

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ  
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ ОБРАЗОВАТЕЛЬНОЕ  
УЧРЕЖДЕНИЕ ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ  
«САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

Кафедра английской филологии

**PRONUNCIATION AND INTONATION ACTIVITIES**

*Утверждено редакционно-издательским советом университета  
в качестве учебного пособия*

Самара  
Издательство «Самарский университет»  
2012

УДК 2/3 (20)  
ББК 81.2 Англ  
Р 90

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Р 90      **Pronunciation and Intonation Activities** : учебное пособие /  
[Н. М. Ильичёва и др.]. – Самара : Издательство «Самарский универси-  
тет», 2012. – 64 с.

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УДК 2/3 (20)  
ББК 81.2 Англ

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## PART ONE. THE SOUNDS OF SPEECH

### I. The Organs of Speech and Their Work

In any language people speak (if they have no physical defects) using their organs of speech.

The air stream released by the *lungs* goes through the wind-pipe and comes to the *larynx*, which contains the *vocal cords*. The vocal cords are two elastic folds which may be kept apart or brought together. The opening between them is called the *glottis*. This is the usual state of the vocal cords, when we breathe out. If the tense vocal cords are brought together, the air stream forcing an opening makes them vibrate and we hear some *voice*. Such sounds are called *voiced*. *Voiceless* sounds are produced with the vocal cords kept apart.

There is one more state of the vocal cords which results in the *glottal stop*. When the vocal cords are brought close together and then opened suddenly by the air stream there comes a sort of coughing noise, a kind of the 'click' of the vocal cords. This sound is called the *glottal stop*.

On coming out of the *larynx* the air stream passes through the *pharynx*. The *pharyngeal cavity* extends from the top of the *larynx* to the *soft palate*, which directs the air stream either to the *mouth* or *nasal cavities*, which function as the principal *resonators*.

The very end of the *soft palate* is known as the *uvula*. The *soft palate* can easily move. When the *soft palate* is in its lowered position the air goes up into the *nasal cavity* and then out through the *nose*. This is the usual position of the *soft palate* when we breathe through the *nose*. This is also the position for the *nasal sounds* [m, n, ŋ].

When the *soft palate* is raised the *uvula* forms a full contact with the back wall of the *pharynx* and the air stream goes through the *mouth cavity*. This is the most typical position of the *soft palate* for most of the sounds of many languages.

The *soft palate* is the furthest part of the *palate* from the *teeth*. Most of the *palate* is *hard*. This *hard* and *fixed* part of the *palate* is divided into two sections: the *hard palate* (the highest part of the *palate*) and the *alveolar ridge* (the part immediately behind the upper front teeth). The *teeth ridge* is very important in *English* as many *consonants* are formed with the *tongue* touching or close to it.

The *lower* teeth are not very important for making speech sounds, while the *upper* teeth take part in the production of many of them.

The most important organ of speech is the tongue. Phoneticians speak about the four parts of the tongue: the part which lies opposite the soft palate is called the back of the tongue; the part facing the hard palate is called the front; the one lying under the teeth ridge is known as the blade and its extremity the tip. By the central part of the tongue we mean the area where the front and back meet. The edges of the tongue are known as the rims. The tongue may lie flat or move in the horizontal or vertical directions. It can also change its shape so that the sides are curved up forming a groove.

The lips can take up various positions as well. They can be brought firmly together or kept apart *neutral, rounded, or protruded* forward. All the organs of speech can be divided into two groups:

(1) active organs of speech, movable and taking an active part in the sound formation: (a) the vocal cords; (b) the tongue; (c) the lips; (d) the soft palate with the uvula; (e) the back wall of the pharynx; (f) the lower jaw; (g) the lungs;

(2) passive organs of speech: (a) the teeth, (b) the teeth ridge, (c) the hard palate and (d) the walls of the resonators.

**Now make sure that you can speak on these items:**

1. The direction of the air stream released from the lungs.
2. Three different states of the vocal cords.
3. The position of the soft palate which influences the direction of the air stream.
4. The parts of the palate.
5. The parts of the tongue.
6. The position of the movable organs of the mouth, i.e. the shape of the lips and tongue.
7. The active and passive organs of speech and their role in the sound formation.

## II. Articulation and Breathing Practice

In order to acquire correct pronunciation, to manipulate the organs of speech one is to be taught breathing technique. The exercises given below will help you to control your breath, as breath control is the keynote of all that is necessary for speaking.

*I. Stand comfortably erect. Hands're on hips. Shoulders're back and straight.*

1. Breathe in...out...in...out...in...out
2. Breathe in ... with the sound / f / ... out.
3. Breathe in ... with the sounds /f/, /s/, /f/, /s/, /f/, /s/... out.
4. Breathe in... with the sounds / f - s - sh /... out.
5. Breathe in... with the sounds /f-s-sh-kh /... out.

*II.*

1. Breathe in ... with the sounds /k-p-t/ (8 times) ... out.
2. Breathe in ... with the sounds /p-t-k/ (10 times)... out.
3. Breathe in ... with the sounds /t-p-k/ (12 times) ... out.

*III. Breathe in ... out (pronouncing English and Russian proverbs and sayings several times while exhaling): 1) aloud; 2) to oneself; 3) in whisper; 4) aloud. To do this breathing exercise, choose 3 or 4 English or Russian proverbs and sayings:*

1. Pick up a pin and put it up.
2. Peter Piper picked a peck of pickled pepper.  
A peck of pickled pepper Peter Piper picked.  
If Peter Piper picked a peck of pickled pepper,  
Where's the peck of pickled pepper, Peter Piper picked.
3. A big black bug bit a big black bear. A big black bear bit a big black bug.
4. Three grey geese in a green field grazing. Grey were the geese and green was the grazing.

### **Limericks:**

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

1. There was an Old Man who supposed  
That the street door was partially closed;  
But some very large rats  
Ate his coats and hats,  
While that futile old gentleman dozed.
2. There was a Young Lady of Niger,  
Who smiled as she rode on a tiger.  
They returned from the ride  
With the lady inside –  
And the smile on the face of the tiger.
3. There was an Old Man with a nose,  
Who said, "If you choose to suppose  
That my nose is too long,  
You are certainly wrong".  
That remarkable Man with a nose.

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

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

### **III. The Classification of Consonants**

Consonants are made with air stream that meets an obstruction in the mouth or nasal cavities. That is why in the production of consonant sounds there is a certain degree of noise.

Consonants can be classified according to the degree of noise, the place of obstruction.

#### ***1. According to the Degree of Noise***

According to the degree of noise consonants are divided into noise consonants and sonorants.

In the production of **noise consonants** there is a noise component characteristic. According to the work of the vocal cords they may be voiceless and voiced. When the vocal cords are brought together and vibrate we hear voice.

Voiced consonants are: [b, d, g, v, z, ʒ, dʒ]. If the vocal cords are apart and do not vibrate we hear only noise and the consonants are voiceless. Voiceless consonants are: [p, t, k, f, θ, s, ʃ, h]. Voiced consonants are not fully voiced in all word positions, in word final position, for example, they are partly devoiced.

The degree of noise may vary because of the force of articulation. Voiceless consonants are produced with more muscular energy and stronger breath effort, they are strong or *fortis*. Voiced consonants are produced with a relatively weak breath effort, they are weak or *lenis*.

**Sonorants (or sonorous consonants)** are made with tone prevailing over noise because of a rather wide air passage. They are: [m, n, ŋ, w, l, r, j].

### 1. According to the Type of Obstruction

The obstructions may be complete or incomplete. When the obstruction is complete the organs of speech are in contact and the air stream meets a closure in the mouth or nasal cavities. In case of an incomplete obstruction the active organ of speech moves towards the point of articulation and the air stream goes through the narrowing between them.

According to the type of obstruction consonants may be occlusive, constrictive and occlusive-constrictive (affricates).

1. **Occlusive consonants** are sounds in the production of which the air stream meets a complete obstruction in the mouth. Occlusive noise consonants are called stops because the breath is completely stopped at some point articulation and then it is released with a slight explosion, that is why, they are also called plosives. *Occlusive consonants* are: [b, d, g, p, t, k]. *Occlusive nasal sonorants* are: [m, n, ŋ].

