, apologetic, grateful, regretful, reassuring, encouraging, hopeful, plaintive, pleading, reproachful, appreciative, ironical, etc. In general, this tone usually gives the impression that something has been left unsaid, and the speaker expects his hearer to imagine the extra meaning.

While using this tone in questions the speaker sounds polite, friendly, sometimes warm and sympathetic; sometimes with a shadow of impatience in general questions and a note of despair in special questions.

The Fall-Rise is often used in non-final sense-groups as well. This tone is frequently used at the beginning of utterances to highlight the following parts:

- adverbial groups of time and place: **And at** 'that / **point I** panicked;
- parenthesis: 'Anyway, I've quite made up my mind;
- direct addresses: 'Bobby/ dear, will you go with us?

Task 2. a) Listen and comment on the usage of the Fall-Rise:

Verbal context
I don't think I can do it.
Can I give you a hand?

Drill
Try.
Please.

Are things getting dearer?
 I like oysters.
 His name's John.
 They swear they gave us 8 pounds.
 I'll dump the suitcases here.
 Have you finished?
 It's a good plan, isn't it?
 What a dull book!
 Aren't these apples sour?
 He's an old fool.
 Sorry I startled you.
 It's none of my business.
 I feel as if I could scream.
 I hope I don't break anything.
 Is it going to keep fine?
 But you never lose your temper.
 It didn't take you long.
 I play golf rather well.
 What can I do to mend matters?
 What do your people think of it?
 He came home last February.
 May I just finish my letter?
 May I hold it for a minute?

Some things.
 You may. But I certainly don't.
 Harry.
 Seven, wasn't it?
 Gently. They are not made of iron.
 Practically.
 We think so.
 Parts of it were fairly interesting.
 Some of them are all right.
 That's not a very nice thing to say.
 Next time you do something like that I'll brain you.
 You're not being very helpful, are you?
 Steady there.
 Try not to.
 I think so, but I'm not certain.
 Occasionally I do.
 It did.
 You think you do.
 You could apologize.
 Well I like it, but my wife doesn't.
 You mean last March, don't you?
 Be quick, then.
 Well be careful with it.

b) Read the situations in pairs, imitating the intonation of the native speaker;

c) Learn the drills and get ready to respond to the verbal context said by the teacher;

d) Choose any of the situations and build up a communicative situation of your own around it. Try to use the Fall-Rise as frequently as you can.

Task 3. Respond to the given below phrases, using *the Fall-Rise*:

1. Express gratitude:

- a) I've done it for you.
- b) Here is your umbrella.
- c) Isn't that the book you've been looking for?
- d) Have some more fruit.

2. Express hesitation:

- a) Are you going with us?
- b) What time did you leave?
- c) Let's have a walk.
- d) Is his name Peter?
- e) Have you got many friends?

3. Express irony:

- a) I think I'll have another helping.
- b) You're a good cook, aren't you?
- c) You're wonderful for your age.
- d) Why don't you write poems?

4. Express reproach:

- a) We are a little late.
- b) Oh! I've left the door unlocked.
- c) What a stupid man!
- d) I haven't learned anything.

5. Express apology:

- a) You've spilt it!
- b) You are standing in my foot.
- c) Why don't you come to Italy with us?
- d) Sing a song.

Task 3.1. *Compose your own communicative situation and recite it, sounding:*

- hopeful, pleading, encouraging, ironical or
- warning, reproachful or
- hesitating, doubtful, reassuring or
- regretful, grateful, appreciative, ironical.

Task 4. Listening.

Are you a lark or owl?

a) Read the quiz and find words / phrases in bold in quiz that mean:



1. clear-headed and focused (3)
2. the opposite of fast asleep
3. tired or not having much energy (2)
4. feel anxious or fearful
5. full of energy (2)
6. hate deeply
7. don't mind
8. what you might do if you're afraid, disgusted or embarrassed

b) Answer the questions and find out which kind of person you really are.

1. You have to get up at six o'clock in the morning to catch a flight.
You get out of bed feeling...
 - a) Bright and breezy;
 - b) Groggy;
 - c) Exhausted
2. What time of the day are you at your sharpest?
 - a) 10 am
 - b) 1 pm
 - c) 10 pm
3. When do you feel at your lowest ebb?
 - a) Monday morning
 - b) Friday evening
 - c) Sunday night
4. You're on your way to an all-night party. You...
 - a) Have a sense of dread
 - b) Hope it'll be fun
 - c) Have a spring or a bounce in your step

5. Your alarm clock has just gone off! You...
- a) Love it and are wide awake straightaway
 - b) Aren't that fussed
 - c) Despise it with a passion – you usually turn over and go back to sleep

KEY

Mostly As: Good morning! You're clearly a lark, a person who is most efficient and alert in the morning. The downside is that you wilt like an unwatered flower by early evening and cringe at the thought of going out after nine.

Mostly Bs: Hi there! Getting up early might not be your favourite thing in the world, but you do it if you have to and you can't imagine why some people make such a fuss about it. You're not fond of staying up late, but you feel your routine is normal and wonder why everyone can't be like you.

Mostly Cs: Good evening you're a real night owl and you're not really on the ball until it starts to get dark – that's when you come alive and you feel most energetic. Your ideal schedule would be sleeping in until noon and doing all your work and socializing after dinner⁸.

*c) Listen to the BBC radio programme. What do you think people might say about why they like or dislike being **a lark** or **an owl**? Listen carefully and check were your ideas mentioned? Who made statements 1-8 (a lark or an owl)?*

1. It is just so peaceful and so beautiful.
2. I say there until the absolute last second.
3. I do look at other people walking their dogs, or walking along with a bounce in their step and I just think "Where does it come from?"
4. You've wasted the best time of the day.
5. It's just quite a nice feeling of being awake and nobody else is there.
6. That's when I'm really thinking straight.
7. Anybody mentions 'party' to me and I cringe.

⁸ Kerr P., Jones C. Straightforward. Upper Intermediate. Oxford: Macmillan, 2012. P.89.

8. David and I always joked before we had children that it would be great because he would be great in the morning and I would be great in the evenings.

d) Choose one of the extracts from the radio programme judging by your “sleeping” type, mark the stresses and tunes and prepare the exact imitation of the **extract by heart**.

1. I’m up usually between five and half past most mornings. I’m bright and breezy, I sing in the morning. I’m wide awake. I love watching the sunrise. Whenever we go on holiday, my husband thinks I’m mad because quite often I get up with a camera and I’m out there at half past four; five o’clock in the morning watching the sunrise and taking photographs. And I just love it, it is just so peaceful. It’s a lovely part of the day.
2. Definitely not a morning person. Evening without a doubt. I despise getting up with a passion. There is a real, real sense of dread, and, oh no, and there’s sort of lots of denial about no, it didn’t really go off. And I sort of set it again for five minutes later; then set it again for another five minutes later; and I stay there until the absolute last second⁹.

Task 5. a) Read and take into consideration:

MASTERING LONG SENTENCES

Normal speech consists of series of well integrated structures produced at rapid succession. Being a serial phenomenon speech spreads out in time. It may not, however, fill the time continuously and may come with intermitted periods of non-speech.

The gaps introduced into the stream of speech are coincident with semantic grouping. Ideally then, pauses should be found between phrases, at the joint points between clauses or at the end of the sentences. In short, they must be semantically determined and occur at grammatical junctures.

⁹ ibid

On the other hand, the generation of grammatically complex sentences is found not to require delay of speech action. The hierarchical structuring of sentences and embedding of clauses is a matter of linguistic skill which can be developed and become a verbal habit.

Speech is commonly accepted as a rapid form of communication. By counting the number of words read aloud in a given time period investigators have found the average rate of speaking to be between 160 and 170 words per minute. Rates as high as 210 words per minute seem exceptionally rapid while those low as 130 words seem awfully slow.

With an increase in rate, however, it becomes more and more difficult to coordinate articulatory gestures. Speech becomes unintelligible. But one should realize that our ability to understand speech at thirty sounds per second is impressive.

Reading long sentences, you will have to integrate separate words and word units into connected speech. While listening to the sentences, concentrate on specific features of the speaker's pronunciation:

- the proportion of gaps in speech in which breaths are taken;
- ups and downs of the speaker's voice;
- the pronunciation of words and word combinations in various contexts;
- speech rate;
- syntagmatic stress.

By means of gaps or pauses we normally divide all but the shortest sentences into two or more parts, or thought groups:

1. to make the meaning clear: *When the wind blows /the waves run high.*
2. For emphasis: *Frankly, / I'm disappointed in you.*
3. Or, in a long sentence, simply to enable the speaker to catch his breath.

A speaker is ordinarily free to group his words in several different ways, according to his personal preference.

b) Now listen carefully as the speaker divides long sentences into sense-groups. Can you hear the high and low notes in the speaker's voice? Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:

Billy and **Mary** were **happy** to **see** the **movie**
“When **Harry Met Sally**”.

Billy had **coffee**, and **Mary** **bought** a **pastry**¹⁰.

Task 5a. *Listen to the verse, practise reading it following the speaker's intonation.*

Meeting

Really can't wait
It's never too late
Quarter to eight?
That would be great.

Too late

Before I go...
I told you so
I told you.
But you still don't know¹¹.

Task 6. *Listen to the text. Get ready to represent its expressive reading:*

A PIECE OF SOAP

(after H. Munro)

Norman Gatsby was sitting on a bench hidden behind the bushes in Hyde Park. It was a warm May evening. The sun had already set and it was rather dark, but he could still make out the faces of the people who were walking past him and hear the sound of their voices. He was a philosopher, and liked sitting in the Park watching people whom he didn't know. While he was wondering who they were and where they

¹⁰ Sharpe E., Rowles J.H. How To Do Standard English, p. 97

¹¹ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.81

were going, a young man came up to the bench, gave a quick look at him and threw himself down by his side. The newcomer was well-dressed and looked like a gentleman. His face was sad and he sighed deeply.

"You don't seem to be in a very good mood," said Norman. The young man was silent. He only looked at Norman again and there was an expression in his eyes that Norman didn't like.

"I really don't know how it all happened," he began at last, "but I've done the silliest thing that I've ever done in my life." He spoke in a low voice, almost in a whisper.

"Yes?" said Norman coldly.

"I came to London this afternoon," the young man went on. "I had a meal at the hotel, sent a letter to my people, giving them the address and then went out to buy a piece of soap. They are supposed to give you soap at the hotel but it's always so bad that I decided to buy some for myself. I bought it, had a drink at a bar, and looked at the shops. When I wanted to go back to the hotel, I suddenly realized that I didn't remember its name or even what street it was in. Of course I can write to my people for the address, but they won't get my letter till tomorrow. The only shilling I had on me when I came out was spent on the soap and the drink and here I am with twopence in my pocket and nowhere to go for the night."

There was a pause after he told the story.

"I'm afraid you don't believe me," he added.

"Why not?" said Norman. "I did the same thing once in a foreign capital. So I can understand you very well."

"I'm glad you do," the young man said with a pleasant smile. "And now I must go. I hope by the time it gets quite dark I'll have found a man who'll believe me like you did, and will agree to lend me some money."

"Of course," said Norman slowly. "The weak point of your story is that you can't produce the soap."

The young man put his hand into his pocket and suddenly got up.

"I've lost it," he said angrily.

"It's too much to lose a hotel and a piece of soap on the same day," said Norman.

But the young man did not hear him. He was running away.

"It was a good idea to ask him about the soap, and so simple," Norman thought as he rose to go. But at that moment he noticed a small packet lying by the side of the bench. It could be nothing but a piece of soap, and it had evidently fallen out of the young man's coat pocket

when he threw himself down on the bench. Turning red, Norman picked it up.

"I just can't allow him to go away like this," he thought, and started running after the young man.

"Stop!" cried Norman when he saw him at the Park gate. The young man obeyed.

"Here's your piece of soap," Norman said. "I found it under the bench. Don't lose it again, it's been a good friend to you. And here's a pound, if it can help you".

"Thanks," said the young man, and quickly put the money into his pocket.

"Here's my card with my address," continued Norman. "You can return the money any day this week."

The young man thanked him again and quickly went away.

"It's a good lesson to me," Norman thought, and went back to the Park. When he was passing the bench where the little drama had taken place, he saw an old gentleman looking for something.

"Have you lost anything, sir?" Norman asked.

"Yes, sir, a piece of soap"¹².

¹² Munro H.H. The Complete Short Stories of Saki. New York: Digireads, 2011. P. 39.

UNIT 3

Task 1. Study the theory:

The Sliding Head is formed by a sequence of slides that begin within the stressed syllables and continue within the following unstressed ones. In this Head all stressed words are made equally prominent. It gives vividness to utterances and is often used in conversation. This Head is mainly combined with the Fall-Rise:

e.g. He ˌ always ˌ leaves ˌ something beˈhind.

In this sentence the combination of The Sliding Head and The Fall-Rise makes the speaker sound lively, emphatic, ironical.

The Sliding Head is also typical of the descriptive prose:

New ˌ York's ˌ always ˌ very ex ˌ citing. It's ˌ busy ˌ day and ˌ night – but the ˌ streets! They're so ˌ dirty! We ˌ went there last ˌ February and it was ˌ very ˌ cold. It ˌ snowed the ˌ whole ˌ time.

In the utterance given above all the prominent words are said with a slide, which gives vividness to the description.

Task 2. a) Listen and comment on the meaning provided by the structure ***The Sliding Head + The Fall-Rise:***

Verbal context

Do you smoke?
What a nasty cold day!
Would he lend me his gramophone?
What a poky little house!
You will play, won't you?
You are not trying.
We got there about midnight.
Alan's forgotten his umbrella.
Oh dry up, you idiot!

Drill

I do sometimes. But I won't right now.
It's bitterly cold. But it's not nasty.
He might if you talked nicely to him.
It isn't a large one, but it's quite nice.
I'd rather not.
I most certainly am.
It was earlier than that.
He always leaves something behind.
It's no use trying to shout me down.

One more game?	You'll miss your train.
What's worrying you, Peter?	I hope you don't think I'm interfering, but is it wise to spend so much?
What did you think of the lecture?	It wasn't exactly sensational, was it?
She's an absolute failure.	Now be fair.
I think it's going to rain.	Oh don't say that.
I'll have this one. No, this.	Well, make up your mind.
I'm sorry.	Well say it as if you meant it.

b) Read the situations in pairs, imitating the intonation of the native speaker;

c) Learn the drills and get ready to respond to the verbal context said by the teacher;

d) Choose any of the situations and build up a communicative situation of your own around it. Try to use the Fall-Rise as frequently as you can.

Task 2.1 *Read the following sentences using the combination **The Sliding Head** + **The Fall-Rise** and develop the idea:*

- You know, I'm much older than your father.
- You needn't have done it yourself, Betty.
- We've been jealously admiring the house, Laurie.
- You needn't worry about anything.
- We seem to have struck lucky with our new teacher, don't you think?

Task 3. *Listen carefully as the speaker divides long sentences into sense-groups. Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:*

April felt faint as she **campaigned**
to **rein** in the **wasteful ladies**
to **change** their **ways** and **obey**¹³.

Task 3.a *Listen to the tongue twister, practise saying it as rapidly as the native speaker does.*

1

There was a young lady called Kate.
Who always got out of bed late.
The first thing she said
When she lifted her head
Was “I thought it was better to wait”.