The consonants [p, t, k] in initial position in a stressed syllable are accompanied by aspiration, i.e. a strong puff of breath in a voiceless interval after the explosion of [p, t, k] before a vowel.

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

Constrictive noise consonants are called fricatives, because the air passage is constricted and the air escapes through the narrowing with friction. The English *fricatives* are: [f, v, θ, ð, s, z, ʃ, ʒ, h].



**Constrictive sonorants** are also made with an incomplete obstruction but with a rather wide air passage; so tone prevails over noise. The English *constrictive sonorants* are: [w, r, l, j].

3. **Occlusive-constrictive** consonants or **affricates** are noise consonant sounds produced with a complete obstruction which is slowly released and the air escapes from the mouth with some friction. There are only two *occlusive-constrictives* in English: [tʃ, dʒ].

## 2. According to the Place of Obstruction

According to the position of the active organ of speech against the place of articulation consonants may be labial, lingual and glottal.

1. **Labial** consonants are made by the lips. They may be bilabial and labio-dental. Bilabial consonants are produced when both lips are active. They are: [p, b, m, w]. Labio-dental consonants are articulated with the lower lip against the edge of the upper teeth. They are: [f, v].
2. **Lingual** consonants are classified into:
  - a) *forelingual (or apical-alveolar)* consonants are articulated with the tip or the blade of the tongue. They are: [t, d, s, z, ʃ, ʒ, θ, ð, tʃ, dʒ, n, l].
  - b) *mediolingual (or palatal)* consonants are produced with the front part of the tongue raised high to the hard palate [j].
  - c) *backlingual* consonants are also called *velar*, because they are produced with the back part of the tongue raised towards the soft palate (Lat. *velum*). They are: [k, g, ŋ].
  - d) *cacuminal* consonants are produced if the tip of the tongue is at the back part of the teeth ridge, but a depression is formed in the blade of the tongue [r].
3. The **glottal** consonant [h] is articulated in the glottis.

## QUESTIONS AND TASKS

1. What is a consonant sound?
2. How do the consonants change on the articulatory level?
3. What are the two consonant classes according to the degree of noise?
4. What is the function of the vocal cords in the production of voiced and voiceless noise consonants?
5. How does the degree of noise vary because of the force of articulation?

6. What is a sonorant? State the difference between sonorants and noise consonants.
7. How does the position of the soft palate determine the quality of a sonorant?
8. Define every type of obstruction.
9. What are the three groups of consonants according to the type of obstruction?
10. What consonant sounds are called occlusive?
11. Why are plosives called stops?
12. What consonant sounds are called constrictive? What is the difference between occlusives and constrictives?
13. How else are constrictive noise consonants called and why?
14. How do the fricatives vary in the work of the vocal cords and in the degree of force of articulation?
15. How are the constrictive sonorants made?
16. What consonant sounds are occlusive-constrictive?

#### IV. The Classification of Vowels.

Vowels are normally made with the air stream that meets no closure or narrowing in the mouth, pharyngeal and nasal cavities. That is why in the production of vowel sounds there is no noise component characteristic of consonantal sounds. For teaching purposes vowels can be classified according to the stability of articulation, the tongue position, the lip position and length.

1. **According to the stability of articulation** all English vowels are divided into three groups: monophthongs, diphthongs and diphthongoids.

*Monophthongs* are vowels the articulation of which is almost unchanging. The quality of such vowels is relatively pure. The English monophthongs are: [i, e, æ, a:, ɒ, ɔ:, ʌ, ɜ:, ə].

In the pronunciation of *diphthongs* the organs of speech glide from one vowel position to another within one syllable. The starting point, the nucleus, is strong and distinct. The glide which shows the direction of the quality change is very weak. In fact diphthongs consist of two clearly perceptible vowel elements. There are no diphthongs in Russian. The English diphthongs are: [ei, ai, oi, au, ɜu, iə, eə, uə].

In the pronunciation of *diphthongoids* the articulation is slightly changing but the difference between the starting point and the end is not so distinct as it is in the case of diphthongs. There are two diphthongoids in English: [i:, u:].

**2. According to the Tongue Position.** The changes in the position of the tongue determine largely the shape of the mouth and pharyngeal cavities. The tongue may move forward and backward, up and down, thus changing the quality of vowel sounds.

a) When the tongue moves forward and backward various parts of it may be raised in the direction of the palate.

1. When the tongue is in the front part of the mouth and the front part of it is raised to the hard palate a front vowel is pronounced. This is the position for the English vowels [i:, e, æ].

2. When the tongue is in the front part of the mouth but slightly retracted, and the part of the tongue nearer to centre than to front is raised, a front-retracted vowel is pronounced. Such is the position for the English vowel [ɪ].

3. When the front of the tongue is raised towards the back part of the hard palate the vowel is called central. This is the position for the English vowels [ʌ, ɜ:, ə].

4. When the tongue is in the back part of the mouth and the back of it is raised towards the soft palate, a back vowel is pronounced. This is the position for the English vowels [ɑ:, ɒ, ɔ:, u:].

5. When the tongue is in the back part of the mouth but is slightly advanced and the central part of it is raised towards the front part of the soft palate a back-advanced vowel is pronounced. This is the position for the English vowel [ʊ].

b) Moving up and down in the mouth various parts of the tongue may be raised to different height towards the roof of the mouth.

1. When the front or the back of the tongue is raised high towards the palate the vowel is called close (or high). This is the way the English vowels [i:, ɪ, u, u:] are pronounced.

2. When the front or the back of the tongue is as low as possible in the mouth open (or low) vowels are pronounced. This is the way to pronounce the English vowels [æ, ɑ:, ɒ, ɔ:].

**3. According to the Lip Position** the shape of the mouth cavity is also largely dependent on the position of the lips. When the lips are neutral or spread the vowels are termed unrounded (or non-labialized). Such is the position of the

lips for the English vowels [i:, ɪ, e, æ, ɑ:, ʌ, ɜ:, ə]. When the lips are drawn together so that the opening between them is more or less round the vowel is called rounded (labialized). This is the position for the English vowels [ɒ, ɔ:, ʊ, u:].

**4. According to the Length.** All English vowels (with the exception of diphthongs) are generally divided into *long* and *short*. Long vowels are: [i:, ɑ:, ɔ:, u:, ɜ:]. Short vowels are: [ɪ, e, ɒ, ʊ, ʌ, ə]. The vowel [æ] is considered to be *semi-long*.

But for the purpose of practical speech training it is not enough to distinguish two degrees of length. English vowels are fully long when they are final, e.g. *see, bar, sore, fur*. They are almost as long as that when a weak voiced consonant follows them in the closed syllable, e.g. *seed, arm, form, bird, big, bed, song*. They are considerably shorter before strong voiceless consonants in closed syllables, e.g. *seat, lark, look, first, bit, set*. All English vowels are longer when they are strongly stressed, e.g. *in 'form – 'uniform*. All English vowels are longer in the nuclear syllable.

It should be noted that in similar phonetic contexts traditionally long vowels are always longer than traditionally short vowels, e.g. *see – sin, calm – come, cord – cod*.

## QUESTIONS AND TASKS

1. What groups of vowels are distinguished according to the stability of articulation?
2. What groups of vowels are distinguished according to the tongue position?
3. What is the difference between front and front-retracted vowels?
4. What is the difference between back and back-advanced vowels?
5. What makes central and front vowels different?
6. What characteristic makes close vowels unlike mid and open ones?
7. How do different phonetic contexts modify vowel length in English?
8. Can the location of word stress and intonation influence vowel length?

## V. Modification of Sounds in Connected Speech

Speech sounds are seldom said by themselves, they are used in combination with other sounds in connected speech and they mostly merge into another. As a result of mutual interaction of speech sounds in connected speech there are a number of phonetic processes such as assimilation, accommodation, elision, reduction.

## ASSIMILATION

Assimilation is a process of alteration of consonant speech sounds as a result of which one of the sounds becomes fully or partially similar to the adjoining sound. Assimilation may take place within a word and also at word boundaries. Assimilation can be *progressive*, *regressive*, *reciprocal*.