2

There was a young waiter called Dwight.
Who didn't like being polite.
If you asked him for food.
He was terribly rude
And invited you out for a fight¹⁴.

Task 4. *Listening, reading and speaking.*

FEELING STRESSED

Do you agree that “the world is one stressed-out place”? What are the main causes of this stress? What do you think are the symptoms of “running out of time



¹³ Sharpe E., Rowles J.H. How To Do Standard English, p. 76.

¹⁴ Hancock M. English Pronunciation in Use. Intermediate. Cambridge University Press, 2003.P. 19.

syndrome”? Do you suffer from one of these?

*a) Match expressions **a-f** to the phrases **1-6** below.*

- a) tearing my hair out;
- b) crashed out;
- c) the be-all and end-all;
- d) security blanket;
- e) burn out;
- f) the buzz;

- 1. the excitement;
- 2. be too exhausted to continue a long-term action (usually a job);
- 3. lay down, exhausted;
- 4. something that makes you feel safe/confident;
- 5. the most important thing;
- 6. getting into a panic because of frustration.

b) Listen to Thomas and Elise talking about their work / life habits. How do their opinions and lifestyles differ?

c) Answer the questions choosing the best answer.

- 1. What made Thomas change his lifestyle?
 - a) He received the important e-mail.
 - b) He couldn't enjoy Rome because he was obsessed with work.
 - c) He went to the coast and fell in love with the sea.
- 2. Why does he think people carry technology around with them?
 - a) Because they wish they were in the office.
 - b) Because it helps them feel less stressed.
 - c) Because they are worried they will miss important pieces of information.
- 3. What has Thomas learned from living by the sea?
 - a) That human actions and money aren't so important.
 - b) That you can't make much money there.
 - c) That he should have left his city job much earlier.

4. What do Elise's friends think of her working life?
 - a) They think it's making her ill.
 - b) They think she's too competitive.
 - c) They think Elise never has enough time.
5. Why does Elise carry around her so much technology?
 - a) Because she doesn't have an office.
 - b) Because she travels a lot and doesn't want an office.
 - c) Because she travels a lot and the technology gives her confidence.
6. What does she believe about her future?
 - a) She won't do the same job for more than three and a half years.
 - b) She will never have a completely relaxing lifestyle. She doesn't want one.
 - c) Her lifestyle will probably get worse, especially her health, so she will slow down.

*d) Listen to the following extract from Thomas's story, mark the stresses and tunes and prepare the exact imitation of the **extract by heart**.*

I was on a business trip in Rome a few years ago. I'd been having dinner with a client all evening, and afterwards I found myself desperately looking for a late-night internet cafe to check my emails from the office. So there I was at midnight, wandering around one of the most beautiful cities in the world, and I was tearing my hair out trying to get access to a computer. Anyway, I went back to the hotel, crashed out on my bed and thought, do I really have to live like this? Are those emails really so important? So I started to reappraise my life.

Task 5. Listening and speaking.

Information overload¹⁵



1 READING & SPEAKING

a Look at the title of the article.

What do you think it means?

Read the first paragraph to check.

b Now read the whole article. Choose **a**, **b** or **c**.

1. Many of the managers surveyed think that as a result of information overload...

- a. they have to work harder
- b. they enjoy their jobs less
- c. they are ill more often

2. Scientists think that information overload makes people....

- a. more anxious but more productive
- b. more productive but less creative
- c. more stressed and less creative

3 One solution to information overload would be for people to spend less time...

- a. searching for information
- b. using the internet
- c. talking on the phone

¹⁵ Latham-Koenig C., Oxenden C. English File. Intermediate, third edition. Oxford, 2017.

c Read the article again and work out the meaning of the highlighted words and phrases related to the internet and technology.

d Do you suffer from information overload in your own life? Talk to your partner about how information overload affects different parts of your life.

- your work
- your studies
- your social life
- your family life

Information overload

If you type the words 'information overload' into Google, you will immediately get an information overload – more than 7 million **hits** in 0.05 seconds. Some of this information is interesting – for example, you learn that the phrase 'information overload' was first used in 1970, actually before the internet was invented. But much of the information is not relevant or useful obscure companies and even more obscure **bloggers**.

Information overload is one of the biggest irritations in modern life. There are news and sports websites to watch mails that need to be answered, people who want to chat to you online, and back in the real world, friends, family, and colleagues who also have things to tell you. At work, information overload is also causing problems. A recent **survey**, has shown that many company managers believe that it has made their jobs less satisfying, and has even affected their personal relationships outside work. Some of them also think that it is bad for their health.

Clearly there is a problem. It is not only the increase in the quantity of information, it is also the fact that it is everywhere, not just in the home and in the workplace. Many people today do not go anywhere without their smartphones. There is no escape from the internet.

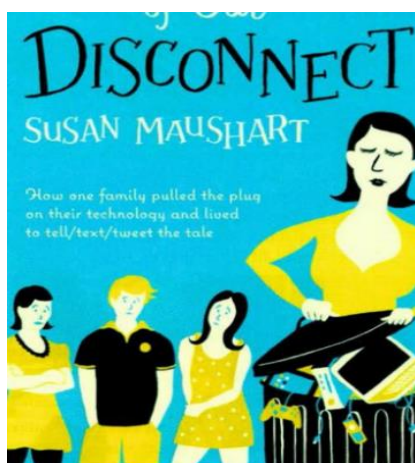
Scientists have highlighted three big worries. Firstly, information overload can make people feel anxious: there is too much to do and not enough time to do it. People end up **multitasking**, which can make them even more stressed. Secondly, information overload can make people less creative. Research shows that people are more likely to be creative if they are allowed to focus on one thing for some time, without

interruptions. Thirdly, information overload can make people less productive. People who multitask take much longer and make many more mistakes than people who do the same tasks one after another.

What can be done about information overload? One solution is technological: there is now a computer program or app you can install called 'Freedom', which disconnects you from the web at preset times. The second solution involves willpower. **Switch off** your mobile phone and the internet from time to time. The manager of an IT company puts 'thinking time' into his schedule when all his **electronic devices** are switched off so that he isn't disturbed. This might sound like common sense. But nowadays, although we have more information than ever before, we do not always have enough common sense.

LISTENING & SPEAKING

THE WINTER OF OUR DISCONNECT¹⁶



A Look at the book cover and the book review information.

What do you think the book is about?

How do you think the three teenagers feel?

The wise and hilarious story of a family who discovered that having fewer tools to communicate with actually led them to communicate more.

When Susan Maushart first announced her intention to pull the plug on her family's entire collection of electronic gadgets for six months her

¹⁶ Latham-Koenig C., Oxenden O. English File. Intermediate. Oxford: Oxford University Press, 2017. P. 91.

three kids didn't react at all. Says Maushart, 'Looking back, I can understand why. They didn't hear me.'

The title is a play on words. Shakespeare's play *Richard III* opens with the famous phrase 'Now is the winter of our discontent...'

B Listen to **Part 1** of a radio breakfast show where the guests are discussing the book. Answer questions 1-6.

- 1 Why did Susan Maushart decide to do the experiment?
- 2 Was it just her children who were spending too much time using technology?
- 3 Who are 'digital immigrants' and 'digital natives'?
- 4 What gadgets did Susan Maushart's family have to switch off? Where?
- 5 What were they allowed to use?
- 6 How did she get the children to agree to the experiment?

C Listen to **Part 2**. In general, was the experiment positive or negative? Why?

D Listen again and complete the sentences in your own words.

1. At the beginning the children complained that ...
2. Later they started to ...
3. Her son started to...
4. Their mother found it difficult to ...
5. Another negative thing was that...
6. They now have new house rules, for example...

E Now listen to **Part 3**. What does each guest say he /she would miss most if they had to do the experiment?

1 Sally	
2 Andrew	
3 Jenny	
4 Nick	

F *Discuss the questions with the partner.*

1. Have you ever had to live without the internet for a few days or more, e.g. when you were on holiday somewhere? Did you miss it? Why (not)
2. Do you think Susan Maushart's experiment was a good idea? Why (not)?
3. If you had to do the experiment, what do you think you would miss the most? Why?

Useful language

The thing I'd miss most is ...
I can't live without it because...
I need / use it (for)...
I'm addicted to it...
I depend on it (for)...

G. *Learn a fragment from Susan Maushart's story. First, discuss the intonation patterns and the functions they perform.*

At the end of the book Susan says that it was a positive experience in every way. At first, of course, the kids complained bitterly, they kept saying they were bored. But then they started to talk to each other again, to go and sit in each other's rooms and chat. They got interested in cooking and reading, they went to the cinema together.

They played CDs on the CD player and they actually sat and listened to the music instead of just having music on their headphones all the time as background music. And Susan's 15-year-old son started playing the saxophone again. He had stopped playing a few years before, but then he started having lessons again and even started giving concerts ... Oh and the children said that they slept better!

UNIT 4

Task 1. *Study the theory.*

THE HIGH FALL

The High Fall starts near the top of the normal voice range and drops right down to the bottom.

This tone reinforces the meaning of a statement, negation or consent and, consequently, can be considered as an emphatic variant of a falling tone in English. It can point at the personal interest of the speaker in the subject of a conversation or accentuate the attentive attitude to the communicator.

Sentences said with The High Fall are as definite and complete as those with The Low Fall. But in this case the speaker expresses a

personal concern or involvement in the situation. The sentences sound more lively and interested, sometimes surprised, but always more airy and lighter in mood than those with The Low Fall, e. g. *I am \starving*.

The compound tune High Fall + High Fall is used to emphasize two words in the same sense-group. It imparts a feeling of insistence to special questions, energy to statements and imperatives, and extra emphasis to exclamations, e. g. *The \ food was \ terrible, I'm sorry to say*.

Task 2. a) Listen and comment on the meaning provided by **The High Fall:**

Verbal context

Why didn't you buy the picture?
I saw the Queen yesterday.
John's generosity is amazing.
They can't go after all.
I love salted almonds.
The paper's too big for the envelope.
Will you have a drink?
What did you think of the show?
You can't eat all that.
You must do it.
May I use your phone?
I owe you an apology.
Was it easy?
It's no use asking Philip.
Well it looks like mine.
Shall I ask him to tea?
Looking for me, Terry?

Drill

Much too expensive.
Where?
Is it generosity, do you think?
Pity, isn't it?
Take a couple of handfuls.
Fold it then, you helpless man.
Thank you. I'd love one.
It was wonderful.
Oh, but I can. I'm starving.
But how?
By all means.
I should think so indeed.
Surprisingly so.
Well who, then?
But is it yours, in fact?
By all means ask him.
Oh, there you are, Pete

b) Listen and comment on the meaning provided by the structure

High Fall + High Fall:

What was the party like?
He said he knew nothing about it.
Oh, I know he couldn't help it.
I found your book in the green-house.
I bumped into Alice yesterday.
Have you heard about Alex?
Of course he'll agree.
Here's a cheque for you.

The food was terrible, I'm sorry to say.
But I told him myself.
Then why are you so angry with him?
How on earth did it get there?
Did you notice how thin she's become?
Isn't it incredible!
Don't be too sure!
Thank you most awfully!

- c) Read the situations in pairs, imitating the intonation of the native speaker;
- d) Learn the drills and get ready to respond to the verbal context said by the teacher;
- e) Choose any of the situations and build up a communicative situation of your own around it. Try to use *The High Fall* as frequently as you can.

Task 3. Respond to the given below phrases, using ***The High Fall***, trying to sound:

1) lively and interested:

- This is a present from your secret admirer.
- This is my house. Do you like it?
- What do you think of the film?
- I saw them together.
- I've just returned from Greece.

2) surprised:

- You got an excellent mark for your test.
- I've never been to the circus in my life.
- I want another piece of cake.
- Here I am at last.
- She has bought a brand-new Mercedes.

Task 4. Compose your own communicative situation with the excessive usage of ***The High Fall*** and recite it in pairs.

Task 5. Listen carefully as the speaker divides long sentences into sense-groups. Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:

The **dull** young monks rushed in a **flood**
to **hunt** the **buds** of the lovely **buttercup**¹⁷.

¹⁷ Sharpe E., Rowles J.H. How To Do Standard English, p. 58.

Relaxing

a cup of tea

a new CD

a bottle of wine

and plenty of time.¹⁸

Task 6. Listening. POLITICS.

1) You will hear four extracts regarding different political views. For questions 1-4 choose the correct answer A-E which you think fits best according to what you hear. Put the answers in the correct column. There is one extra sentence that you don't need to use.

The speaker

A felt ashamed in a certain situation.

B dreams of a career in politics.

C comes from a conservative family.

D did not have the courage to tell the truth.

E regrets doing something.

2) Fish for words:

1 bump	A a career
2 instil values	B through the books
3 browse	C into someone
4 stick	D to traditions
5 pursue	E up with ideas
6 come	F in someone

¹⁸ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.85.

3) *Complete the sentences with your own ideas.*

a) I wouldn't be bothering you, but ...

b) I've no clue how ...

c) I was under the impression that ...

d) I can give you a hand if ...

e) The funny thing was that...

f) What a shame ...

g) The most burning issue in our country is...

4) *You can find **the script** of one of the views on **page 106**. Listen to it and practise its reading until you can sound exactly as the speaker.*

Task 7. *Listen to the verse, practise reading it following the speaker's intonation.*

Travel

Heavy, light

The left and the right

I follow my feet

Through the day and the night¹⁹.



Concentration

Central station

Information

Trying to make a reservation

Not too keen on conversation

Don't want any complications.²⁰

Task 8. *Listening. I lived to regret it!*

a) Three guests are appearing on the daytime TV programme *Jenny* where members of the public discuss personal issues with the host and

¹⁹ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.81

²⁰ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.81

the studio audience. Today's edition is called "I lived to regret it!". Listen to what they say and answer the questions.



Jade



Jack



Phoebe

1. Who does each person talk about?
2. How did they meet this person?
3. How did this person cause them problems?

- a) *Who do you feel most sorry for? Who do you think acted most foolishly?*
- b) *What about you? What do you regret doing or not doing?*
- c) *Here is a passage from the listening **to imitate**. What intonation head is constantly used in it?*

A few months ago I got talking to the man at the Antique's fair. The man gave me his business card and said that he was an expert on antiques and because I had an antique mirror at home which I was thinking of selling I asked the man to come and have a look at it. He did so, but he said he couldn't be sure of the value until he'd shown the mirror to a friend. Believing him to be genuine, I let him take the mirror away. I never saw the mirror or the man again. The address and phone number on the card turned out to be false and a few weeks later I arrived

home to find that my house had been burgled and several other valuable antiques stolen.

Task 9. *Listen to the text. Get ready to represent its expressive reading:*

From *Bridget Jones's Diary*

by HELEN FIELDING

3 p.m. Was hanging around outside the High Court for ages with the camera crew and a whole gang of reporters all waiting for the trial to end. Was bloody good fun, actually. Even started to see the funny side of being stood up by Mr. Perfect Pants Mark Darcy. Suddenly realized I'd run out of cigarettes. So I whispered to the cameraman, if he thought he would be OK if I nipped to the shop for five minutes and he said it would be fine, because you're always given warning when they're about to come out and they'd come and get me if it was about to happen.

When they heard I was going to the shop, a lot of reporters asked me if I'd bring them fags and sweets and so it took quite a while working it all out. I was just standing in the shop trying to keep all the change separate with the shopkeeper when this bloke walked in obviously in a real hurry and said: 'Could you let me have a box of Quality Street?' as if I wasn't there.