- a) When some articulatory features of the following sound are changed under the influence of the preceding sound, which remains unchanged, assimilation is called progressive, e.g. the pronunciation of the plural suffix -s of nouns depends on the quality of the preceding consonant: it is pronounced as [z] after voiced consonants and as [s] after voiceless consonants, e.g. pens [penz], desks [desks].
- b) When the following sound influences the articulation of the preceding one assimilation is called regressive, e.g. within the word "width" and in the word combination "in them" the alveolar [d] and [n] become dental, before the interdental [θ] and [ð].
- c) Reciprocal or double assimilation means complex mutual influence of the adjacent sounds, e.g. within the word tree [tri:] the sonorant [r] is partly devoiced under the influence of the voiceless [t] and the alveolar [t] becomes post-alveolar before the post-alveolar [r].

Sometimes both elements of the cluster change and produce another sound.

This case is called coalescence.

Coalescence of [t,d,s,z] with [j] often takes place at word boundaries in colloquial speech, e.g. what you [ˈwɒtʃu·], would you [ˈwʊdʒu·], didn't you [ˈdɪdntʃu·].

## ELISION

Elision is the process of omitting a consonant clusters in speech. It can be obligatory, or historical, e.g. write [raɪt], know [nɒv], listen [ˈlɪsn], lamb [læm] and non-obligatory, or positional. The plosives [t] or [d] in the clusters in final position when followed by a word with an initial consonant are often reduced in rapid speech, e.g. last time [ˈlɑ:s taɪm], next day [ˈneks deɪ].

Whole syllables may be elided: library [ˈlaɪbrəri > laɪbrɪ], words may be elided, e.g. lots of people > lots o'people.

## ACCOMODATION

Accomodation is a process of influence of a vowel sound on a consonant sound (or vice versa) as a result of which the sound changes some of its characteristics, e.g. the articles take the forms [ði·] and [ən] before words beginning with a vowel: an apple [ən ˈæpl], the end [ði· ˈend].

The letter "r" spelled at the end of words is pronounced before the next word beginning with a vowel to link the words, e.g. nearer and nearer [ˈniərə and ˈniərə].

## REDUCTION

Reduction is a process of weakening, shortening or disappearance of vowel sounds in unstressed positions. Two types of reduction are noticed in English.

- 1) *Quantitative* reduction, i.e. shortening of a vowel sound in the unstressed position, affects mainly long vowels, e.g. he [hi: - hi - hɪ].
- 2) *Qualitative* reduction, i.e. obstruction of vowels towards [ə, ɪ, ʊ], affects both long and short vowels, e.g. can [kæn - kən].

## PART TWO. INTONATION

### I. Speech Rhythm

Rhythm is generally measured in regular flow of speech in which stressed and unstressed syllables occur at definite intervals.

There are two kinds of speech rhythm: syllable-timed rhythm and stress-timed rhythm. Every language in the world is spoken with one kind of rhythm or with the other.

Rhythm in English, Russian and some other stress-timed languages is based primarily on the alteration of strongly and weakly stressed syllables. Within each intonation group the stressed syllables occur at fairly equal intervals of time,

e.g.     ↓One 'Two 'Three ,Four.

The unstressed syllables, whether many or few, occupy approximately the same time between the stresses. The greater number of unstressed syllables there is between the stressed ones the more weakly and rapidly they are pronounced. The unstressed vowels in this case have a noticeably different quality – they are shortened and weakened, e.g.:

The ↓students are 'interested in 'im'proving their speech rhythm. [ðə ↓stju:dənts ər 'intrɪstɪd ɪn ɪm'pru:vɪŋ ðeə ,spri:tʃ ,rɪðm].

#### UNSTRESSED PRONOUNS

*Note:* Personal pronouns (we, you, him, it, etc.) and prop-words (one, ones, some, etc.) are normally without stress, even when they are at the end of a phrase. The next six exercises offer reading practice on this topic. Students should endeavour to place no stress at all on the pronouns, allowing them to form a single sound-unit with the preceding stressed syllable.

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

#### *Exercise 1*

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

her in / read it aloud / throw it out / tie them up / sew them on / bring her up / call him in /

### *Exercise 2*

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

### *Exercise 3*

thinking of it / going to him / waiting for me / waiting on her / looking for him / looking at them / walking with him / heading for her / asking for him / dreaming of her / calling for them / cutting with it / taking to them / sitting by me / laughing at them / wishing for it / sleeping on it / listening to me / arguing with them / whispering to her / searching for them / nodding to him / smiling at her / bowing to them /

### *Exercise 4*

give it to me / take it from her / hide it from them / choose one for me / clean it for me / read it with me / break it for her / cut it for him / steal it from them / throw it to me / take it to him / tell it to me / eat some with me / buy them for them / sell it to me / pin it on him / keep them for me / play it with me / show it to her / open it for me / study it with me / practise them with her / hold it for me / lay them under it / place it over him / interview her for me /

### *Exercise 5*

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



know she had one to give you / I want her to show you round / he invited us  
to go and see them / he caught one and gave me it / she asked him to find her a  
bigger one / I wanted him to give you a new one /

## *PLOSIVES AND RHYTHM*

### *Exercise 1*

*Note:* When two or more plosives follow one another, only the last one is really "exploded" audibly, and the regular speech-flow is held back to allow the preceding plosives to be formed. This principle can be more easily understood by comparing words like Friday and mid-day. The first "d" of mid-day is not sounded, but the voice pauses slightly before uttering the second "d". A similar slight pause, with the suppression of the plosive precedes a nasal, and affricate, and sound combinations (tr, dr) or a fricative (f, v, th, \*th, s, z, sht).

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

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

### *Exercise 2*

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

Stop eating / stop thinking / he stopped thinking. A pet hen / a pet duck / a pecked duck. Lock up ! lock doors! Locked doors. A dry tea-cup / a white tea-cup / a wiped tea-cup. To knock out / knocked out / knocked down /

A hatter / an actor / act two.

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

We hope it does / we hope to go / we hoped to go. A stamp album / stamp paper / stamped paper. Stop him! / we stopped once / we stopped twice. Drop it! / I dropped it / I dropped two. A docker / the ship may dock today / the ship docked today. Tap once! / he tapped again / he tapped twice. Kick him! / kick Tom / he kicked Tom.

### *Exercise 3*

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

### *REGULARITY OF STRESS*

*Note:* The examples given earlier of sentences containing many stressed words and others containing only few stressed words show that the apparent speed of utterance is largely dictated by the number of stressed syllables. The fewer the stresses, the more rapidly we skip over the intervening unstressed syllables. When 2 or 3 come close together, the speed of utterance is noticeably slower. The stressed syllables themselves move along at a much more regular speed.

The following exercise has a gradually increasing number of unstressed syllables between the stresses. As their number increases, it may be necessary to slow down the speed of the stresses slightly but care should be taken to read each new group at least three times in a steady and deliberate rhythm that is based on the stressed syllables. To facilitate reading, these stress-peaks will be printed in bold type.

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

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

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

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

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

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

### PART THREE. PHRASES TO LESSONS I-VII

#### Lesson I

[k]

1. Kiki cannot take a joke.
2. Come back as quick as you can.
3. Chris came to ask if you'd come to play cricket.

[g]

1. We agreed to go there together.
2. I've got to get going.

[t]

1. Tell Tom to come to ten tomorrow.
2. Tom teaches art to technical students.
3. Put two and two together.

[d]

1. The kid's as good as gold.
2. Don't disturb.

[n]

1. No nonsense now.
2. Nick is no genius.
3. - Any news?  
- No news.
4. No offence intended.

[s]

1. It's nice of you to say so sir.
2. I'm so sorry to be such a nuisance.

[z]

1. Is it as easy as that?
2. Rose always dramatizes things.
3. My reasons are as follows...

[i]

1. Big cities are hidden in thick mist.
2. If I give you a lift, will you sit still?

[θ], [ð]

1. I can think of six thin things  
Six thin things. Can you?  
Yes, I can think of six thin things  
And of six thick things, too.
2. A thousand thanks to you both.
3. I have a thousand and one things to ask you.