'Excuse me, does the word 'queue' mean anything to you?' I said in a hoity-toity voice, turning around to look at him. I made a weird noise. It was Mark Darcy all dressed up in his barrister outfit. He just stared at me, in that way he has.

'Where in the name of arse were you last night?' I said.

'I might ask the same question of you,' he said, icily.

At that moment the camera assistant burst into the shop. 'Bridget!' he yelled. 'We've missed the interview. Elena Rossini's come out and gone. Did you get my Minstrels?'

Speechless, I grabbed the edge of the sweet counter for support. 'Missed it?' I said as soon as I could steady my breathing. 'Missed it? Oh God. I'll be sacked. Did the others get interviews?'

'Actually, nobody got any interviews with her,' said Mark Darcy.

'Didn't they?' I said, looking up at him desperately. 'But how do you know?'

'Because I was defending her, and I told her not to give any,' he said casually. 'Look, she's out there in my car.'

I looked round and saw Elena Rossini in his car.

'So where were you last night?' asked Mark.

'Waiting for bloody you,' I said between clenched teeth.

'What, at five past eight? When I rang on your doorbell twelve times?'

'Yes, I was . . . ' I said, feeling the first twinges of realization, 'drying my hair.' 'Big dryer?' he said.

'Yes 1600 volts, Salon Selectives,' I said proudly. 'Why?'

'Maybe you should get a quieter hair dryer or begin your *toilette* a little earlier. Come on,' he said laughing. 'Get your cameraman ready, I'll see what I can do for you.'

9 p.m. Cannot believe how marvelously everything has turned out. I've just played the *Good Afternoon!* headlines back for the fifth time.

"*Good Afternoon!*" the only television program to bring you an exclusive interview with Elena Rossini, just minutes after today's not guilty verdict. Our home news correspondent. Bridget Jones, brings you this exclusive report.²¹

²¹ Fielding H. Bridget Jones's Diary. London: Picador, 1996. P. 238.

UNIT 5

Task 1. Study the theory. Compare the usage of the intonation patterns *The Descending Stepping Head + The Low Fall* and *The Descending Stepping Head + The High Fall*.

The first stressed syllable of The Descending Stepping Head is said on a high level note. The following stressed syllables have level pitch and form a descending sequence until the nucleus is reached. The unstressed syllables are said on the same note as the preceding stressed syllables.

The Descending Stepping Head combined with The Low Fall is used to give a weighty, firm, serious character to sentences, e.g. *It was a warm May evening.*

In special questions this tune often suggests irritability or impatience; in imperatives it sounds categorical or pressing.

Sentences in which The Descending Stepping Head is followed by The High Fall sound light, airy, warm, interested, lively, e.g. *Thank you very much.*

Special questions said with the Descending Stepping Head and The High Fall as a final tone sound brisk and businesslike, (e.g. *What do you think of the plan?*), general questions with this pattern often sound skeptical (e.g. *Can he prove it?*).

Task 2. Listen and comment on the meaning provided by the pattern *The Descending Stepping Head and The Low Fall*:

Verbal context

it easy?

I'm afraid I can't do it.

What's he saying?

What do you think you are doing?

Why did he run away?

Will you help?

It's not much of a risk.

Drill

Is

Not so easy as you might think.

Can't do what?

How can I hear when you are making so much noise?

Mind your own business.

I haven't the slightest idea.

How could I possibly refuse?

Well don't say I didn't warn you.

b) Listen and comment on the meaning provided by the pattern *The Descending Stepping Head and The High Fall*. Note the difference in the usage of *The Low Fall* and *The High Fall*:

Verbal context

Here. Use my pen.

I've just seen that new musical.

What was that you said?

John says he has an alibi.

I can't help being right, can I?

It's not so bright now, is it?

I can't think what to say.

What shall I do with this?

We'll go there on Friday.

I was sorry to have to vote against you.

Drill

Thank you very much.

Mine seems to be out of ink.

What's it called?

Where did you go for your summer holiday?

Can he prove it?

But must you always be so smug about it?

It looks as if it's going to rain, doesn't it?

Don't say anything at all. Leave it entirely to me.

Put it in the waste paper basket.

The sooner the better.

A fine friend you turned out to be.

Task 3. Listen carefully as the speaker divides long sentences into sense-groups. Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:

In a **sweat**, **Jeff edged** his **head** into the **Thames**

in an **effort** to **save** his **best friend**

from the **treacherous bell** of **death**²².

Task 3a. Listen to the speaker giving directions, practice saying it.

Asking the way

Yes.

Go out of the building.

Go along the street.

Go over the bridge.

Go across the street.

Go up the hill.

Take the eighth street on your left.

And the eleventh on your right.

Then ...

... I'm not sure –

You'll have to ask again²³.



²² Sharpe E., Rowles J.H. How To Do Standard English, p. 56.

²³ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P. 78

Task 4. *Listening and speaking. BOOKS.*

1) You will hear four speakers talking about reading. For questions 1-4 choose the correct answer A-E according to what you hear. There is one answer that you don't need to use.

The speaker

A recommends a book.

B is free from real-life anxieties when reading.

C offers some solutions to the problem.

D presents a negative aspect of reading too much.

E took up reading after a certain event.

2) *Fish for words:*

1 I read the book	A for hours on end.
2 I had to wade	B interest in reading.
3 I lost	C by the story.
4 I was mesmerized	D in one sitting.
5 We discuss the books	E through the set books.

3) You can find the script of one of the views on page 107. Listen to it and ***practise its reading*** until you ***can sound exactly as the speaker***.

Task 5. *Study the theory concerning the structure and the usage of the Ascending Stepping Head combined with the High Fall:*

In sentences pronounced with The Ascending Stepping Head the first stressed syllable is said on a very low note. The following stressed and unstressed syllables gradually rise to form an ascent. This Head is mostly combined with The High Fall or The High Narrow Rise. The Head ends below the starting pitch of the final tone. In sentences

employing these patterns usually the last stressed word is made most prominent, e.g. *No need to come next month, I think.*

The High Fall preceded by The Ascending Stepping Head is used to imply that the speaker is rather surprised at what the other person has just said. It may sound protesting, too. This tune is also used to give some new information and is often aimed at correcting a possible mistake on the part of the listener, e.g. *I couldn't believe it!*

It may also sound unpleasantly surprised and displeased or impatient, e.g. *It's gone back to sleep in my hand!*

Task 6. a) Listen and comment on the usage of the pattern ***The Ascending Stepping Head + The High Fall.***

Verbal context

Peter came early.
Why didn't you say you'd won?

I told him he was a fool.
I'm going to emigrate.
You're not very good at it, are you?
He paid five thousand for that house.
I don't want to go alone.
I've lost my invitation.
Look. It works.
You're a bit grumpy today.

Drill

Well, so did I.
I didn't know I had. I'm
just as surprised as you are.
What did you say that for?
When did you decide to do that?
Have I ever pretended otherwise?
It's absolutely ridiculous, isn't it?
Come along with us then.
Well write and ask them to send you another one.
So it does. How very odd!
Not in the least!

b) Read the situations in pairs, imitating the intonation of the native speaker;

c) Learn the drills and get ready to respond to the verbal context said by the teacher;

d) Choose any of the situations and build up a communicative situation of your own around it. Try to use some more sentences with the combination of The Ascending Stepping Head and The High Fall.

Task 6.1. Respond to the given below phrases, using the the pattern ***The Ascending Stepping Head + The High Fall to express:***

surprise:

- I know ten languages.
- Come to my place tonight.
- There's nobody here.
- Hugh Laurie's in Odessa now.
- I don't like going to the beach.

protest:

- ☐ You are not ready for the lesson.
- ☐ Modern movies are boring.
- ☐ Smoking is fun.
- ☐ You only go out with blue-eyed boys.
- ☐ Will you please wash up and do the cleaning?

Task 7. Listen to the text, mark the intonation patterns and prepare the expressive reading of the text:

WHAT HAPPENED

WHILE THE TRAIN WAS IN THE TUNNEL?

One day, a few years ago, a train was travelling through the English countryside. This was in the days when trains had small compartments, and in one particular compartment there were four people. There was a young girl, quite pretty, who looked like a student or someone who was starting her first job; there was an old lady, dressed in black with bags and magazines and knitting; there was an army officer in his mid thirties, immaculately dressed in his uniform and very stiff and proper in his manner; and finally there was a young cockney, casually dressed with a sparkle in his eye and ever ready to have a joke. It was quite obvious that both the men were attracted to the young girl, though the officer certainly wouldn't show it and the cockney felt inhibited by the presence of the others.

'Suddenly the train went into a tunnel; the lights had not been put on, so for half a minute the carriage was in complete darkness, and in the darkness came the sound of a large kiss followed almost immediately by a loud slap.

What had taken place while the train was in the tunnel?

When the train finally emerged and it was light again in the carriage, there for all to see was the officer with a bleeding nose and a swollen eye. And the old lady, seeing this, thought to herself, "What a brave young lady, who dared to hit the officer for stealing a kiss in such a cowardly way!"

And the young girl, seeing the suffering of the officer, was puzzled. "How strange", she thought, "that the officer should kiss the old lady and not me!"

The poor officer, nursing two injuries that caused him more than a little pain and embarrassment, considered to himself, "That cockney's quite a clever chap! He kissed the girl, and the girl hit me!"

And the cockney laughed silently to himself at the trick he had played. "I am a clever chap", he thought to himself. "I kissed the back of my hand, hit the officer in the face and nobody said a word!"²⁴

Task 8. *Checking comprehension ability.*

- a) Give the particulars of the passengers' appearance.
- b) Give the particulars of the incident in the carriage.
- c) How did the passengers evaluate the incident?
- d) What is the cockney's character likely to be?
- e) What effect is produced by a sudden ending of the story?
- f) What is the narrator's purpose in telling the story?

²⁴ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. Р. 68.

UNIT 6

Task 1. Study the theory. Compare the structure and the usage of **the Low Rise** and **the High Rise**.

The Low Rise in the nucleus starts from the lowest note and usually reaches the medium note. If the nucleus is followed by a tail, it is said on the lowest note and the syllables of the tail rise gradually. This tone is often used in statements, general and special questions, requests and exclamations.

Statements said with the Low Rise tend to sound not final, non-categorical, encouraging further conversation, e.g. *All ☹☹ right.*

In special questions with the nuclear tone on the interrogative word the speaker sounds wondering, mildly puzzled, e.g. *What time do you want me to come?*

In requests and exclamations The Low Rise makes the speaker sound encouraging, calmly warning, soothing, e.g. *Breathe☹ in. Take it ☹ easy.*

This tone is also very often heard in greetings, e.g. ☹ *Morning!*

While pronouncing The High Narrow Rise the speaker's voice rises during the word from a medium to a high pitch. This tone is widely used:

- ☐ in repeated and echo questions when the speaker hasn't heard something or wants to temporize before committing himself to an answer,
- ☐ in questions that are not in the interrogative form (*You want to go with 'us?*),
- ☐ in questions asking for confirmation (*'Tea? 'Jam? Plum or 'strawberry?*),
- ☐ in questions asked to keep the conversation going (*'Is it? 'Really?*).

Questions said with The High Narrow Rise as a final tone sound light and casual.

The High Wide Rise begins at the bottom of the normal voice range but rises to a high note. This tone expresses surprise, astonishment, bewilderment and a desire that something said should be explained, e.g. *You are going to the party with / Alec?*

It may also convey protest and contradiction or emphatic demand for information, e.g. *You give me two / hours? It's too much.*

Task 2. a) *Listen to the sentences to distinguish the types of rises and decide what meaning is conveyed in each situation:*

Verbal context

a) Did you catch the last train?

The meeting's at five.
six.

But how do you do it?

Do you ever go to the club?

Tony's always late.

Your change, sir.

Have you been there?

I wonder if they sell socks.

Oh good! Breakfast in bed!

Thank you.

What will they think of me?

I hate climbing ladders.

b) It's snowing.

Can I borrow some matches?

I've got to go to Leeds.

Who's Archibald Simpson?

Can you make me one?

What lovely cherries!

I like Barbara.

Telephone me then.

Pass me the paper.

Has Michel arrived yet?

My knife's broken.

Would you like one?

Take them away.

Fantastic!

I waited there two solid hours.

Leave the key with Mrs. Atkins.

Silly young fool!

Drill

Just.

When? I thought it was at

Watch.

Sometimes.

Last week he was on time.

Thank you.

I have.

You could enquire.

Do you like breakfast in bed?

Don't mention it.

You mustn't take it to heart.

It's all right. You won't fall.

Much?

Matches? By all means.

You've got to go?

Who did you say? Or how?

Make you one? With pleasure!

Want some?

Do you?

Telephone you? How can I?

The Times do you mean?

You were expecting him?

Your what's broken?

Would I like one? I'd love one.

Take both of them away?

Fantastic? What's fantastic about it?

You waited there how long?

Leave it with Mrs. Joyce Atkins?

Silly young fool? Who? John?

Task 2.1. a) *You are not sure that you've heard the utterance or a part of it. Form repeated or echo questions, using **The High Narrow Rise**:*

- ☐ You are in a good mood today.
- ☐ She's just come out of hospital.
- ☐ She's always telling me what to do.
- ☐ My parents were trying to get me to marry the Earl of Farrington.
- ☐ This crossword is the most difficult I've ever done.
- ☐ We'd better go and get dressed.
- ☐ I just keep thinking of things like the coffee spilling on his head.
- ☐ Waiter! The lobster only has one claw!

b) *Now respond to these sentences, using **The High Wide Rise**, to make the repeated questions sound surprised.*

Task 3. *Listen carefully as the speaker divides long sentences into sense-groups. Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:*

Don't allow your vivid imagination
to lead you to believe
that Jan loves cats and dogs:
it's delusion.²⁵

Task 3a. *Listen to the instructions, practise saying following the speaker's intonation.*

A changing of plans
Eat your sandwich.
Drink your tea.
Comb your hair.
Brush your teeth.

²⁵ Sharpe E., Rowles J.H. How To Do Standard English, p. 115.

Put your shoes on.
Pack your bag.
Get your keys.
Ready?
What do you mean, you've
changed your mind?²⁶

Task 4. *Listening and speaking.*

THE PSYCHOLOGY OF HIGH ACHIEVERS

1. *Pre-listening. Underline the correct alternative.*



1. It's *debatable* / *out of doubt* whether Leonardo da Vinci was a genius.

2. It's *not one hundred percent certain* / *undeniably* what or who killed Mozart.

3. The impact on Einstein's theories are *without a doubt* / *irrefutable*.

4. The Yellow Emperor was not *clear-cut* / *unquestionably* a great leader.

5. It's not *clear-cut* / *irrefutable* why Leonardo wrote in

mirror form.

6. Mozart was *not one hundred percent certain* / *irrefutably* exceptionally gifted.

7. The story about Newton's discovery under the apple tree is *questionable* / *without a doubt*.

8. The novel is *not clear-cut* / *indisputably* his greatest work.

2. *Listen to a radio interview about geniuses. Make notes on the topics below.*

²⁶ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.85.

- discoveries made outside the laboratory
- the psychology of high achievers
- Can only creative people be geniuses?

3. *Discuss in the groups. Do you agree or disagree with the statements?*

Explain your views using the phrases from the above.