[p]

1. Peter Piper picked a peck of pickled pepper.  
A peck of pickled pepper Peter Piper picked.  
If Peter Piper picked a peck of pickled pepper  
Where's the peck of pickled pepper Peter Piper picked?
2. Peg's as pretty as a picture.

[b]

1. Barbara's as busy as a bee.
2. Ben's a bag of bones.
3. Bell has a bee in her bonnet.
4. Bob lives at the back of beyond.

[m]

1. I'm melting.
2. Must mother make a mountain out of a molehill?

[e]

1. Better late than never but still better never late.
2. Every day, in every way the weather is getting better and better.

3. Well said.
4. Get better.
5. Very well then.

## Lesson II

[l]

1. It's Lola herself as large as life.
2. Lu's absolutely lovely.
3. Larry is pulling your leg.

[f]

1. I feel fit as a fiddle.
2. Fight fire with fire.

[v]

1. They've arrived at five.
2. I've never forgiven Vera.

[ə]

1. Her tone was matter of fact.
2. Who would've thought of it.

[i]

1. Yes, your face is familiar.
2. I'm a year Daniel's senior.

## Lesson III

[i:]

1. Leave me in peace, please.
2. Steve is eager to please the teacher.
3. He speaks Chinese and Japanese with equal ease.

[a:]

1. Cars aren't passing fancies.
2. I hardly like the remark, Papa.

[ɒ]

1. What a lot of nonsense!
2. Rod wants his coffee strong.
3. A cup of coffee hot in a proper copper coffee pot.

[u:]

1. Soon the cool moon will shine on the gloomy pool.
2. Ruth can't say boo to a goose.

[ʊ]

1. Mind where you put your foot.
2. Where can I look for a book?

#### Lesson IV

[h]

1. He is hard of hearing.
2. Hilda is head over heels in love with him.
3. With my hand on my heart I hoped to look holy.

[ɔ:]

1. Call me at a quarter to four.
2. It's all your fault.
3. Cora adores small talk.

[æ]

1. Can you imagine that?
2. Ann chatters like a magpie.
3. A black cat sat on a mat and ate a fat rat.

[eɪ]

1. Haste makes waste.
2. They waited and waited for the train but it was late.

[aɪ]

1. At five on Fridays my wife likes to go for a drive.
2. I had the time of my life at the Whites.

[ɜ]

1. Eat at pleasure, drink with measure.
2. His pleasure and joy knew no measure.

[ɪ]

1. She was shaking in her shoes.

## Lesson V

[w]

1. We'll walk whatever the weather.
2. Walter always knows what's what.

[ŋ]

1. Everything's going wrong.
2. Stop fidgeting, it's annoying.
3. Anything damaging in sitting and smoking?
4. Some Englishmen are murdering King's English.

[r]

1. Very true.
2. Rack your brains.
3. Rora arrived on the stroke of three.
4. Rod has brains and character.

[ʌ]

1. Come! Come! Come now!
2. There's a bus coming! Hurry up!
3. Don't trouble until trouble troubles you.

[aʊ]

1. How, how brown owl!  
Why d'you frown down  
At the mouse on the ground.
2. Count Brown out.

## Lesson VI

[tʃ]

1. Fetch some chalk, Cherry.
2. Charlie Chesterton chattered in church.

[dʒ]

1. Meet John Jones junior.
2. A journalist made a journey over Japan.

[ɔɪ]

1. What's the boiling point of oil?
2. Joy is at the boiling point.

## Lesson VII

[ɪə]

1. This periodical appears once a year.
2. Can you hear clearly from here?

[eə]

1. Mary wears her hair long.
2. It's late to tear your hair.

[və]

1. Curiosity is incurable.
2. I'll surely speak more fluently after a tour to Europe.



## PART FOUR. POEMS AND TEXTS

**Tom Sawyer.**

**Part One. Extract from *The Adventures of Tom Sawyer* by *Mark Twain***

TOM! No answer. TOM! No answer. "What's gone with that boy, I wonder? You TOM!" The old lady pulled her spectacles down and looked over them about the room; then she put them up and looked out under them. She seldom or never looked through them for so small a thing as a boy for they were her state pair, the pride of her heart, and were built for "style", not service – she could have seen through a pair of stove-lids as well.

She went to the open door and looked out. No Tom. So she lifted up her voice at an angle calculated for distance and shouted: "Tom!"

**Part Two. Extract from *The Adventures of Tom Sawyer. Continued.***

There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight. "There! I might have thought of that closet. What have you been doing there?" "Nothing." "Nothing! Look at your hands. And look at your mouth. What is that?" "I don't know, aunt." "Well, I know. It's jam – that's what it is. Forty times have I told you to leave that jam alone. Hand me that switch." The switch hovered in the air – the peril was desperate – "My! Look behind you, aunt!" The old lady whirled around, and snatched her skirts out of danger. And the lad fled on the instant, scrambled up the high board-fence, and disappeared over it. His aunt Polly stood surprised a moment, and then broke into a gentle laugh.

***I Love Rain* by *Rosemary Garland***

I love rain – yes, wet, wet rain.  
I peep outside and shout:  
Hip, hip hooray, another wet day  
It's time that I went out.  
All the others stay indoors  
Until it stops again.  
But ducks and me, we love to be  
Paddling in the rain.

## **Sunday is Warm Sheets**

Sunday is warm sheets  
Monday is drab streets  
Tuesday is all grey  
Wednesday is a tasteless day  
Thursday is thin lips  
Friday is fish and chips  
Saturday is sports, TV and friends –  
A pity that it ever ends!

## **A Traditional Rhyme**

Monday's Child is full of grace  
Tuesday's Child is fair of face  
Wednesday's Child is loving and giving  
Thursday's Child works hard for a living  
Friday's Child is full of woe  
Saturday's Child has far to go  
And the Child that's born on the Sabbath day  
In bonny and blithe and good and gay.

## **Solomon Grundy (A Traditional Rhyme)**

Solomon Grundy  
Born on Monday  
Christened on Tuesday  
Married on Wednesday  
Ill on Thursday  
Worse on Friday  
Died on Saturday  
Buried on Sunday  
That was the end  
Of Solomon Grundy

### **Thirty Days Have September...**

'Thirty days have September,  
April, June and November.  
All the rest have thirty one;  
February has twenty-eight alone,  
Excepting leap-year, that's the time  
When February's days are twenty-nine.

### **Oh, When I was in Love with You by Alfred Edward Housman**

Oh, when I was in love with you  
Then I was clean and brave  
And miles around the wonder grew  
How well did I behave.

And now the fancy passes by  
And nothing will remain  
And miles around they'll say that I  
Am quite myself again.

### **Shake Hands by Alfred Edward Housman**

Shake hands, we shall never be friends; all's over;  
I only vex you the more I try,  
All's wrong, that ever I've done or said  
And nought to help it in this dull head  
Shake hands. Here's luck, good-bye.

But if you come to a road where danger  
Or guilt, or anguish, or shame's to share  
Be good to the lad that loves you true  
And the soul that was born to die for you  
And whistle and I'll be there.

## **Classifying by *Judith Nichols***

Philip and Annie wear glasses  
And so do Jim and Sue,  
But Jim and Sue have freckles  
And Tracey and Sammy too.  
Philip and Jim are in boy's group  
But Philip is tall like Sam  
Whilst Jim is small like Tracey and Sue  
And Clare and Bill and Fran.  
Sue is in Guides and Recorders  
But Clare is in Guides and Footballs  
Whilst Helen fits in most things  
Except she's a girl and quite tall.  
Jenny is curly and blonde and short  
Whilst Sally is curly and dark;  
Jenny likes netball, writing and maths  
But Sally likes no kind of work.  
Philip and Sam are both jolly;  
Fren's best for a quiet chat;  
Now I

have freckles, like joking, am tall, curly, dark, in Guides, football and play  
penny whistles and the piano...