- a) Mozart is the most talented musician ever to have lived.
- b) Einstein should have kept quiet about his discovery when he realised the implications for nuclear weapons.
- c) Being a 'genius' generally implies being at least a little mad. Van Gogh would never have achieved the same recognition if he hadn't suffered a psychological breakdown.
- d) Given time and the right encouragement, anyone can become a genius.

3. *Listen to the following extract from the radio interview, mark the stresses and tunes and prepare the exact imitation of **the extract by heart**.*

Without a doubt, we can be sure that great scientists don't always make their discoveries in the lab. Archimedes's famous Eureka moment came while he was having a bath. Physicist Richard Feynman saw a plate flying through the air in the college cafeteria, and was inspired to calculate electron orbits. He later won the Nobel Prize. And Alexander Fleming was making mould for his hobby, microbe painting, when he accidentally came across *Penicillium notatum*, later known as penicillin.

Task 5. *Listen to the text, mark its intonation patterns and practise the reading:*

**From *THREE MEN IN A BOAT*
(TO SAY NOTHING OF THE DOG)**

by Jerome K. Jerome

It was Mrs. Poppets that woke me up next morning. She said:

"Do you know that it's nearly nine o'clock, sir?"

"Nine o' what?" I cried, starting up.

"Nine o'clock," she replied, through the keyhole. "I thought you was a – oversleeping yourselves."

I woke Harris, and told him. He said:

"I thought you wanted to get up at six?"

"So I did," I answered; "why didn't you wake me?"

"How could I wake you, when you didn't wake me?" he retorted. "Now we shan't get on the water till after twelve. I wonder you take the trouble to get up at all."

"Um," I replied, "lucky for you that I do. If I hadn't woke you, you'd have lain there for the whole fortnight."

We snarled at one another in this strain for the next few minutes, when we were interrupted by a defiant snore from George. It reminded us, for the first time since our being called, of his existence.

There he lay – the man who had wanted to know what time he should wake us – on his back, with his mouth wide open, and his knees stuck up.

I don't know why it should be, I am sure; but the sight of another man asleep in bed when I am up, maddens me. It seems to me so shocking to see the precious hours of a man's life – the priceless moments that will never come back to him again – being wasted in mere brutish sleep.

There was George, throwing away in hideous sloth the inestimable gift of time; his valuable life, every second of which he would have to account for hereafter, passing away from him, unused. He might have been up stuffing himself with eggs and bacon, irritating the dog, or flirting with the maid, instead of sprawling there, sunk in soul-clogging oblivion.

It was a terrible thought. Harris and I appeared to be struck by it at the same instant. We determined to save him, and, in this noble resolve, our own dispute was forgotten. We flew across and slung the clothes off him, and Harris landed him one with a slipper, and I shouted in his ear, and he awoke.

"Wasermarrer?" he observed, sitting up.

"Get up, you fat-headed chunk!" roared Harris. "It's quarter to ten."

"What!" he shrieked, jumping out of bed into the bath; "Who the thunder put this thing here?"

We told him he must have been a fool not to see the bath.

We finished dressing, and, when it came to the extras, we remembered that we had packed the tooth-brushes and the brush and comb (that tooth-brush of mine will be the death of me, I know), and we had to go downstairs, and fish them out of the bag. And when we had done that George wanted the shaving tackle. We told him that he would have to go without shaving that morning, as we weren't going to unpack that bag again for him, nor for anyone like him.

He said: "Don't be absurd. How can I go into the City like this?"

It was certainly rather rough on the City, but what cared we for human suffering? As Harris said, in his common, vulgar way, the City would have to lump it.

We went downstairs to breakfast. Montmorency had invited two other dogs to come and see him off, and they were whiling away the time by fighting on the doorstep. We calmed them with an umbrella, and sat down to chops and cold beef.

Harris said: "The great thing is to make a good breakfast," and he started with a couple of chops, saying that he would take these while they were hot, as the beef could wait.

George got hold of the paper, and read us out the boating fatalities, and the weather forecast, which latter prophesied "rain, cold, wet to fine" (whatever more than usually ghastly thing in weather that may be), "occasional local thunder-storms, east wind, with general depression over the Midland Counties (London and Channel). Bar. falling."

I do think that, of all the silly, irritating tomfoolishness by which we are plagued, this "weather-forecast" fraud is about the most aggravating. It "forecasts" precisely what happened yesterday or the day before, and precisely the opposite of what is going to happen to-day.

It was too bright and sunny on this especial morning for George's blood-curdling readings about "Bar. falling," "atmospheric disturbance, passing in an oblique line over Southern Europe," and "pressure increasing," to very much upset us: and so, finding that he could not make us wretched, and was only wasting his time, he sneaked the cigarette that I had carefully rolled up for myself, and went.

Then Harris and I, having finished up the few things left on the table, carted out our luggage on to the doorstep, and waited for a cab.²⁷

²⁷ Jerome K. Jerome. *Three Men in a Boat (To Say Nothing of the Dog)*. London: Warbler Classics, 2020. P. 51.

UNIT 7

Task 1. *Study the theory concerning the structure and the usage of the Rise-Fall:*

The Rise-Fall is a complex tone, which consists of two elements: the rising and the falling. This intonation unit may have different forms. The choice between the forms depends on the number of unstressed syllables after the stressed one.

The Rise-Fall may be concentrated on a monosyllabic word. In this case the rise and the fall are completed on a single syllable:

e.g. *Did you see any lions?*- ^ *Lots.*

If the word has two syllables, the first (stressed) one is pronounced on a rather low pitch level or it has a slight rise, while the second one after a rapid upward jump of the voice falls to the bottom, e.g. *Your face is ^awful! Put your teeth in, Arthur.*

In a three-syllable word the rising-falling tone is spread over these three syllables. The first (stressed) syllable takes a level pitch or is pronounced with a rise; the second one is unstressed and pitched high; and the third one is unstressed and pitched at the bottom of the normal voice range. The last syllable is lower than the initial one, e.g. *Do you like my new dress, darling?* – ^ *Ravishing!*

It should be mentioned that the Rise-Fall cannot be spread over more than three syllables. The remaining syllables form the tail.

This tone is as definite as the High Fall but it may sound mocking, sarcastic, ironical, impressed, admiring, agitated, awed, challenging, antagonistic, teasing or reproachful.

Task 2. a) Listen and comment on the usage of ***the Rise-Fall***:

Verbal context

Did you see any lions?
Is it cheaper by coach?
You pay for it.
Can you see?
Is he as tall as his father?
I was very cross with him.
I finished well before time.
I hate it, but what can I do?
Did you finish that job?
Can you manage it alone?
I thought you didn't like spinach.
Why should you do the donkey work?
I'll make it soon. I promise.
You ought to apologize.
Is he getting fatter?
Did you save the time?
I don't like the man.
Which one shall I choose?
I've had this pain for days.
Which one shall I buy?
Thank you so much.

Drill

Lots.
Much.
How?
Perfectly.
Taller even.
Naturally. Anyone would be.
Clever, aren't you?
Tell them you hate it.
Heavens, yes. Ages ago.
I'm sure I can.
On the contrary. I love it.
Who else is there to do it?
Yes, but how soon?
Oh, ought I indeed?
Getting fatter? He's huge!
I was able to do it in half the time.
You've never even spoken to him.
It's up to you. You must make up your own mind.
Why don't you do something about it?
Please yourself.
Not at all. Thank you.

b) Read the situations in pairs, imitating the intonation of the native speaker;

c) Learn the drills and get ready to respond to the verbal context said by the teacher;

d) Choose any of the situations and build up a communicative situation of your own around it. Try to use the Rise-Fall as frequently as you can.

Task 2a. Respond to the given below phrases using ***the Rise-Fall***:
sounding impressed and agitated:

- What do you think of the film?
- This is his last painting!
- Look! That's her new boyfriend!

- Meet your new car!
- I have just talked to Hugh Grant!

sounding admiring:

- What a magnificent sunset!
- Look! She's coming!
- What do you think of my dress?
- Here is your iron. It works now.

sounding mocking, sarcastic, ironical:

- I never gossip about people.
- Let's discuss the political situation now.
- She is in love with him.
- Caviar is so nourishing!

sounding reproachful:

- Sorry. I must go.
- I don't believe a word you are saying.
- I am sorry I've had a dance with your boyfriend.
- What a fool she is!

sounding antagonistic or challenging:

- Switch to another channel.
- I'd rather stay in tonight.
- Shut up!
- I don't like your make up.

Task 3. *Listen carefully as the speaker divides long sentences into sense-groups. Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:*

Rather than be **lewd**,
he **presumed** it was his **duty**
to **play** a **suitable tune** with **enthusiasm**.²⁸

Task 3a. *Listen to the verse, practise reading it following the speaker's intonation.*

You and me
you and me
cake and tea
bread and cheese
twos and threes
this and that
thin and fat
left and right
day and night
now and then
where and when.²⁹

Task 4. *Listening and speaking.*

What is your advertising IQ?

a) *Complete the questionnaire and make notes on your answers.*

1. Imagine there's a Coke machine in the centre of town. It sells a hundred cans of Coke a day. Pepsi comes in and puts a machine right next to the Coke machine. After that, how many cans would each machine sell?

²⁸ Sharpe E., Rowles J.H. How To Do Standard English, p. 125.

²⁹ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.85.

2. You want to introduce a new product to the market, for example a new lipstick. The product you want to compete with sells for five euros. Should you price your product above or below your competition?



3. What special ingredients are used to make a hamburger look so delicious in advertisements?
4. What time does a watch or clock nearly always show on adverts, and why?
5. Which colour (blue, green, orange, purple, red or yellow) is best to use in an advert for: a) high-tech products? b) drugs and medical products to indicate safety? c) energy drinks, games and cars? d) toys? e) food?
6. Why do you rarely see the colour blue in a food commercial?

b) Listen to the radio programme and check your answers to the questionnaire. Work in pairs and underline the alternative to complete what the expert said.

1. Each machine would sell two hundred cans per day, unless the market was too *small / crowded / saturated*.
2. *Choice / Advertising/ Hunger* makes people want things.
3. People are expected to think, “If there are two similar products at different prices, I’ll buy the *cheaper / more expensive/ bigger* one.”
4. We intuitively feel that if something *is advertised / costs/ appears* on TV more, it’s better.

5. To make it so shiny, a food *chef / stylist / handler* has painted the meat with *oil / ink / ketchup* or maybe lacquer.
6. 8.20 is a very *good- / aggressive- / sad-* looking time.
7. Blue is linked more to intellect and *technology / precision / speed*.
8. Seventy- five per cent of young *people / children / women* prefer purple to all other colours.

c) *Listen to the following extract from the radio programme, mark the stresses and tunes and prepare the exact imitation of **the extract by heart**.*

We have built-in associations for every colour, for instance red is associated with risk and with energy, so you see it in adverts for energy drinks, cars and sports equipment. Green, on the other hand, denotes safety, so it's often used for medical products. Yellow and orange, supposedly, stimulate the appetite, so they're used for food ads; blue, on the other hand, suppresses the appetite... it's linked more to intellect and precision, so you see it in adverts for high-tech products. And purple is an interesting one: surveys show that around seventy-five per cent of young children prefer purple to all other colours. So you'll see bright purple in advertising for toys for example.

Task 5. *Listen to the text and practise the reading:*

THE OPEN WINDOW (after H. Munro)

"My aunt will come down in a few minutes, Mr. Nuttel," said a girl of fifteen, showing him into the sitting-room. Mr. Nuttel was a young painter who had recently had a nervous breakdown. The doctors had told him that he should go away for a holiday. They warned him, however, against crowded resorts and recommended a complete rest in a

quiet country-place. So here he was, in a little village, with letters of introduction from his sister to some of the people she knew.

"Some of the people there are quite nice," his sister had said to him. "I advise you to call on Mrs. Sappleton as soon as you arrive. I owe the wonderful holiday I had to her."

"Do you know many of the people round here?" asked the girl when they were sitting comfortably on the sofa.

"No, I'm afraid I don't," answered Mr. Nuttel. "I've never been here before. My sister stayed here four years ago, you know, and she gave me letters of introduction to some of the people here."

"Then you know nothing about my aunt, do you?" asked the girl.

"Only her name and address," said the visitor."

"Her great tragedy happened just three years ago", said the girl.

"Her tragedy?" asked Mr. Nuttel.

"You may wonder why we keep that window wide open on an October afternoon," went on the girl, pointing to a large French window.

"It's quite warm for this time of year," said Mr. Nuttel. "But what has that window anything to do with the tragedy?"

"Exactly three years ago my aunt's husband and her two young brothers walked out through that window. They went shooting and never came back. When they were crossing the river their boat probably turned over and they were all drowned. Their bodies were never found. That was the most horrible part of the tragedy." Here the girl stopped. There were tears in her eyes and she drew a handkerchief out of her pocket. "Three years have passed, but my poor aunt still thinks that they will come back some day, they and the little brown dog that was drowned with them, and walk in through that window just as they always did. That is why the window is kept open every evening till it's quite dark. Poor dear aunt, she can't understand that they've left forever. She's growing worse day by day, so let me give you some advice. Don't be surprised at anything she says or does: she will start telling you all over again how they went out – her husband, with his coat over his arm, and her youngest brother, singing "Bertie, why don't you come?" as she once told me. You know, sometimes, on quiet evenings like this, I almost get a feeling that they will all walk in through that window, and the whole family will be gathered in here again." The young girl finished her sad story. There was a long pause, and Mr. Nuttel was glad when Mrs. Sappleton at last entered the room.

"I'm sorry I'm late," she said, "but I hope my niece has entertained you well."

"Yes, she's been very amusing," said Mr. Nuttel.

"D'you mind the open window?" asked Mrs. Sappleton. "My husband and brothers will soon be home from shooting and they always come into the house this way." And she went on speaking gaily about shooting. After what Mr. Nuttel had just heard, he looked worried.

"The doctors told me," he said, trying to change the subject, "to have a rest here and to avoid anything that would make me feel nervous."

"Did they?" said Mrs. Sappleton in a voice which showed that she was not at all interested in what Mr. Nuttel was saying. She never took her eyes off the open window and suddenly cried out:

"Here they are at last! Just in time for tea. How tired they look."

Mr. Nuttel looked at the girl and saw that she was looking out through the open window with horror in her eyes. Mr Nuttel turned round slowly in his seat, looked in the same direction and saw three figures walking across the garden towards the window. They all carried guns and one of them had a coat over his shoulder. A tired brown dog was following them. Noiselessly they approached the house, and then a young voice began to sing "Bertie, why don't you come?" Mr. Nuttel seized his hat and ran out of the house like mad.

"Here we are, my dear," said Mrs. Sappleton's husband, coming in through the window. "We've enjoyed ourselves very much. I wonder what made that gentleman run out so quickly when we came up? Who is he?"

"A very strange young man, called Nuttel. He could only talk about his illness. He didn't say a single interesting thing. I don't understand why he ran out that way without saying good-bye," said his wife.

"I think it was the dog," said the niece calmly. "He told me that he was afraid of dogs. Once when he was attacked by a pack of dogs somewhere in India, he was so frightened that he started running like mad, and finding himself in a cemetery, climbed down into a newly-dug grave, where he had to spend the night. Since then he has always been afraid of dogs."

She was very good at inventing stories and did it artistically³⁰.