**HOW DO I FIT IN ALL THAT?**

## **Our House**

Many families in London live in flats but most people live in their own houses in the suburbs. We too have a house in a London suburb. I bought it about 15 years ago when I got married. Like most of London suburban houses it consists of only two floors: the ground floor and the first floor. On the ground floor there is the dining room, the lounge or sitting-room, the kitchen and a hall. In the hall we see a stand for hats, coats and umbrellas. A staircase leads from the hall to the landing on the first floor. On this floor there are four bedrooms, a bathroom and a lavatory. On top of the roof there are three chimneys.

In front of the house we have a small garden in which we grow flowers: roses, tulips and so on. At the back of the house there is a much larger garden with a lawn and some fruit-trees. There is also a vegetable garden where we grow all kinds of vegetables, such as potatoes, cabbages, cauliflower, onions and tomatoes. At the side of the house is a garage where I keep my car. The garden is enclosed by a fence with a gate in it.

### **Our Sitting-Room.**

Let's have a look at this picture of our sitting-room. As you come into the room you notice a piano with a low music stool in front of it. Next to the piano is a tall bookcase standing against the wall. On the left is a large window. Under the window there's a radiator, but you can't see it because it's behind the settee. On the settee there are two cushions. The fireplace is at the other end of the room. On each side of the fireplace there is an arm chair. An old lady is sitting in one of the chairs but nobody is sitting in the other one, it's empty. In the centre of the mantelpiece there's a clock and above it an oval mirror. On the right you can see a standard-lamp. Opposite the fireplace you can see a small table with an ash-tray and some newspapers. On the extreme right there's a radio-gram. The floor is covered with a beautiful thick carpet. An electric light is hanging from the middle of the ceiling. At night when it gets dark we switch on the light and draw the curtains. During the day the light comes in through the window.

### ***I'm Looking Through You by John Lennon and Paul McCartney***

I'm looking through you, where did you go?  
I thought I knew you, what did I know?  
You don't look different, but you have changed.  
I'm looking through you, you're not the same.

Your lips are moving, I cannot hear,  
Your voice is soothing, but the words aren't clear  
You don't sound different, I've learnt the game.  
I'm looking through you, you're not the same.

Why, tell me why, did you not treat me right?  
Love has a nasty habit of disappearing overnight.

You're thinking of me the same old way  
You were above me, but not today.  
The only difference is you're down there.  
I'm looking through you and you're nowhere.

**When I'm Sixty-Four by *John Lennon and Paul McCartney***

When I get older losing my hair,  
Many years from now.  
Will you still be sending me a Valentine  
Birthday greetings bottle of wine.  
If I'd been out till quarter to three  
Would you lock the door,  
Will you still need me, will you still feed me,  
When I'm sixty-four.  
You'll be older too,  
And if you say the word,  
I could stay with you.  
I could be handy, mending a fuse  
When your lights have gone.  
You can knit a sweater by the fireside  
Sunday mornings go for a ride,  
Doing the garden, digging the weeds,  
Who could ask for more.  
Will you still need me, will you still feed me,  
When I'm sixty-four.  
Every summer we can rent a cottage,  
In the Isle of Wight, if it's not too dear  
We shall scrimp and save  
Grandchildren on your knee  
Vera, Chuck and Dave  
Send me a postcard, drop me a line,  
Stating point of view

Indicate precisely what you mean to say  
Yours sincerely, wasting away  
Give me your answer, fill in a form  
Mine for evermore  
Will you still need me, will you still feed me,  
When I'm sixty-four.

### A Poem On English Pronunciation

Here is some pronunciation.  
Ration never rhymes with nation,  
Say prefer, but preferable,  
Comfortable but vegetable.  
*B* must not be heard in doubt.  
Debt and dumb must leave it out.  
In the words psychology,  
Psychic and psychiatry.  
You must never sound the *p*.  
Psychiatrist you can call the man  
Who cures the complex, if he can.  
In architect, *chi* is *k*,  
In arch it is the other way.

Please remember to say iron  
So that it'll rhyme with lion.  
Advertisers advertise,  
Advertisements will put you wise.  
Time when work  
Fill it up with useful pleasure.  
Accidental, accident,  
Sound the *g* in ignorant.  
Relative but a relation,  
Then say creature but creation.  
Say the *a* in gas quite short,  
Bought remember rhymes with thwart,  
Drought must always rhyme with bout  
In daughter leave the *gh* out.

Wear a boot upon your foot,  
Root can never rhyme with soot.  
In muscle, *sc* is *s*,  
In muscular, it's *sk*, yes!  
Choir must always rhyme with wire  
Than again will rhyme with liar.  
Then, remember it's address,  
With an accent like possess.

G in sign must silent be.  
In signature pronounce the *g*.  
Please remember, say towards  
Just as if it rhymes with boards.  
Weight's like wait, hut not like height,  
Which should always rhyme with might.  
Sew is just the same as so,  
Tie the ribbon in a bow,  
When you meet the Queen you bow,  
Which again must rhyme with how.  
In perfect English make a start.  
Learn this little rhyme by heart.

### **If I Had My Child To Raise All Over Again by *Diane Loomans***

If I Had My Child To Raise All Over Again  
I'd fingerpaint more, and point the finger less  
I'd do less correcting, and more connecting  
I'd take my eyes off my watch, and watch with my eyes.  
I would care to know less, and know to care more.  
I'd take more hikes, and fly more kites.  
I'd stop playing serious, and seriously play.  
I would run through more fields, and gaze at more stars.  
I'd do more hugging, and less tugging.  
I would be firm less often, and affirm much more.  
I'd build self-esteem first, and the house later.  
I'd teach less about the love of power, and more about the power of love.



**Those Evening Bells by *Thomas Moore***

Those evening bells! Those evening bells!  
How many a tale their music tells,  
Of youth and home, and that sweet time,  
When last I heard their soothing chime.

Those joyous hours are pass'd away;  
And many a heart, that then was gay,  
Within the tomb now darkly dwells,  
And hears no more those evening bells.

And so 't will be when I am gone;  
That tuneful peal will still ring on,  
While other bards shall walk these dells,  
And sing your praise, sweet evening bells!

**The Arrow and the Song by *Henry Longfellow***

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

## **New Moon**

Through my window I can see  
The young new moon above a tree  
Slender crescent, silver bright  
In the cold and frosty night.

First new moon of this new year  
Thin and fine but crystal clear.  
In the west it seems to float  
Like a narrow silver boat.

The moon is new tonight  
And so turn your silver curtsey low  
Make your wish, let no one hear  
But wish for all  
A glad New Year.

## **The Browns' Dining-Room**

In the dining room we have our meals: breakfast in the morning, lunch in the middle of the day, tea in the afternoon and supper or dinner in the evening. Here you see Mr. and Mrs. Thompson who've just arrived from abroad and are having dinner with the Browns. The host, Mr. Brown, is sitting at the head of the table, and the hostess, Mrs. Brown, is at the other end. Mr. and Mrs. Thompson are sitting on either side, facing each other.

The dining-room table is covered with a white cloth. Mrs. Brown has laid the table in the usual way, and has put the right number of knives, forks, spoons and glasses for each person. There's also pepper and salt, oil and vinegar, and mustard.

On the left of each person is a table-napkin and a plate with a roll on it. In front of the host there is a carving-knife and fork.

On the sideboard the Browns usually have a bowl of fruit: apples, pears, plums, cherries, grapes, oranges or bananas, according to the season. The mistress of the house has just served the soup. After this there'll be fish, meat or poultry with vegetables, then a sweet, and perhaps cheese and biscuits to finish with.

## **Fire and Ice by Robert Frost**

Some say the world will end in fire,

Some say in ice.

From what I've tasted of desire

I hold with those who favor fire

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great and would suffice.

## **What has happened to Lulu? by Charles Causley**

What has happened to Lulu, mother?

What has happened to Lu?

There's nothing in her bed but an old rag-doll

And by its side a shoe.

Why is her window wide, mother,

The curtain flapping free,

And only a circle on the dusty shelf

Where her money-box used to be?

Why do you turn your head mother?

And why do the tear-drops fall?

And why do you crumple that note on the fire

And say it is nothing at all?

I woke to voices late last night,

I heard the engine roar.

Why do you tell me the things I heard

Were a dream and nothing more?

I heard somebody cry, mother,

In anger or in pain,

But now I ask you why, mother,

You say it was a gust of rain?

Why do you wander about as though

You don't know what to do?

What has happened to Lulu, mother?

What has happened to Lu?

**No Enemies by Charles Mackay**

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

**Twilight by G. G. Byron**

It is the hour when from the boughs  
The nightingale's high note is heard;  
It is the hour when lovers' vows  
Seem sweet in every whispered word;  
And gentle winds, and waters near,  
Make music to the lonely ear.  
Each flower the dews have lightly wet,  
And in the sky the stars are met,  
And on the wave is deeper blue,  
And on the leaf a browner hue,  
And in the heaven that clear obscure,  
So softly dark and darkly pure,  
Which follows the decline of day,  
As twilight melts beneath the moon away.

**The Daffodils by W. Wordsworth**

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,

A host of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

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

The waves beside them danced, but they  
Out-did the sparkling waves in glee;  
A poet could not but be gay  
In such a jocund company.  
I gazed – and gazed – but little thought  
What wealth the show to me had brought;

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

**My Heart's in the Highlands by Robert Burns**

My heart's in the Highlands, my heart is not here,  
My heart's in the Highlands a-chasing the deer -  
A-chasing the wild deer, and following the roe;  
My heart's in the Highlands, wherever I go!  
Farewell to the Highlands, farewell to the North,  
The birth place of Valour, the country of Worth;  
Wherever I wander, wherever I rove,  
The hills of the Highlands for ever I love.

Farewell to the mountains high cover'd with snow;  
Farewell to the straths and green valleys below;  
Farewell to the forests and wild-hanging woods;  
Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here,  
My heart's in the Highlands a-chasing the deer -  
A-chasing the wild deer and following the roe;  
My heart's in the Highlands, wherever I go!

### **The Big Stores**

I went into one of the big London stores today and enjoyed myself very much, just wandering from one department to another, looking at the various articles on the counters. I thought the assistants were very helpful. There must have been some hundreds of salesmen and saleswomen and dozens of different departments, including china, haberdashery, confectionery, hardware and even provisions. I went from one department to another – from umbrellas to gloves, from fancy goods to lace – up and down, in the lifts and on escalators. As I was going through the book department I was surprised to meet an old friend of mine, whom I hadn't seen for years. We went to the restaurant and had lunch together.

We didn't finish lunch until half past two. Then we did some shopping together. I helped her to buy some presents for her children. I can't tell you how glad we were to see each other again. We used to be very great friends. I hadn't seen her for – let me see – ten or twelve years, at least.

### ***Bed in Summer by R.L. Stevenson***

In winter I get up at night  
And dress by yellow candlelight.  
In summer quite the other way,  
I have to go to bed by day.  
I have to go to bed and see  
The birds still hopping on the tree  
Or hear the grown-up people's feet

Still going past me in the street.  
And does it not seem hard to you,  
When all the sky is clear and blue,  
And I should like so much to play,  
To have to go to bed by day?

### **Loveliest of Trees**

Loveliest of trees, the cherry now  
Is hung with bloom along the bough.  
And stands about the woodland ride  
Wearing white for Eastertide.  
Now of my threescore years and ten,  
Twenty will not come again.  
And take from seventy springs a score,  
It only leaves me fifty more.  
And since to look at things in bloom  
Fifty springs are little room.  
About the woodlands I will go  
To see the cherry hung with snow.

### **Leisure**

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

## Seasons and Weather

The year is divided into four seasons: spring, summer, autumn and winter. In spring nature awakens from her long winter sleep. The trees are filled with new life, the earth is warmed by the rays of the sun, and the weather gets gradually milder. The fields and the meadows are covered with fresh green grass. The woods and forests are filled with the songs of the birds. The sky is blue and cloudless. At night millions of stars shine in the darkness.

When summer comes the weather gets warmer still and sometimes it's very hot. It's the farmer's busy season – he works in his fields from morning till night. The grass must be cut and the hay must be made, while the dry weather lasts. Sometimes the skies are overcast with heavy clouds. There are storms with thunder, lightning and hail.

Autumn brings with it the harvest-time, when the crops are gathered in and the fruit is picked in the orchards. The days get shorter and the nights longer. The woods turn yellow and brown, leaves begin to fall from the trees, and the ground is covered with them. The skies are grey and very often it rains.

When winter comes, we're obliged to spend more time indoors because out-of-doors it's cold. We may get fog, sleet and frost. Ponds, lakes, rivers and streams are frozen, and the roads are sometimes covered with slippery ice or deep snow. The trees are bare. Bitter north winds have stripped them of all their leaves.

## Seasons and Weather

Winter has come. The sky is dark, a cold wind is blowing, which drives the heavy clouds across the sky. It is snowing hard. Large flakes of snow are falling, covering the ground, the roofs and the trees with a vast white sheet.

Going out in such weather is not pleasant, and old people prefer to stay at home. But children enjoy being out-of-doors. Look at the children in the picture. They are having a wonderful time. Some of them are making a snow-man, others are throwing snow-balls. A little boy has brought his sledge and is going tobogganing.



Soon the frost will become more severe. The rivers and lakes will freeze over. There will be a lot of snow in the woods. Children and grown-ups will enjoy themselves skating on the ice and skiing in the woods. Russians are very fond of frosty sunny weather, when the temperature is not more than 15 degrees of frost. But sometimes the frost is severe, about 25 or 30 degrees below zero. When it is as cold as that it is really very unpleasant.

And what is the weather like in England in winter? It is not so cold as in Russia. The temperature seldom falls below 3 or 4 degrees. The usual temperature is about zero. The landscape doesn't change very much in winter. The grass remains green all the year round. The air is frequently damp and foggy. It often rains and it seldom snows. The snow usually melts very quickly.

### Rhymes

Mix a pancake!	Pease pudding hot	I eat my peas with honey
Stir a pancake!	Pease pudding cold	I've done it all my life
Pop it in the pan!	Pease pudding in the pot	It makes the peas taste
funny		
Fry the pancake!	Nine days old.	But it keeps them on the knife
Toss the pancake!	Some like it hot	
Catch it if you can.	Some like it cold	
	Some like it in the pot	
	Nine days old.	

### Betty Botter

Betty Botter bought some butter.  
 And she said: "My butter's bitter."  
 If I put it in my batter  
 It will make my batter bitter.  
 If I buy some better butter  
 It will make my batter better.  
 So she bought some better butter  
 And it made her batter better.

## **Growing Pain by *Vernon Scannell***

The boy was barely five years old,  
We sent him to the little school  
And left him there to learn the names  
Of flowers in jam jars on the sill  
And learn to do as he was told.  
He seemed quite happy there until  
Three weeks afterwards at night  
The darkness whimpered in his room.  
I went upstairs, switched on his light,  
And found him wide awake, distraught,  
Sheets mangled and his eiderdown  
Untidy carpet on the floor.  
I said: "Why can't you sleep? A pain?"  
He snuffled, gave a little moan,  
And then he spoke a single word:  
"Jessica." The sound was blurred.  
"Jessica? What do you mean?"  
"A girl at school called Jessica.  
She hurts – he touched himself between  
The heart and stomach – "she has been  
Aching here and I can see her."  
Nothing I had read or heard  
Instructed me in what to do.  
I covered him and stroked his head.  
"The pain will go in time" – I said.

### **A Week-End**

#### **Part I:**

It took the Hiltons quite a lot of time to decide what to do at the coming week-end. Mr. Hilton said he was too tired after his work at the office and wanted to have a really quiet holiday. He would watch TV and read magazines and newspapers. Besides, Mr. Hilton was so fond of gardening. He never felt so happy as when he was busy in his garden.

Roger, a tall, twenty-year old youth, said it was impossible to stay in doors. He would go and see a basketball match and then play a game of cricket or golf. He was also eager to go cycling and then go boating and see all his friends.

His sister Alice laughed at his idea of a week-end. She was sure that Roger would not be able to realize half his wonderful plan. Alice also added that she disliked such selfish young men.