³⁰ Munro H.H. The Complete Short Stories of Saki. New York: Digireads, 2011. 366 p. P. 91.

Task 6. Answer the following questions using the supporting details from the story.

1. What was the main reason of Mr. Nuttel's coming to the country?
2. Give the particulars of the young girl's story about her relatives.
3. What impression did Mr. Nuttel produce on Mrs. Sappleton?
4. Why did Mr. Nuttel run out of the house like mad?
5. Give the particulars of the young girl's story about Mr. Nuttel.
6. How did the incident with Mr. Nuttel serve to unfold the girl's nature?
7. What do you think makes people sometimes invent stories or read science fiction?

PART 2

Narrative, description and argumentation: their structure and intonation colouring

UNIT 1

Task 1. *Listening.* **I'M BROKE**

1. Work in pairs. What are the advantages and disadvantages of borrowing money from: family members, friends, banks, credit card companies?

2. Listen to Briony and her father's conversation and answer these questions:

1. What does Briony want?
2. Why does she want it?
3. Does she get exactly what she wants?

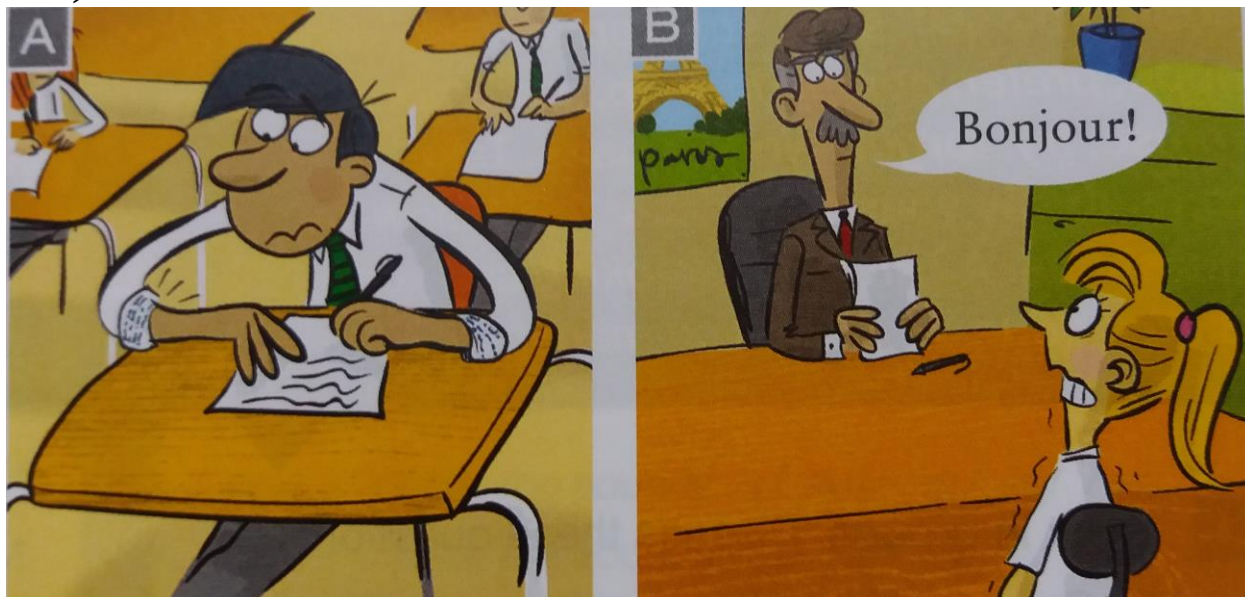


3. *Listen again. Tick the correct sentences. Correct the false ones.*

- 1) Briony wants her father to stop talking about her car accident.
 - 2) She's put petrol in the car.
 - 3) Briony thinks her band is getting more popular.
 - 4) Briony's mother wouldn't approve of her husband lending Briony the money.
 - 5) Briony's father has just had dinner.
 - 6) He's expecting his wife to come home any minute³¹.
3. *Do you still live with your parents? If not, do you ask for money each time you see them?*

Task 2. Listening. EXAMS

a) *Listen to two stories about exams and correct the sentences:*



Story 1.

- a) I hated history classes.
- b) I wrote important facts on the inside of my palm.
- c) I got caught by the teacher.
- d) I got changed out of my school clothes and left them on a chair.
- e) My mum was happy that I did well in the exam.

³¹ Redson C., Cunningham G. Face2Face. Upper Intermediate. Cambridge: CUP, 2013. P. 65.

- f) She stopped my pocket money for four months.

Story 2.

- a) I was at school thirty years ago now.
- b) My written French was too bad.
- c) The examiner was speaking incredibly slowly.
- d) The examiner said I was an idiot.
- e) The examiner said I had very bad pronunciation.

*b) Learn the first story **by heart**. Imitate the speaker's intonation.*

My worst exam moment happened when I was caught cheating by my mum after a history exam. I really liked history classes, but I didn't have a very good memory. So on the morning of the exam I wrote loads of important facts and figures on the insides of my shirt cuffs. I made sure that I got to the exam room really early so I could sit at the back. I managed to answer quite a few questions using the stuff I'd written on my shirt. I was terrified that I was going to get caught, but luckily the teacher never noticed what I was doing. Stupidly, though, when I got home, I was so happy the exam had finished that I just got changed out of my school clothes and left them on my bed. Anyway, while I was playing football with my friends in the park, my mum came to get my dirty clothes so that she could do some washing. She found the shirt and immediately realized what I'd done – she was absolutely furious, of course, and stopped my pocket money for three months. It taught me a lesson though, and, um, I've never cheated at anything since³².

Task 3. *Listen to **the tongue twister**, practise saying it and then recite it as rapidly as the native speaker does.*

Both thieving brothers

³² Redson C., Cunningham G. Face2Face. Upper Intermediate. Cambridge: CUP, 2013. P. 13.

thoughtfully threw their teeth
through the thousandth threshold.³³

Task 3a. *Listen to the text, practise reading it following the speaker's intonation..*
Lots of people get arrested for dangerous driving,

of course.

But how old is the oldest?

Who's the world record holder?

Well, I read about a man

who was a hundred and four!

He went through red lights,
crashed into parked cars
and drove along the pavement.

And how old was his car?

Only thirty.³⁴



Task 4. *Study the theory:*

Types of texts

As to their composition texts are traditionally divided into *narration*, *description* and *argumentation*.

The purpose of **narrative** clauses is to present actions, events, settled in some time and space. Time and action are seen as basic to the structure of narratives. The dominant characteristics of narrative are that it should have first or third person reference, be agent oriented, take place in accomplished time and be linked by a chronological framework.

Here is an example of the narrative text.

Exactly three years ago my aunt's husband and her two young brothers walked out through that window. They went shooting and never came back. When they were crossing the river their boat probably

³³

https://www.youtube.com/watch?v=I4C2LeIx0OM&list=RDCMUCNbeSPp8RYKmhUliYBUDizg&start_radio=1&t=41s

³⁴ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P. 74.

turned over and they were all drowned. Their bodies were never found (The Open Window after H. Munro).

Since concepts of time, place and action are basic for *narrative* the latter is rich in adverbials of time and place (*three years ago, never, through that window*) and verbs of physical action (*walk out, go, come back, cross, turn over*). These language items get intonation prominence. Adverbials of time and place form separate sense-groups and are said with falling, rising or falling-rising tone. Speakers usually widen their voice ranges saying them. Verbs of physical action are pitched rather high and pronounced with a slow tempo. The most commonly used pre-nuclear pattern in narrative is The Descending Stepping Head.

Descriptive passages represent some object (a person, a thing, a landscape, etc) at some fixed time, recounting features characteristic of it simultaneously, e.g.:

He was shivering, his face was white, and he walked slowly as though it ached to move.

His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very detached from what was going on (A Day's Wait after E. Hemingway).

Appealing to the senses and evaluation are fundamental to the process of describing. Here adjectives (*white, dark, still, detached*) and intensifying adverbs (*very, slowly*) are used frequently. Good descriptions include figurative language (epithet, simile (*as though it ached to move*), metaphor). All these devices create a certain mood of the situation described (the boy's long, endless, tormenting and unbearable waiting for death).

In descriptions sense-groups are short. Adjectives and adverbs evaluating the quality of objects are very emphatic, they are said with falls or slides. Thus descriptive passages are characteristic of the wide usage of falling terminal tones, Mid or High Falls mainly, which are frequently used within one sense-group (High Fall + High Fall) and the wide usage of The Sliding Head.

Argumentation conveys people's thoughts and reflections over some problems, e.g.:

So we decided to have a special celebration of Mother's Day. We thought it a fine idea. It made us all realize how much Mother had done for us for years, and all the efforts and sacrifice that she had made for our sake.

So in the end it was decided that Mother would stay home and just have a lovely restful day round the house, and get the dinner. It turned out anyway that Mother doesn't care for fishing, and also it was just a little bit cold and fresh out of doors, though it was lovely and sunny, and Father was rather afraid that Mother might take cold if she came (How We Kept Mother's Day after S. Leacock).

Modality is the basic concept in argumentation and thus it has a lot of verbs expressing mental activity (*decide, think, realize*) and modal verbs (*might, would*). It also includes a great number of parenthetical phrases (*so in the end, anyway, also*).

The intonation organization of an argumentational discourse is rather sophisticated. The main point of view is framed by The Descending Stepping Head or The Sliding Head in more emphatic cases. The Ascending Head or The Low Head are used to insert rebuttal. A great variety of terminal tones can be used in the nucleus, depending mainly on the semantic factors (the attitude of the speaker, his concern or doubt, etc). Parenthetical units are very important for arguments since they denote the stage of recounting, the attitude of the speaker to what he's saying, so they are also marked by means of intonation: they form separate sense-groups and are said with any emphatic tone (The Fall-Rise, The High Fall or The Rise Fall).

Thus, each type of text has its own set of intonation phenomena.

Task 5. *Listen to the text, mark the stresses and tunes, practise your reading. What types of text are observed in this fragment? Discuss their intonation characteristics.*

An extract from “**The strange case of Dr. Jekyll and Mr. Hyde**”
by **Robert Louis Stevenson**

‘Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on

regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and, lo! there would stand by his side a figure to whom power was given, and even at that dead hour he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please), and even for the startling clauses of the will. And at least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressionable Enfield, a spirit of enduring hatred.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the by-street was very solitary, and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr. Utterson had been some minutes at his post when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is

still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small, and very plainly dressed; and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket, like one approaching home.

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

Mr. Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: "That is my name. What do you want?"³⁵

Task 6. Supply 3 passages from any original literary text, representing **narration**, **description** and **argumentation**. Prepare their expressive reading, using proper intonation patterns.

Task 7. Listening and speaking.

a) Listen to people talking about ten important names, dates and places in their past and present. Listen and say what or who the person, place or day is.

1. Park Hill
2. Miss Brown
3. Monday
4. 6-th of June
5. Glengareth
6. Emma
7. 3042

³⁵ Stevenson R.L. The strange case of Dr. Jekyll and Mr. Hyde. London; Open Road Media Mystery & Thriller, 2014. P. 37.

8. 4-th of September

9. Tony

10. Berlin

b) Listen again and say what else you learned about people, places and dates.

c) Look at the boxes with the topics. Then listen again. Which life experience is each person speaking about? (Some people talk about the same life experience).

YOUR PAST		
An important person when you were growing up	An important date	An important person you haven't seen for several years
An interesting city or town you've visited	The name of a teacher you remember	An important place in your family history

*d) Listen to the following extract, mark the stresses and tunes and prepare the exact imitation **of the extract by heart**.*

I think one of the teachers that I will never forget is a teacher that was called Miss Brown, and she used to teach sports at school. And I used to absolutely loathe her. She is... she's lived with me for the rest of my life, I think, because I ... she just used to make my life hell. When I went swimming with the class she used to give us ten seconds to get dressed and dried after the class. So she would count down from ten and we'd have to arrive in the next class by the time she got to one. So you can imagine we'd arrive with wet hair and half-dressed and I hated her.

UNIT 2

Task 1. Study the theory:

NARRATIVE (STORY TELLING)

Telling stories about personal experience is a prominent part of everyday discourse, and competence in such narration is an essential skill for members of a speech community.

Routine or familiar activities, such as going shopping, watching television, or making a telephone call, would not be reportable as narratives unless there were some untoward element in the activity, for example, having one's wallet stolen in the department store. Events must be "remarkable" in order to succeed as personal narratives.

Narratives are told for a variety of purposes: to inform, to advise, to investigate action, to alert or warn, as well as to seek praise and admiration.

There are 6 sections which are normally included in a narrative:

1) *abstract*, 2) *orientation*, 3) *complicating action*, 4) *evaluation*, 5) *result* or *resolution*, 6) *coda*.

Before recounting the story proper narrators generally provide short (usually one or two sentence) summary of the story, which is called *abstract*. Then they identify in some way the time, place, persons, and their activity or situation (*orientation*). After that the speaker tells the events themselves – this is the main part, it's called *complicating action* and *result*. Recounting the story, speakers often evaluate them (*evaluation*). And finally the listener is returned to the time of speech with a phrase like "And that was that" or "And I don't know what happened to him afterwards" (*coda*)³⁶.

Evaluation is considered to be the most important element in addition to the basic narrative clause, as it denotes the means used by the narrator to indicate the point of the narrative, why it was told, what the narrator was getting at.

Intonation can help to make a story more impressive. The most commonly used pre-nuclear pattern in narratives is The Descending Stepping Head, but in *Evaluation* The Sliding Head is widely used. These Heads are usually combined with The Low, Mid or High Falling terminal tones. Verbs of physical action are pitched rather high and pronounced

³⁶ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. Р. 61.

rather slowly. Adverbials of time and place form separate sense-groups and are said with The Low-Falling, Low-Rising or Falling-Rising tone. Speakers usually widen their voice ranges saying them.



Task 2. *Listen to the Louise's story and follow narrative's structure in it:*

- ☐ What sentence denotes *abstract*?
- ☐ Find the sentences making up *orientation*. (How is time identified? How is place identified? Who were the participants?)
- ☐ What is peculiar about the intonation of the word combinations, denoting *orientation*?
- ☐ What sentence shows the beginning of the action? the end of it? How are concepts of time and place marked in speech? Do you agree that *complicating action* and *result* are the core of the narrative?
- ☐ What are the *evaluating* sentences? What intonation are they said with?
- ☐ Is there a *coda* in this narrative?
- ☐ What is the purpose of the story?

Louise's story

Did I tell you about what happened to us last week? No? Well, we were out in a bar in town, quite a crowd of us, and of course Kelly had her mobile phone with her. Anyway, while we were in the bar, Kelly left her mobile in her coat pocket and we were chatting and laughing and having a good time. It was some time later when Kelly noticed this couple rummaging around in the pile of coats and then getting ready to leave. Well, Kelly was a bit suspicious, so she went over to check if her phone was still there and of course it wasn't! So she went to follow the couple outside to ask them if they'd taken her phone and a couple of the others went with her. They were just approaching the couple when Hannah had a brainwave. She had her mobile on her too, so she phoned Kelly's number and just as Kelly was asking the couple whether or not they'd got her

phone, it started ringing in one of their pockets! They couldn't very well deny having it and handed it over very sheepishly! Lucky, eh?³⁷

Task 3. *Listening.*

MISHAPS

a) Match words in A to B to make phrases describing mishaps

A		B	
A	you spill	1	and fall over
B	you stumble	2	on some ice
C	you bang your	3	at home
D	you run out of	4	breaks down
E	you lock yourself	5	head/knee/elbow
F	you get	6	in bad traffic
G	you over-	7	for school/work/an appointment
H	you get on the	8	lost
I	you're late	9	your ticket/bag/ ID-card
J	you miss	10	out
K	you leave something	11	petrol
L	you lose	12	sleep
M	you slip	13	wrong train
N	you get stuck	14	your plane
O	your car	15	you drink over someone

b) Listen to four people talking about one of the mishaps above. Which of the following questions can you answer about each anecdote?