The brother and sister were about to quarrel, but at that very moment Mrs. Hilton told them quietly that it was high time for everybody to go to bed. "People are so much wiser in the morning, you know", she said.

## **Part II.**

On Saturday morning the weather was unusually lovely. The sun was shining brightly in a cloudless sky. It was such a pleasure to be out in the open air. The Hiltons suddenly remembered their Aunt Emily who lived at the seaside and they all said, it was unkind to forget people in their old age. So it was settled. They were all going to Brighton.

In the afternoon as soon as Mr. Hilton, Roger and Alice came home, their preparations began. Mrs. Hilton told the young people to cut some sandwiches.

Soon they got everything arranged for the trip. The family started for the railway station. Of course, they were not rich enough to take a taxi. It was good the family could buy cheap "week-end" tickets at the station and the trip was not going to become too expensive after all.

A few hours later everyone was glad to see the yellow line of the beach, a great many people on it: children running here and there and sea-gulls flying above.

## PART FIVE. CHANTS

### Sally Speaks Spanish, But Not Very Well

Sally speaks\_\_Spanish, but not very well.

When she tries to speak Spanish,

you really can't tell

what language she's\_speaking

or trying to speak.

The first time I heard\_her,

I thought it was Greek.

### How's His English?

His English is wonderful,

he speaks very well.

His accent is perfect.

You really can't\_tell

that\_he isn't a native

of the U.S.A.

There's only one problem,

he has nothing to say.

### Tall Trees

*Chorus,*

*Solo*

Tall trees

Tall trees

Big, tall trees

Tall trees

Tall trees

Big, tall trees

Tall trees, tall trees

Big, tall trees.

The cost of California

is a beautirull sight,

Tall trees, tall trees  
Big, tall trees.

with the tall trees, tall trees,  
big, tall trees.

Tall trees, tall trees  
Big, tall trees.

The cost of California  
is a beautiful sight,

Tall trees, tall trees  
Big, tall trees.

with the tall trees, tall trees,  
big, tall trees.

Big trees, tall trees  
Big trees, tall trees  
Big trees, tall trees  
Big, tall trees.

### Selfish

This is mine!

That's yours!

Don't touch mine!

Get your own!

This is mine!

That's yours!

This is mine!

That's yours!

This is mine!

That's yours!

That's yours!

That's yours!

Hey, what are you doing?

What are you doing with that?

That's mine!

Hey, what are you doing?

What are you doing with that?

That's his!

Hey, what are you doing?

What are you doing with that?

That's hers!

What's mine is mine.

What's yours is yours.

What's his is his.

What's hers is hers.

What's ours is ours.

What's theirs is theirs.

## Rain

It was raining, raining, raining hard.

It was falling on my head.

It was falling on the stars.

It was falling on the sun.

It was falling on my shoes.

I got soaking wet.

I got soaking wet.

But I stayed outside.

I stayed outside.

The rain was sweet.

The rain was warm.

The rain was soft.

It reminded me of home.

It was raining, raining, raining hard.

It was falling, falling, falling on the stars.

It was raining, raining, raining hard.

It was falling, falling, falling on the stars.

Soft rain

Raining, raining

Sweet rain

Raining, raining

Warm rain

Raining, raining

Sweet soft Raining, raining

Warm rain Raining, raining

Sweet soft Raining, raining

Warm rain Raining, raining

## Taking Credit

Whose book is t.....

It's mine. It's mine.

Are you sure it's not his?

No, No, it's mine!

Whose work is this?

This beautiful work!

It's mine! It's mine!

It's mine! It's mine!

Whose work is this?

This awful work!

It's \_his! It's \_his!

It's \_his! It's \_his!

Are you sure it's not yours?

Of course it's not mine!

It's certainly not mine!

Not mine, not mine!

Not yours?

Not mine!

Are you sure?

I'm sure!

It's \_his?

It's \_his!

Not yours?

Not mine!

## Personal Questions

Where were you born?

I'd rather not say.

Where are you from?

I'd rather not say.

How tall \_are you?

How old are you?

How much do you \_weigh?

I'd rather not say.

How much rent do you pay?  
I'd rather not say.  
How much do you make?  
I'd rather not say.  
Why aren't you married?  
I'd rather not say.  
Why don't you have **children**?  
I'd rather not say.  
Where **were** you last night?  
Why **weren't** you home?  
Did you stay out late?  
Did you come home alone?  
Did you have a good time?  
Did you see a good play?  
Did you go to a concert?  
I'd rather not say.

### **On a Diet**

First she gave up smoking.  
Then she gave up gin.  
Then she gave up chocolate cake.  
She wanted to be thin.  
Then she gave up breakfast.  
Then she gave up lunch.  
On lazy Sunday mornings  
she even gave up brunch.  
No matter **what** she gave up,  
her skirts were very tight.  
'Cause she ate twelve cans of tuna fish  
for dinner every night.

### **Twelve Cans of Tuna Fish Rag**

Twelve cans! Twelve cans!  
Twelve cans of tuna fish. Twelve cans.  
How many cans?



Twelve, twelve.

Did you say twelve?

Yes, I said twelve.

Twelve cans of what?

Twelve cans of fish.

Twelve cans of fish?

Yes, fish, yes, fish.

What kind of fish?

Tuna, tuna.

Twelve cans of tuna fish?

Yes, twelve cans.

Oh, my goodness!

No wonder she's fat!

How often does she eat those twelve cans of tuna?

How often does she eat those twelve big cans?

Every night, every night.

She eats twelve cans of tuna fish

every night.

You're kidding!

Oh, my goodness!

No wonder she's fat!

That's a lot of tuna.

It sure is!

That's a lot of tuna.

It sure is!

That's too much tuna, if you ask me.

It sure is! It sure is!

Twelve cans of tuna is a lot of fish

if you ask me, if you ask me.

It sure is!

It sure is!

### **Panic on Being Late**

What time is it?

What time is it?

Hurry up! Hurry up!

Hurry up! Hurry up!  
What time is it?  
What time is it?  
Please hurry up!  
We're going to be late!  
Oh, I don't have time to talk to you now.  
I'm late, I'm late, I'm terribly late.  
Hurry up! Hurry up!  
What time is it?  
Hurry up! Hurry up!  
What time is it?  
Hurry up!  
What time is it?  
Hurry up!

### **Ouch! That Hurts**

Ouch!  
What's the matter?  
I stubbed my toe.  
Oh, that hurts, that hurts.  
I know that hurts.  
Ouch!  
What's the matter?  
I bit my tongue.  
Oh, that hurts, that hurts.  
I know that hurts.  
Ouch!  
What's the matter?  
I got a cramp in my foot.  
Oh, that hurts, that hurts.  
I know that hurts.  
Ouch! Ouch!  
What's the matter now?  
I bumped into the table,  
tripped on the stairs,  
slipped on the carpet,  
fell over the chairs.  
Gee! You're clumsy today!

## Major Decisions

How do you like your coffee?

Black! Black!

How do you like your tea?

With lemon, please.

How do you like your steak?

Medium rare.

How do you like your eggs?

I don't care!

Sunny-side up?

I don't care!

Poached on toast?

I don't care!

Scrambled, with bacon?

I don't care!

Over-easy?

I don't care!

Soft-boiled? Hard-boiled?

I don't care!

How about an omelet?

I don't care!

Come on, tell me! This isn't fair.

I told you the truth.

I really don't care!

## I Gave It Away

I gave it away.

You what?

I gave it away.

What did you say?

I said I gave it away.

Gave it away?

That's what I said.

I said I gave it away.

Why?

Because I wanted to.

You wanted to?

Yes, I wanted to.

Why didn't you sell it?

Sell it?

Yes, sell it, sell it.

Why didn't you sell it?

I didn't want to.

Why not? Why not?

I didn't want to.

Why not? Why not?

I didn't want to.

Why didn't you give it to me?

I didn't want to.

Why didn't you give it to him?

I didn't want to.

Why didn't you give it to her?

I didn't want to.

Why didn't you give it to them?

I didn't want to.

I didn't want to.

### **Banker's Wife's Blues**

Where does John live?

He lives near the bank.

Where does he work?