1. Where was the speaker and what were the circumstances?
2. Which other people were involved?
3. What went wrong?
4. How did the speaker feel?

c) Have any these mishaps happened to you? Choose two events to tell your partner about. Use questions above to help you to tell the story.

³⁷ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. Р. 67.

d) Listen to the following extracts, choose the one that appeals to you, mark the stresses and tunes and prepare the exact imitation of the extract by heart.

1. I'm a really, really deep sleeper and I used to have a habit of waking up, turning my alarm off and getting back into bed, and not actually getting up. And one time I did this on the morning of an exam so um I was about twenty minutes late for the exam. I woke up at about ten past nine and realized I had to be in the exam at nine o'clock, so I threw my clothes on over my pyjamas and cycled to the exam as quickly as I could, walked into the exam room completely out of breath and everybody was staring at me. Of course, I was really uncomfortable during the exam 'cos I still had my pyjamas on and I did really really badly.

2. I didn't lock myself out, but my friend locked me in. What actually happened was, it was a Saturday morning and my flatmate left quite early locking the door. Now it was a very important day. It was my great grandmother's ninetieth birthday. So I got up early, went to the door and realized that my flatmate had locked me in. So at first I was quite calm 'cos I thought I can jump out of the window, if necessary. But then I realised that it was quite a drop to the ground. So I went into a state of panic because there was no way I was going to be able get out of that flat and down to my grandmother's somewhere in the country, um, you know within two hours. So I rang the fire brigade, and uh, they came after about five minutes, but by that point I had got out of the window and jumped down.

Task 4. Listening. A story from two different points of view

1. *Bill and Frank had been to a party and then were involved in an incident. Look at the words below. Can you guess what happened?*

Laugh your head off

A police car

Break into a car

A slippery road

Swear

Thick ice

Sway all over the place

A police cell
Be drunk
A steep hill

2. *Listen to two different accounts of what happened. Listen as many times as necessary in order to be sure of the details. Group A will hear Bill's side of the story, as described to his lawyer after the incident. Group B will hear the statement that the old lady gave to the police.*

3. *Choose one person from group A and one from group B.*

- Person A provides Bill's account of what happened.
- Person B embodies the old lady and provides the story she told the police.

4. *Listen to their accounts and find:*

- five contradictions between the two sides of the story.
- any information that one person mentioned, but the other didn't.

5. *With the rest of the class, make a list of the differences and contradictions that you found. Use the following phrases to help you:*

- According to Bill / the old lady...
- He / she claims that...
- He / she insists that...
- He says... whereas she says...
- He / she is absolutely certain that...
- Bill / the old lady mentioned / didn't mention...

6. Whose side of the story do you believe? Were the police right to arrest Bill and Frank? What action should they take now?

Task 5. Listen to *the tongue twister*, practise reading it as rapidly as the native speaker.

To begin to toboggan
first buy a toboggan
but don't buy too big a toboggan.
Too big a toboggan is too big a toboggan
to buy to begin to toboggan.³⁸

Task 5a. Listen to the speaker making plans, practise the reading following the speaker's intonation.

Making plans

A walk? But it's too late.
To the town? But it's too far.
Some sightseeing? But it's too dark.
A restaurant? But it's too expensive.
A game of chess? But it's so boring.
Read a book? But my eyes are so tired.
Study some English? But it's so difficult
But let's do something. OK, what?³⁹

Task 6. Listen to the text, mark the stresses and tunes, practise the reading.

From The Hound of the Baskervilles by A. Conan Doyle

Mrs. Laura Lyons was in her office, and Sherlock Holmes opened his interview with a frankness and directness which considerably amazed her.

³⁸ https://www.youtube.com/watch?v=ZSA6Sd_2arM&list=PL3s5E9KR5VMufhm3-Qa28Jh3GDcqzEwFa&index=9

³⁹ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.81.

"I am investigating the circumstances which attended the death of the late Sir Charles Baskerville," said he. "My friend here, Dr. Watson, has informed me of what you have communicated, and also of what you have withheld in connection with that matter." "What have I withheld?" she asked defiantly. "You have confessed that you asked Sir Charles to be at the gate at ten o'clock. We know that that was the place and hour of his death. You have withheld what the connection is between these events."

"There is no connection."

"In that case the coincidence must indeed be an extraordinary one. But I think that we shall succeed in establishing a connection, after all. I wish to be perfectly frank with you, Mrs. Lyons. We regard this case as one of murder, and the evidence may implicate not only your friend Mr. Stapleton but his wife as well." The lady sprang from her chair.

"His wife!" she cried.

"The fact is no longer a secret. The person who has passed for his sister is really his wife."

Mrs. Lyons had resumed her seat. Her hands were grasping the arms of her chair, and I saw that the pink nails had turned white with the pressure of her grip.

"His wife!" she said again. "His wife! He is not a married man."

Sherlock Holmes shrugged his shoulders.

"Prove it to me! Prove it to me! And if you can do so--!"

The fierce flash of her eyes said more than any words. "I have come prepared to do so," said Holmes, drawing several papers from his pocket. "Here is a photograph of the couple taken in York four years ago. It is indorsed 'Mr. and Mrs. Vandeleur,' but you will have no difficulty in recognizing him, and her also, if you know her by sight. Here are three written descriptions by trustworthy witnesses of Mr. and Mrs. Vandeleur, who at that time kept St. Oliver's private school. Read them and see if you can doubt the identity of these people."

She glanced at them, and then looked up at us with the set, rigid face of a desperate woman.

"Mr. Holmes," she said, "this man had offered me marriage on condition that I could get a divorce from my husband. He has lied to me, the villain, in every conceivable way. Not one word of truth has he ever told me. And why—why? I imagined that all was for my own sake. But now I see that I was never anything but a tool in his hands. Why should I preserve faith with him who never kept any with me? Why should I try to shield him from the consequences of his own wicked acts? Ask me what

you like, and there is nothing which I shall hold back. One thing I swear to you, and that is that when I wrote the letter I never dreamed of any harm to the old gentleman, who had been my kindest friend.” “I entirely believe you, madam,” said Sherlock Holmes. “The recital of these events must be very painful to you, and perhaps it will make it easier if I tell you what occurred, and you can check me if I make any material mistake. The sending of this letter was suggested to you by Stapleton?” “He dictated it.”

“I presume that the reason he gave was that you would receive help from Sir Charles for the legal expenses connected with your divorce?”

“Exactly.”

“And then after you had sent the letter he dissuaded you from keeping the appointment?”

“He told me that it would hurt his self-respect that any other man should find the money for such an object, and that though he was a poor man himself he would devote his last penny to removing the obstacles which divided us.” “He appears to be a very consistent character. And then you heard nothing until you read the reports of the death in the paper?” “No.”

“And he made you swear to say nothing about your appointment with Sir Charles?”

“He did. He said that the death was a very mysterious one, and that I should certainly be suspected if the facts came out. He frightened me into remaining silent.”

“Quite so. But you had your suspicions?”

She hesitated and looked down.

“I knew him,” she said. “But if he had kept faith with me I should always have done so with him.”

“I think that on the whole you have had a fortunate escape,” said Sherlock Holmes. “You have had him in your power and he knew it, and yet you are alive. You have been walking for some months very near to the edge of a precipice. We must wish you good-morning now, Mrs. Lyons, and it is probable that you will very shortly hear from us again”.⁴⁰

⁴⁰ Doyle A.C. *The hound of the Baskervilles*. London: Global Publishers, 2023. P. 150.

UNIT 3

Life story (autobiography)

Task 1. *Listening and speaking.*

a) *Work in pairs. Which of the situations from the box do you remember from your childhood? How did they make you feel?*

moving house	starting / changing school	playing/ inventing
games making fiends	summer holidays	staying with
grandparents	birth of a brother / sister	spending time alone
doing sport	looking after other children	arguing with friends /
family	doing exams	

b) *Listen to people describing childhood memories. Which topic does each speaker mention? Do any of the stories remind you of experiences from your own childhood?*

c) *Listen again and answer the questions.*

1. Did Speaker 1 find it easy to get on with the other children? Why/why not?
2. How has his experience shaped his character?
3. Where did speaker 2 use to run?
4. What was bad about his experience?
5. Is she keen on sports now?
6. What smells, sensations and colours does speaker 3 mention?
7. What was different about the breakfasts she used to have on holiday?
8. How did Speaker 4 used to get into the woods?

9. How did playing in the woods make him feel? How does he describe that time?

d) Choose one of the extracts, mark the stresses and tunes and prepare the exact imitation of the extract by heart.

1. I think one of my worst memories of my childhood is probably a sport-related memory because I'm not really a sporty kind of girl. Um, I grew up in central Manchester and my school was kind of in the middle of an industrial estate, and lots of shops and...and things like that. And they used to make us go cross-country running every week, so we'd be out there, in the rain, in the wind, and the snow in the middle of Manchester with the traffic roaring by, running around in our little shorts and T-shirts, looking like complete idiots – I absolutely hated it. I used to dread Mondays, because I knew PE lessons were coming up, and it was just going to be absolute torture. I am still the same now. I still hate sports, and running is just one of the sports I hate the most I think.

(PE – Physical Education)

2. When I was a child, err, when I was a very little girl, we used to go to Majorca nearly every year. It was a real family holiday and my grandparents came as well. Erm, the last time I went I must have been about seven, I suppose. I don't remember the first few times in fact. I don't remember catching the plane. The thing I remember most vividly, um, is arriving in Majorca, and the wall of heat that used to hit us every time we got off the plane. Erm, and the smell of the air, that was so different from England. It was a fantastic smell. And I remember the

thing that um that children remember about holidays, rather than anything too cultural. I remember the pool, I remember how blue the pool was – we used to swim every day, and the breakfasts that went on forever. Just the way the routine was completely different from what we did at home.

e) *Make up a narrative about your childhood memories.*

Task 2. *Study the theory:*

AUTOBIOGRAPHY

Life story, or **autobiography**, is a type of narrative. A life story derives from a particular way of reflecting on experience. Good autobiographers try to recall in detail from their memory what happened at key points in their lives.

A life story teller usually tries to analyze and evaluate key events in his life. The main purpose of telling a life story is to discover the meaning or significance of a person's experience, to understand oneself. Recalling an important event in one's life in detail one may discover how it contributed to making him the person he is.

Talking about the most unusual, unexpected events in their lives, life story tellers may focus on one object or person, providing a lot of detail of appearance, size, shape, colour, or smell. Autobiographers frequently recall their most pleasant or terrible memories, for example, the smell of the roses in the garden or the taste of the pie they used to eat.

To make the audience interested an autobiographer should see not only to various and expressive lexical and grammatical means but also to the adequate intonation means. Recalling sad episodes, the pitch of the voice should be low and the voice range rather narrow, while speaking about joyful and exciting moments, it is reasonable to widen the voice range.

Another important feature of an autobiography is accentuation of adverbials of time and place and parenthetical units that express the speaker's attitude. They are pitched high and said with The Fall Rise.

Events are commonly framed with The Descending Stepping Head, and descriptive layers are framed with The Sliding Head. Thus, the

acoustic image of an autobiography is never dull. Good life story tellers grasp the listeners' attention by various melodic and temporal devices.

Task 3. a) *Listen to the lifestory. What intonation devices make it sound so bright and emphatic?*

b) *Prepare the control reading of Camilla's story. Imitate her manner of widening the range on the first stressed syllable and using emphatic terminal tones.*

Camilla, Duchess of Lochmar

I was born on May 7th, 1919, at the family home, Foxton House, in Leicestershire. Our family has lived there for generations. We have the most beautiful gardens. People used to travel miles to see our rose garden in June. The smell of the roses came right into the house.

I was the youngest child and the only girl. I had three older brothers ... much older. They weren't there while I was growing up. Two were in the army and one was at Oxford University. Of course, my mother and father used to spoil me, my father especially. He used to call me his 'little princess'. He died when I was sixteen. It was a terrible time for mother and me. Fortunately, I was at home with her. I never went to school. I had a governess for a few years, so I didn't have much education. My mother thought it was more important for a girl to learn to dance, to go to parties, and look pretty. She wanted me to find a good husband after my father died. My best memories are the two years before I married – all those dances and parties. I loved it. But I met and married the Duke when I was twenty.

A good marriage is important. I only knew one girl who got a job. Poor girls these days, they all have to find jobs! I can't imagine that they have as much fun as we used to have!⁴¹

Task 4. Listen to ***the tongue twister***, practise reading it following the speaker's intonation.

How many cookies
could a good cook cook
if a good cook could cook cookies?
A good cook could cook
as much cookies as a good cook
who could cook cookies.⁴²

Task 4a. Listen, practise and recite as rapidly as the native speaker does.

Checklist

Have I...
...set the alarm clock?
... and put it on the bedside table?
... put my plane ticket in my trouser pocket?
... packed my toothbrush?
... put my suitcase by the bedroom door?
...switched the CD player off?
... phoned the taxi driver to say 'Be here at six'?
Have I...
Have I...
... Where's my checklist?!



⁴¹ Kerr P., Jones C. Straightforward. Upper Intermediate. Oxford: Macmillan, 2012.P. 48

⁴² <https://www.youtube.com/watch?v=wdUvGHfBQqk>

UNIT 4

Task 1. *Study the theory:*

Description

Description is representation of some object at some fixed time, recounting features characteristic of it simultaneously. In short, description is a picture in words.

An object of a description may be different: a person, a thing, a landscape, interior, etc. Even if a subject is ordinary, the author is expected to emphasize what is new or unusual about it.

Appealing to senses is fundamental to the process of describing. Vision, hearing, taste, smell and touch can be brought to life throughout the wide usage of adjectives, intensifying adverbs, use of figurative language (epithet, simile, metaphor).

Good description is never hurried; it is crafted with carefully chosen details that *show* the reader (or listener) something.

Descriptions need to be clearly and adequately patterned to hold the audience's interest. You will follow the intonation invariant of a description in all the texts given below. Mind that sense-groups a description falls into are short. The Sliding Scale is most common. It is mainly followed by The Mid or High Fall. The combination of falls is frequent as well. The falls and slides are completed mainly on adjectives and adverbs denoting the quality of objects and on intensifiers (*rather, absolutely, very, so*, etc). Another intonation peculiarity of a description is a slow speech tempo.

Task 2. *Count Dracula.* You will hear some extracts from a novel by Bram Stoker. The recording is in two parts.

a) *Here are some words that you will hear in the first part. Before you listen, match the words on the left with those on the right.*

pointed	teeth
howling	breath
rattling	ears
sharp	castle
cruel	wolves
ruined	mouth
rank (=foul-smelling)	chains

b) *Now listen to the first part and check your answers.*

c) *What other things add to the creepy atmosphere of the story?*

d) *Listen to the second part, and answer these questions:*

- What makes the visitor realize that Dracula is not a normal human being?
- What expressions does he use that show that he is frightened?
- Why do you think people find Dracula films frightening?
- Do you find them frightening?
- Why do you think people watch horror films?

e) *Here is a descriptive passage from the text you've just listened to. What can you say about its acoustic image? Prepare the expressive reading of the text.*

My first impression of Count Dracula is as vivid as ever. It was within minutes of midnight. As we approached the ruined castle, a dog began to howl somewhere far down the road, a long, agonized wailing. The horses shivered. A louder and sharper howling of wolves began. I was afraid to speak or move. The coach was entering the courtyard of Count Dracula's castle. I heard the sound of rattling chains and the clanking of massive bolts drawn back. "Welcome to my house. You may go anywhere you wish in my castle, but never attempt to unlock certain rooms."

He was clad in black from head to foot. The Count's face was strong, aquiline, with a domed forehead. His mouth under a heavy moustache rather cruel, the teeth peculiarly sharp. His ears were pale and pointed, and his breath was rank. A horrible nausea came over me.

Task 3. a) Listen and read a descriptive extract from **Roald Dahl**'s story

Second memory: The great Mouse Plot

My second and only other memory of Llandaff Cathedral School is extremely bizarre. It happened a little over a year later, when I was just nine. By then I had made some friends and when I walked to school in the mornings I would start out alone but would pick up four other boys of my own age along the way. After school was over, the same four boys and I would set out together across the village green and through the village itself, heading for home. On the way to school and on the way back we always passed the sweet-shop. No we didn't, we never passed it. We always stopped. The sweet-shop in Llandaff in the year 1923 was the very centre of our lives. To us, it was what a bar is to a drunk, or a church is to a Bishop. Without it, there would have been little to live for. But it had one terrible drawback, this sweet-shop. The woman who owned it was a horror. We hated her and we had good reason for doing so.

Her name was Mrs. Pratchett. She was a small skinny old hag with a moustache on her upper lip and a mouth as sour as a green gooseberry. She never smiled.

Her apron was grey and greasy. Her blouse had bits of breakfast all over it, toast-crumbs and tea stains and splotches of dried egg-yolk. It was her hands, however, that disturbed us most. They were disgusting. They were black with dirt and grime.

And do not forget that it was these hands and fingers that she would plunge into the sweet-jars when we asked for a pennyworth of Treacle Toffee or Wine Gums or Nut Clusters or whatever. There were precious few health laws in those days, and nobody, least of all Mrs. Pratchett, ever thought of using a little shovel for getting sweets out as they do today.

The other thing we hated Mrs. Pratchett for was her meanness. Unless you spent a whole sixpence all in one go, she wouldn't give you a bag. Instead you got your sweets twisted up in a small piece of newspaper which she tore off a pile of old Daily Mirrors lying on the counter⁴³.

⁴³ Dahl R. Skin and Other Stories. London: Viking Books for Young Readers, 2013.

b) Recite a passage from the text, describing Mrs. Pratchett's appearance. Imitate the intonation structure, used by the native speaker.

Task 4. Listening and reading.

*a) Listen to **Jack and Liza** talking about what happened to them, when they once decided to go away **for New Year** and booked an old house. When they knocked at the door it opened and a small, wild-looking lady stood there.*

b) Mark the stresses and tunes in the polylogue and prepare its expressive reading.

J=Jack

L=Liza

I=Interviewer

J: And it was really frightening, wasn't it?

L: Well, yes, it was like something out of a horror movie. This woman was so thin and bent, she had long, straggly grey hair, and dirty old torn clothes. The smell was...

J: But ... but the worst thing were the bandages!

L: Oh, yes! She had bandages on her wrists and round her legs ...

J: ... yes, both legs. And these bandages looked as if they had been on her for weeks. They were grey, and absolutely covered in blood.

L: Goodness knows what she'd done to herself, but the wounds obviously hadn't healed.

J: And under one arm she was carrying a cat, and in her other hand there was a large glass of whisky! She could hardly stand up straight!

L: Yes, she was swaying from side to side, spilling her whisky, wasn't she? Anyway, she asked us in, so we tried to hide how terrified we were, and we followed her in. The house was so old and dark and dirty ...

J: ... and it absolutely stank of cats. There were cats everywhere. Up the curtains, on the bookshelves, on the stairs ... It was unbelievable. And when she was leading us upstairs, suddenly two huge dogs, really huge dogs, the size of horses, came charging out of a room and nearly knocked us over!

L: So you can imagine how we were starting to feel. Like, do you really have to stay here? At New Year? And pay for it?

J: *But* the worst was still to come. When we got to the rooms, we couldn't believe it. All the furniture was broken, there were no curtains...

L: It was absolutely freezing. There was no heating apart from one little electric fire for the whole place. In fact, there was only one power point, so you had to make a choice. You could either have the television, or the lamp, or the fire, but you couldn't have more than one.

J: We just looked at each other and knew that we couldn't stay.

I: So what did you do?

J: Well, we didn't even try to be polite.

L: We just said that it really wasn't what we wanted and we couldn't possibly stay there, and left.

J: The lady said we'd lose our deposit ...

L: A ten pound deposit ... which was cheap at the price, I'll tell you!

J: And we just ran!⁴⁴

c) Prepare the expressive reading of the dialogue in pairs.

d) Pick out the description of 1) the old lady and 2) the house and learn one of them by heart



Task 5. *Present the expressive description of any literary character. Let it be expressive due to the wide usage of falling tones and The Sliding Head.*

⁴⁴ Wilson J., Clare A. New Total English. Advanced. England: Pearson Education, 2012. P. 41.

Task 6.

a) Listen to three people answering some of the questions below. Which questions do they answer and what do they say? Make notes in the table.

		Speaker 1	Speaker 2	Speaker 3
1	Who is your favourite fictional character?			
2	How do you visualize them (what do they look like)?			
3	What personal traits do they possess (type of character)?			
4	What memorable things do they do?			
5	What problems do they overcome?			
6	Do you know anyone like them in real life?			

b) Listen to the following extract, mark the stresses and tunes and prepare the exact imitation of the extract by heart.

I think my favourite fictional character has to be the lead character, the heroine if you like, of Jane Austen's *Pride and Prejudice*. She's absolutely, I think, one of the best-drawn characters in English literature. She is of course Elizabeth Bennett. Urm, she's the heroine, she's ... she's sparky, she's lively, she's feisty, and when you think that this is a book that's set in 1800s, it's really quite remarkable that you've got such a modern woman as a heroine. I mean she's ... she's lippy, she talks back to all these men who are older than her and in more authority than her. Fantastic! I think it's character traits that I'd really quite like to have myself.

c) What is your favourite literary character? Prepare a short description. See to appropriate intonation means.

Task 7. Listening.

Eating experiences abroad

1. Listen to Anne, Kim, Bill and Steve talking about their eating experiences abroad. Did they like the food in the countries they visited?
2. Listen again and list the food vocabulary you hear each person use.
3. Compare your list with a partner. Which countries do you think they are talking about? Check your answers on the last page of the book.
4. Discuss these questions:

- ☐ Have you ever eaten food from these countries?
- ☐ If you have, do you agree with the speakers' opinions? If you haven't, would you like to try it? Why / Why not?

5. Look at these extracts from the recording. Which words do the speakers emphasize to express their enthusiasm or reservations?

- ☐ Mmm, it's superb, really hot and spicy...
- ☐ Well, it took a bit of getting used to actually.
- ☐ Well, to tell you the truth, I didn't really like it that much...
- ☐ ...no, it isn't really my favourite.
- ☐ It isn't particularly elaborate, but it's good.

6. Match the words and sounds on the left to the situations in which they are used on the right.

- | | |
|--------------------------|--|
| a) Mmm | 1) introducing a negative comment |
| b) Well | 2) stressing good qualities or softening criticism |
| c) really / particularly | 3) expressing enthusiasm or reservation. |

7. What intonation patterns have all the speakers used describing the food they ate?
8. Look at the tapescript on page 107, choose one of the food descriptions and learn it.

Task 8. Listening.

A FANTASY DINNER PARTY



a) *Listen to six people talking about who they would invite to a fantasy dinner. For each suggested guest, make notes on the topics below.*

- ☐ reasons for inviting him/her
- ☐ suitable subjects of conversation
- ☐ questions to ask or things to say.

b) *Some of the suggestions you've heard are provided on page 102. Practice saying them. Learn one of them. Stick to the intonation the speakers use.*

c) *Think of a guest you would like to invite. You can invite any person you like, living or dead. Think about how to explain and justify your choice. Use the following phrases:*

- ☐ The reason I've chosen him is
- ☐ It's someone that's always fascinated me.
- ☐ I've always wanted to meet...
- ☐ I'd ask/talk to him about ...
- ☐ I could ask her about ...
- ☐ I'd love to ask her what she thinks about/why she...
- ☐ It would be amazing to find out the truth about...

Task 9. Listen to *the tongue twister*, practise and recite as rapidly as the native speaker does.

Silly Sally swiftly shooed seven silly sheep.

The seven silly sheep Silly Sally shooed
shilly-shallied south.

These sheep shouldn't sleep in a shack.

Sheep should sleep in a shed⁴⁵.

Task 9a. Listen to the verse, practise reading it following the speaker's intonation. **Comings and goings.**

What did she say?

Don't send her away

Give her a chance

Ask her to dance

Give us a drink

What do you think?

Ask them to wait

Tell them it's late

What shall we do?

Shall we wait here for you?

Please don't delay

Tell me, what do you say?⁴⁶



⁴⁵ <https://www.youtube.com/watch?v=puexlEtf4yM&list=PL3s5E9KR5VMufhm3-Qa28Jh3GDcqzEwFa&index=17>

⁴⁶ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.83.

UNIT 5

Task 1. *Study the theory:*

ARGUMENTATION

This unit reports on the composition and intonation image of argumentation discourse.

An argument is a piece of writing/speaking designed to change the way its readers think or feel about something and perhaps also cause them to do something they wouldn't have done before.

An argument consists of three parts: an introductory one, the main body and a conclusion. Each paragraph of the main body should start with a topic sentence which summarizes what the paragraph is about.

The main point of an argument is called **thesis** and in order to be convincing, it should be based on reasonable **criteria** (arguments): you should provide supporting evidence, facts, examples, statistics, testimony of witnesses and authorities.

As for the intonation means, the main point of an argument is framed by The Descending Stepping Head or The Sliding Head in more emphatic cases. The Ascending Head or The Low Head are used to insert rebuttal. The most important phrases are said with The High Fall or The Rise Fall. Parenthetical units form separate sense-groups and are said with any emphatic tone (The Fall-Rise, The High Fall or The Rise Fall).

There exist a lot of types of arguments, such as “**for and against**” argument, **opinion** or **evaluative** argument, **problem** argument, **cause-**

effect argument. In this book two types of arguments are touched upon: opinion and for/against arguments⁴⁷.

1. Opinion (evaluative) argumentation

Opinion argumentation requires your opinion on a topic which must be clearly stated and supported by reasons. It is necessary to include the opposing viewpoint in another paragraph.

A successful opinion essay should have:

a) **an introductory paragraph** in which you state the topic and your opinion;

b) **a main body** which consists of two or more paragraphs. Each paragraph should present a separate viewpoint supported by your reasons. Another paragraph giving the opposing viewpoint and reasons may be included;

c) **a conclusion** in which you restate your opinion using different words.

Useful language

To express opinion: I believe, I think, In my opinion, In my view, The way I see it, it seems to me (that).

To list points: In the first place, first of all, to start with, Firstly, to begin with.

To add more points: what is more, another major reason, also, furthermore, moreover, in addition to this / that, besides, apart from this, not to mention the fact that.

To introduce contrasting viewpoints: it is argued that, People argue that, Opponents of this view say, There are people who oppose, Contrary to what most people believe, As opposed to the above ideas.

⁴⁷Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019.Р. 94.

To introduce examples: for example, for instance, such as, in particular, especially.

To conclude: To sum up, All in all, All things considered, Taking everything into account⁴⁸.

Task 2. Listening.

INVENTIONS

a) Listen to seven people answering the question “***Which new invention would you most like to see?***” and specify the inventions mentioned by the speakers.

b) Listen again and mark the statements TRUE of FALSE.

1. Speaker 1 probably hates housework.
2. Speaker 2 wants to go back in history in order to see different civilizations.
3. Speaker 3 is fed up with the terrible weather.
4. Speaker 4 probably doesn't like cooking.
5. Speaker 5 might be a student.
6. Speaker 6 wants a machine that will instantly move his body to another place.
7. Speaker 7 probably doesn't enjoy getting up early.

c) Choose any extract you like, mark the stresses and tunes and prepare the exact imitation of the ***extract by heart***.

1. That's a good question. Umm. I think I'd like some kind of gadget that means I don't have to clean the house. Like a machine or a robot that tidies everything away. Does the washing-up, the ironing. Either that or get a maid.

2. A time machine. Not so I could go back and see earlier civilisations and dinosaurs – I mean, who cares about dinosaurs? – but so I could go back this morning and hit that guy who took my parking space.

⁴⁸ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. Р. 95.

3. Ooh, that's a difficult question. I'd have to think about it. Well, I wouldn't mind a weather machine, with me in control, of course. So when my friends go on holiday, I could make it rain every day and they'd stop telling me how beautiful the weather was.

4. Well, I'd like to invent a special device that could take you to other places but only in your mind. Like a hat or glasses that give you all the sensations of being there. Then I'd use these glasses to go straight to a beach in Hawaii and spend a week there instead of in the office with all these other idiots.

d) *Which new invention would **you** most like to see? Make up your own opinion argumentation. See to appropriate intonation means.*

Task 3. *Listening.*

The art of conversation

2. *Work in small groups and discuss these questions:*

- b) What makes a conversation enjoyable?
- c) What makes a conversation frustrating?
- d) What's your definition of a good conversationalist?

2. *You are going to hear six people answering these questions. As you listen, make brief notes on their answers. Use your notes to decide which question they are answering.*

3. *Compare your notes with a partner. Did the people interviewed have similar opinions to those expressed by your group?*

4. *Look at these extracts from the speakers' answers. Complete as many of the sentences as you can before you listen again:*

- a) ...it helps if there aren't some people who _____ the conversation all the time and also people need to have a sense of humour about things, I think, not to take things too seriously and you need a conversation that _____ ...
- b) ...it's someone who's got a point that they want to _____ during the conversation. Someone with _____ as opposed to someone who just talks endlessly about various subjects...

- c) ...also some people don't care about whose _____ it is to talk, so they just, you know, _____ when you're in the middle of a thought...
- d) I really hate it when I'm with someone who just _____ in a conversation, and who doesn't give you a chance to speak at all.
- e) ...like you're on _____ and you can share the same tastes or experiences so you know were the other person's coming from.
- f) I can't stand it when you have to _____ yourself, when the other person's not responding, or when they are responding but it's with _____, you know, just going yeah, er, um, and that's all you're getting back, and when you have to work to _____, that's really bad, when you're having to _____ for things to say...