He **works** at the bank.

When does he work?

He works all day and he works all night,  
at the bank, at the bank, at the **great, big** bank.

Where does he study?

He studies at the bank.

Where does he sleep?

He sleeps at the bank.

**Why** does he spend all day, all night,

all day, all night,

at the **bank**, at the **bank**?

Because he loves his bank  
more than his wife  
and he loves his money  
more than his **life**.

### Late Again

Are you ready?

Are you ready?

Are you ready to go?

Not quite, not quite.

Just a minute, don't rush me!

Hurry up, hurry up!

Hurry up, hurry up!

I'll be ready in a minute,  
in a minute, in a minute.

I can't find my keys!

I can't find my keys!

Come on, let's go!

Come on, let's go!

I can't find my socks!

I can't find my socks!

Come on, let's go!

Let's go, let's go!

I can't find my shoes!

I can't find my shoes!

Come on, let's go!

Let's go, let's go!

Your keys are in your hand,

Your socks are in your shoes.

Your shoes are on the floor...

Let's go, let's go!

## Warning

Watch out! Watch out!

Watch out! Watch out!

Watch out!

There's a hole in the floor!

What?

A hole.

Where?

In the floor.

A hole in the floor?

Yes, a hole in the floor,

A great big hole in the floor.

Well, I don't see any hole in the floor.

I don't see any hole.

It's there!

Where?

Right there!

Right here?

Yes, right there.

Are you sure?

Sure, I'm sure.

It's big as a house.

Big?

It's huge.

Huge?

It's huge.

A huge hole, a great big hole,  
a great big hole in the floor.

I think you're kidding.

You're teasing me.

There's no hole in the ...

## Friends

Well, I've known Jack for fourteen years.

He's a pretty good friend of mine.

She's known Jack for fourteen years.

He's a pretty good friend of hers.  
And I've known Bill for thirteen years.  
He's a pretty good friend of mine.  
She's known Bill for thirteen years.  
He's a pretty good friend of hers.  
I've known them **both** for quite a long time.  
They're pretty good friends of mine.  
She's known them both for quite a long time.  
They're pretty good friends of **hers**.  
I've known Jim for a **long** time.  
He's an **old, old** friend of mine.  
She's known Jim for a long time  
He's an **old, old** friend of hers.  
We're **old** friends, **old** friends.  
He's a **dear**, old friend of mine.  
How long have you known your old friend Sue?  
How long have you known dear Claude and Sue?  
Well, I met them just before I met you.  
They're my closest friends, dear Claude and Sue.

### Easy Solutions

Gee, I'm hungry!  
Have a sandwich.  
Gee, I'm angry!  
**Calm** down!  
Gee, I'm sleepy!  
Take a nap!  
Gee, it's chilly in here!  
Put on a sweater.  
Gee, it's hot in here!  
Open a window.  
I've got the hiccups!  
Drink some water.  
My nose itches.  
**Scratch** it.  
My feet hurt.

Sit **down** for awhile.

My shoes are tight.

**Take them off.**

I have a toothache.

Go to the dentist.

I have a headache.

**Take** some aspirin.

I'm lonely!

**Call\_up\_a** friend.

I'm bored!

**Go to a movie.**

### Love Song

Does she **love** him?

Yes, she does.

Is she happy?

Yes, she is.

Does he **know** it?

Yes, he does, yes, he knows it.

Will she hug him?

Yes, she will.

Will she kiss him?

Yes, she will.

Will she leave him?

Yes, she will, if she has to.

Does he love her?

Yes, he does.

Is he happy?

Yes, he is.

Does she know it?

Yes, she does, yes, she knows it.

Will he hug her?

Yes, he will.

Will he kiss her?

Yes, he will.



Will he leave her?

Yes, he will, if he has to.

Are they happy?

Yes, they are.

Are they lucky?

Yes, they are.

Do they know it?

Yes, they do, yes they know it.

Will he find somebody new?

Will she find somebody too?

Yes, they will.

Yes, they will, if they have to.

### **On the Rocks**

You never listen to me.

What did you say?

You never listen to me.

What?

He never listens, to me. He never talks to me.

He just sits around, and watches TV.

She never listens to me.

She never talks to me.

She just sits around, and watches TV.

She never listens to me.

She just sits around.

She never talks to me.

She just sits around. She just sits around.

She just sits around, and watches TV.

She just sits around.

He never listens to me.

He just sits around.

He never talks to me.

He just sits around.

He just sits around.

He just sits around, and watches TV.

He just sits around.

## **The Beaches of Mexico**

Have you ever seen the beaches of Mexico?  
Have you ever walked the streets of San Juan?  
Have you ever been to Haiti?  
Have you ever been to Spain?  
Have you ever walked barefoot in a heavy rain?  
Have you ever been in trouble?  
Have you ever been in pain?  
Have you ever been in love?  
Would you do it all again?

Well, I've never seen the beaches of Mexico,  
I've never walked the streets of San Juan.  
I've never been to Haiti.  
I've never been to Spain.  
I've never walked barefoot  
in a heavy rain.  
But I've sure been in trouble,  
I've sure been in pain,  
I've sure been in love,  
I'd do it all again.

## **I'm Sorry, But...**

I'm sorry, but you've got to do better than this.  
    I'm doing the best I can.  
I'm sorry, but you've got to walk faster than this.  
    I'm walking as fast as I can.  
I'm sorry, but you've got to work harder than this.  
    I'm working as hard as I can.  
**It's not good enough**  
It's not good enough  
It's not good enough  
It's not good enough  
    I'm doing my best.

Try a little **harder**.

I'm doing my best.

Try a little harder.

I'm doing my best.

Try a little harder.

I can't, I can't.

**Don't say can't.**

I won't, I won't but I'm doing my best.

Do a little better.

I'm doing my best.

Do a little better.

I'm doing my best.

**Try a little harder.**

I'll try, I'll try.

Try a little harder.

I'll try, I'll try.

**It's Like Winter Today**

It's like winter today.

It looks like winter.

It feels like winter.

Close the windows!

Shut the door!

Light the stove! Hold me!

It's like spring today!

It looks like spring.

It feels like spring.

Open all the windows!

Open the door!

Turn off the stove! Hold me!

**My Feet Hurt**

My feet hurt!

Take off your shoes!

My feet hurt!

Take off your shoes!  
My feet hurt!  
Take off your shoes!  
My feet hurt!  
Take off your shoes!  
It's hot in here!  
Take off your sweater!  
It's hot in here!  
Take off your sweater!  
It's hot in here!  
Take off your sweater!  
My feet hurt!  
Take off your shoes!  
It's cold in here!  
Put on your sweater!  
It's cold in here!  
Put on your sweater!  
It's cold in here!  
Put on your sweater!  
My feet hurt!  
Take off your shoes!  
My hands are cold!  
Put on your gloves!  
My hands are cold!  
Put on your gloves!  
My hands are cold!  
Put on your gloves!  
My hands are cold!  
Put on your gloves!  
My feet hurt!  
Take off your shoes!

#### **Four Fat Flies**

I wish I could find those four fat flies  
that flew in my window last Friday night.  
Four flies flew in, four flies, not three.  
One landed on Fred, three landed on me.

#### **Well, He Eats Like a Pig**

Well, he eats like a pig, he can't get enough.  
He works like a dog, he looks real tough.  
He smokes like a chimney, four packs a day.

He sleeps like a log what more can I say?  
He drinks like a fish, scotch on the rocks.  
When he gets real mad, he hardly talks.  
He cries like a baby when he's feeling sad.  
He's the dearest friend I've ever had.

### **You're Just Like Your Mother**

Stop it!

Stop what?

Stop arguing with me.

I'm not arguing with you.

Yes, you are.

No, I'm not.

Yes, you are.

No, I'm not.

You are too!

I am not!

You are too!

I am not!

You're just like your mother.

I am not!

Yes, you are!

No, I'm not!

Yes, you are!

No, I'm not!

She loves to argue.

No, she doesn't!

Yes, she does!

No, she doesn't!

Yes, she does!

No, she doesn't!

She does too!

She does not!

She does too!

She does not!

Don't argue with me!

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