6. ***Make up your own essay on one of the topics (An enjoyable conversation, A good conversationalist). You are welcome to use as many ideas from Listening 2 as possible. Learn your essay, paying special attention to your intonation and get ready to recite it in class.***

Task 4. Listening. A question of taste

1. What is your definition of a good taste?
2. Listen to Sarah, David and Angela discussing good taste. Make notes about what they each think good taste is. Were your ideas similar to the speakers'?
3. What other quality did they mention? What did the speakers understand by this quality? Do you agree with the speakers?
4. Follow the structural components of the argument.
5. Recite the extracts from the polylogue, imitating the speakers' intonation:

Taste is a very personal thing. Beauty is in the eye of the beholder and that sort of thing. Everyone's different and so I suppose everyone has a different idea of what good taste is. Good taste might be an ability to judge the beauty or the elegance of things. It's knowing what's right for the moment, it's knowing what's appropriate. It's also about being able to judge the quality of things. Good quality stuff is usually quite tasteful and it's about choosing the right thing at the right time too.

6. *Prepare your own opinion argumentation on the topic “**Good / bad taste**”. Don't hesitate to use the ideas from the text.*

2. “For and against” argumentation

Another type of argumentative essay is that which gives advantages and disadvantages. In this argument a topic is considered from opposing points of view.

A good essay of this type should consist of:

- a) **an introductory paragraph** in which you state the topic. That means that you talk generally about the topic without giving your opinion;
- b) **a main body** in which the points for and the points against, along with your justification, appear in two separate paragraphs;
- c) **a closing paragraph** in which you give either your opinion or a balanced consideration of the topic⁴⁹.

Linking words / phrases

To introduce points: one major advantage/disadvantage of, a further advantage, one point of view in favour of/against.

⁴⁹ Бігунова Н.О., Дьоміна Н.Ю. Communicative function of intonation : навч. посіб. з фонетики англійської мови для студентів 1 та 2 курсів факультету РГФ. Одеса : КП ОМД, 2019. Р. 96.

To list points: in the first place, first of all, to start with, secondly, thirdly, finally, last but not least.

To add more points to the same topic: what is more, furthermore, also, in addition to this/that, besides, apart from that, not to mention the fact that.

To make contrasting points: on the other hand, however, in spite of, while, nevertheless, despite, even though, although, it can be argued that.

To introduce examples: for example, for instance, like, especially, such as, in particular.

To conclude: to sum up, all in all, all things considered, in conclusion, on the whole, taking everything into account, as was previously stated⁵⁰.

Techniques for beginnings and endings

The first paragraph may:	The last paragraph may:
☐ make reference to a strange scene or situation, e.g. <i>Some scientists believe that in future everyone will be genetically perfect.</i>	☐ state a personal opinion, e.g. <i>In my opinion, I believe, In my view, The way I see it, etc.</i>
☐ address the reader directly, e.g. <i>Are you aware of any characteristics which you may have inherited from your parents?</i> or ask a rhetorical question, e.g. <i>Isn't it amazing how some children look so much like their parents?</i>	☐ give the listener smth to consider, e.g. <i>Perhaps the world would be a safer and more efficient place if everyone was genetically perfect.</i>
☐ start with a quotation, e.g. <i>"Genetics holds the key to the future".</i>	☐ End with a quotation, e.g. <i>"Genetics holds the key to the future"</i> or a rhetorical question, e.g. <i>What will they think of next?</i>

⁵⁰ ibid

Task 5. Listening and speaking. HATE LIST

Pre-listening.

Complete the beginning of the compound nouns 1-9 in column A with an ending a-I in column B. Then add three more compound nouns meaning jobs to the list.

A

B

- | | |
|--------------|---------------|
| 1 disc | a) agents |
| 2 estate | b) bouncers |
| 3 fire | c) couriers |
| 4 motorcycle | d) fighters |
| 5 nightclub | e) inspectors |
| 6 rescue | f) jockeys |
| 7 tax | g) reps |
| 8 telesales | h) wardens |
| 9 traffic | i) workers |



Work in pairs. Look at the list of jobs from exercise 1 and answer the questions.

- 1) Which of these jobs are the best/worst paid?
- 2) Which of these jobs are most/least often done by women? Why do you think this is so?
- 3) Which of these jobs would you like/hate to do? Why?

3. Listening.

a) Listen to the results of a survey about different jobs. Answer the questions.

- 1) Which of the jobs in Pre-listening exercise 1 are mentioned?
- 2) Which is the most hated profession?
- 3) Do people hate or respect these professions?

b) Listen again and tick the things that are mentioned.

- 1) The presenter had a bad experience with a traffic warden.
- 2) Traffic wardens claim that they do not deserve their reputation.
- 3) Fewer and fewer people want to become traffic wardens.
- 4) Phone companies are sometimes responsible for cold-calling.
- 5) The survey was probably carried out in a city.
- 6) Football players are more popular with men than with women.
- 7) The presenter has a poor opinion of politicians.

8) People's attitudes towards the police are changing⁵¹.

c) Look at the expressions 1-6. Which job or jobs are they referring to?

Task 6. *Listening and speaking*

TEENAGERS' BANS

1. *Do you think that teenagers (aged 15-17) should be allowed to do the following:*
2. Watch however much TV they want?
3. Stay up late whenever they want?
4. Decorate their room in whatever way they want?
5. Go wherever they want at night?
6. Socialize with whoever they want?
7. Wear whatever they want?

2. *Listen to two parents and two teenagers discussing various issues. Which questions from above do they answer. Dwell upon their opinions.*

Conversation 1 : _____

Conversation 2 : _____

Conversation 3 : _____

Conversation 4 : _____

3. *Make up a "for and against" argumentation on the topic "Teenagers: Strict or permissive parents".*

Task 7. *Listen carefully how the speaker divides long sentences into sense-groups. Then, in order to fix the intonation in your mind, repeat these long sentences yourself until they sound perfectly natural to you. Make your voice follow the intonation line, do not forget to blend the words together. Speak as rapidly as the native speaker does. Note that all the words in each long sentence have the same vowel sound:*

**Maria was sincere in her weird career,
but feared the fierce bearded cashier.**⁵²

⁵¹ Kay S., Jones V. Inside Out. Upper Intermediate. Oxford: Macmillan, 2017. P. 71.

Task 7a. *Listen to the text, practise reading it following the speaker's intonation.*

I remember it well

We met at a conference.

Or maybe at a party.

A party at a hotel.

Or perhaps at someone's house.

It was at lunchtime.

No, it was late at night

Yes, and you were sitting at a table.

Or maybe standing at a window.

You looked at me and smiled.

No, you looked at me and laughed at me.

Yes, I remember it well.⁵³

Task 8. Listening and reading. What makes you anxious?

a) Which of the following situations would make you most anxious?

- ☐ walking up a dark street alone at night,
- ☐ giving a speech to a large group of people,
- ☐ being late for something,
- ☐ waiting to see a dentist,
- ☐ waiting for someone who is late.

b) Listen to the extract from “The way up to heaven” by Roald Dahl. Answer the questions to the text.

1. What made Mrs. Foster most anxious?
2. Did her husband's behaviour make it better or worse?
3. Have you ever read this story? What is the end of it?

⁵² Sharpe E., Rowles J.H. How To Do Standard English, p. 86.

⁵³ Marks J. English Pronunciation in Use. Elementary. Cambridge University Press, 2007. P.85.

*c) Mark the stresses and tunes in the **text**, be ready to read it expressively, imitating the speaker's manner of reading.*

All her life Mrs. Foster had had such a strong fear of missing a train, a plain, a boat or even the start of a play that her fear was almost an illness. In other respects, she was not a particularly nervous woman, but just the thought of being late on occasions like these used to throw her into a terrible state. As a result, a small muscle in the corner of her left eye would begin to tremble. It was not very much, but the annoying thing was that the problem refused to disappear until an hour or so after the train or plane – or whatever it was – had been safely caught.

It is really strange how in certain people a simple fear about a thing like catching a train can grow into a serious anxiety. At least half an hour before it was time to leave the house for the station Mrs. Foster used to step out of the lift all ready to go, and then, as she was unable to sit down, she used to move about from room to room until her husband, who must have known about her state of mind, finally joined her and suggested in a cool dry voice that perhaps they had better go now, had they not?

Mr. Foster may possibly have had a right to be annoyed by this silliness of his wife's, but he could have had no excuse for increasing her anxiety by keeping her waiting unnecessarily. It is not, of course, certain that this is what he did, but whenever they were going somewhere, his timing was so exact – just a minute or two late, you understand – and his manner so calm that it was hard to believe that he was not purposely causing pain to the unhappy lady. He must have known that she would never dare to call out and tell him to hurry. He had trained her too well for that. He must also have known that if he was prepared to wait just a little

longer than was wise, he could make her nearly crazy. On one or two special occasions in the later years of their married life, it seemed almost as though he had wanted to miss the train, simply to increase the poor woman's suffering.

If the husband was guilty, what made his behaviour doubly unreasonable was the fact that, with the exception of this one small weakness, Mrs. Foster was, and always had been a good and loving wife. For over thirty years, she had served him loyally and well. There was no doubt about this. Even she knew it, and although she had for years refused to let herself believe that Mr. Foster would ever consciously hurt her, there had been times recently when she had begun to wonder⁵⁴.

Tapescripts

Who knows you better (p. 7).

Alexander

My first impression of Alexander was that he was much older than me. In fact he was 32, but I thought he was older. But when we started talking I really liked him. He was extrovert and funny and he had a very good sense of humour. He works for a TV company and he told me a lot of good stories about his work. He was also interested in the same things as me – art and music, and we talked a lot about that. Physically he wasn't really my type. It's difficult to say why. He was tall and dark and quite good-looking and he had a nice smile but there just wasn't any chemistry between us. I could imagine going to a concert or theatre with him, but as a friend. Sorry Mum, but no.

Oliver

When I first saw Oliver I thought he looked warm and friendly, and more attractive than Alexander. He was quite tall with short blond hair and he had lovely blue eyes, a bit like the actor Jude Law. He was a bit shy and

⁵⁴ Dahl R. *The Umbrella Man and Other Stories*. London: Viking Juvenile, 2013. P. 39.

quiet at first but when we started chatting he relaxed and we found we had a lot of things in common – we both like books, and the cinema. He was generous too – he wanted to pay for everything. I really enjoyed the evening. When it was time to go he asked for my phone number and said he wanted to meet me again. We walked out of the restaurant and went to look for a taxi. And then something happened, and I knew that it was impossible for me to go out with him. He said “At last!” and took out a packet of cigarettes. That was it, I’m afraid. I could never have a boyfriend who was a smoker. I think perhaps for my next date I’m going to choose the man myself. I don’t think another person can really choose a partner for me.

POLITICS (p. 39).

Most people believe we are who we are because of our roots and the values our family instils in us. Obviously, there’s a lot of truth in this but I think as we grow up, we begin to make sense of this world in our own individual way and our views change. In my case, this is what happened. I was born into a family who always stuck to traditions and had a very conventional way of thinking. When I became older, I adopted different points of view. My father said that I should be ashamed of myself but that didn’t stop me from searching for the truth and more balanced opinions.

BOOKS (p. 46).

I don’t understand why so many people don’t read books and say that books are boring. There are millions of books and everybody is bound to find one that will interest them. I think the problem with people not liking books starts at school when children and teenagers are forced to read set books they find completely uninteresting. With time, they totally lose interest and give up on books, which is a shame. Something must be done to stop that or people will never discover the beauty of reading. Maybe instead of wading through the set texts, every student should read five or six books of their own choice and present them to the rest of the class? Or maybe some extracts of the books should be read aloud in the classroom to promote reading as such? Any solution will be a good one in fact as long as it prevents books from disappearing from our lives!

EATING ABROAD (p. 92)

Ann: The food? Mmm, it's superb, really hot and spicy, but quite delicate too, kind of like a cross between Indian and Chinese food but with its own special flavours too. They use a lot of lemon grass and coconut and a lot of fish. I really liked the soups. You can buy them from stalls on the corner of the street. You choose the meat you want in your soup and the kind of noodles: long thin white rice noodles or big fat thick yellowish ones and there are these tubs of spices too and you choose as much or as little of whatever you want. Then you sit there on the street or in the market or wherever you are and eat it. I had some for breakfast one day. It was great! Really great!

Kim: The food? Well, it took a bit of getting used to actually. I like hot spicy food but this was too much for me at the beginning. I reckon I built a kind of immunity to it as time went by though. I got to like it by the end. It's nothing like the kind of food we take in restaurants back home. I loved the ritual of it, going to the small street cafes where they serve you food on a banana leaf. They wash the leaf and then serve a huge helping of rice right in the middle and give you generous helpings of all the various different sauces on offer that day. You don't get a knife and a fork. You eat with your right hand, making little balls of rice and then soaking up the sauce with these little balls. It takes quite a long time to get good at it. When you've finished, they bundle the banana leaf up with any leftovers and throw it out on the street where the goats and cows eat them. I loved that side of it too. Nothing goes to waste!

Bill: Well, to tell you the truth, I didn't really like it that much. It isn't the healthiest of diets. Everything is either fried or cooked in pig's fat and ... mm I don't really like cabbage that much and that's a staple part of their diet like a lot of places in Central Europe. It's usually pickled and served with sour cream. So, no, it isn't really my favourite. Having said that, there were some things I loved! The bread, for example! It's really soft and tasty and so many different kinds! And the scones and pastries too are really good! And some of the soups. The various kinds of goulash: that's their national dish, and the bean soups are really delicious! And the paprika makes them quite spicy! Great on a cold day!

Steve: The food? It isn't particularly elaborate, but it's good. The seafood is especially good and there's just such a variety! So many different kinds of shellfish. I wouldn't know the names for half of them in English!

Another favourite of mine is the grilled green chilly peppers. They serve them up by the plateful to be shared between friends over a beer or two. There's always one that's so spicy it almost blows your head off! More than anything else I loved the eating out culture. It's quite informal, you go to a bar and order huge platefuls of various different specialities and share them, everybody eating of the same plates. It's very sociable. A really nice social eating ritual.

A FANTASY DINNER PARTY (p. 93)

1 At my fantasy dinner party I would have to invite Lady Gaga. I think she'd be a really fun guest to have at a dinner party, it would probably be a fancy dress dinner and then I could ask her all about her clothes and where she finds them all. We could talk about her music and fashion and things like that, and I'd also get her to sing some songs at my dinner party as well.

2 I would choose any king or queen from history but probably I think the most interesting person to have at my dinner party would be Queen Elizabeth the First because there would be so much to ask her about and she's such a fascinating figure. First of all I'd like to ask her how she managed to be such a powerful queen for so long when being a woman in those days was difficult enough; and how she maintained her power over all those years, and of course, I'd like to ask her about her day to day life and all those domestic details like, was she able to brush her teeth, or was she bald under her wig or – you know so many interesting details which I think would be, it would be amazing to find out the truth about them and how she really felt about being Queen of England and what that meant to her.

3 If I could invite anybody I wanted to a dinner party, I think I would invite David Beckham. Because not only is he extremely good-looking, but also I think he'd have some really good stories to tell about places he's been and people he'd met and, you know, the World Cup and what it feels like, just what it feels like to be as famous as he is, really. And what his life's like, I suppose. Yeah he'd be really good.

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Навчальне видання

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ОСНОВНА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА).

CONTENT MODULE I.

THE COMMUNICATIVE FUNCTION OF INTONATION

**НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК
для здобувачів першого (бакалаврського) рівня вищої
освіти спеціальності 035 Філологія спеціалізації
035.041 Германські мови та літератури (переклад
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