МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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МЕТОДИЧНІ ВКАЗІВКИ
для самостійної роботи з розвитку інтонаційних та фоностилістичних навичок усного мовлення

Рекомендовано Методичною радою НУК

ВИДАВНИЦТВО
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Рекомендовано Методичною радою НУК

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Методичні вказівки спрямовані на допомогу студентам у самостійній роботі над теоретичними та практичними питаннями з розвитку інтонаційних та фоностилістичних навичок усного мовлення. Вони складаються з 14 уроків, які містять теоретичні положення та практичні вправи і завдання. Наприкінці вміщено глосарій ключових термінів, додаткові вправи для розвитку фоностилістичних навичок та список рекомендованої літератури.

Призначено для студентів першого курсу спеціальності "Прикладна лінгвістика".

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UNIT 1

1. Study the information about intonation.

Intonation is a complex unity of variation in pitch, sentence-stress (accent), tempo and voice quality (timber). The pitch component of intonation, or melody, is the changes in the pitch.

The **voice quality** (timbre) is a special coloring of the voice in pronouncing sentences which is superimposed on speech melody and shows the speaker's emotions, such as joy, sadness, irony, anger, indignation, etc. The **tempo** of speech is the speed with which sentences or their parts are pronounced in connected speech. It is determined by the rate at which speech-sounds are uttered and by the number and length of pauses. The components of intonation are said **to form a unity**, because they always function all together.

Intonation serves to *form sentences and sense-groups*, *to define their communicative type*, *to express the speaker's thoughts*, *to convey the attitudinal meaning*.

One and the same grammatical structure and lexical composition of the sentence may express different meaning when pronounced with different intonation.

e.g. Isn't it ridiculous? (*general question*)

Isn't it ridiculous! (*exclamation*)

Sense-group division depends on the meaning of the sentence, the grammatical structure of the utterance and the style of speech.

An **intonation group** has the following characteristics:

1) it has at least one accented word carrying a marked change in pitch (a rise, a fall, etc.);

2) it is pronounced at a certain rate and without any pause within it;

3) it has some kind of voice quality.

An **intonation group** is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

2. Read the following sentences aloud and manipulate your voice to express different feelings.

What a nice day! (*joy*; *sadness*; *irritation*; *grumbling*)

Come here! (*disgust*; *fear*; *loneliness*; *surprise*)

Wait a minute. (*secret*; *fun*; *boredom*; *grief*)

Look there. (*threat*; *indifference*; *sooth*; *command*)

3. Read the text. Divide it into syntagms. Put pauses and stress-tone marks. Practice reading the text aloud.

Example: *Her love is a pure*, *unselfish devotion.*||

The most precious thing a girl can possess is her virginity. It should not be given away to someone who may break your heart. To become intimate with someone is one of the most important choices you will ever make. A girl should not give away this great gift if she had any doubts in him, if he was not worthy of her; if their love was not selfless and seeking only to protect the other. We should not give ourselves away either except to one person... the same person we are willing to spend the rest of our life with. It should be only given to the person whose wedding band rests on our finger, for now and all eternity. The worldview of love is ever changing, fleeting as the wind. True love is selfless, deep, and profound. It is a love that enables her to give up her life for another, the love to cast all perfection aside merely to stand with her beloved. May our love be as selfless as this, as willing to

open ourselves up to wounds and disappointments, even to the bitter taste of death.

In our culture, movies and books push "love at first sight". Our generation has been duped into thinking love is fleeting, and we should enjoy momentary pleasure by giving ourselves to someone without expecting a long-lasting relationship. But now you know the truth. *Love is patient*, *love is kind; it does not envy*, *it does not boast*, *it is not proud. It is not rude*, *it is not self-seeking*, *it is not easily angered; it keeps no record of wrongs.* THIS is true love.

4. Answer the questions for self control.

1. What is intonation?
2. What are the components of intonation?
3. What functions does intonation perform?
4. What is a syntagm?
5. What characteristics of a syntagm do you know?

UNIT 2

1. Study the information about intonation patterns.

I**ntonation patterns** containing a number of syllables consist of the following parts: ***the pre-head***, ***the head***, **t*he nucleuses and the tail. The pre-head*** includes unstressed and half-stressed syllables preceding the first stressed syllable.

The head includes the stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable.

The last stressed syllable is called **the nucleus.** The unstressed and half-stressed syllables that follow the nucleus are called **the tail**.

e.g. It was a very sunny day yesterday.

It was a …… – the pre-head

... very sunny ... – the head

... day … – the nucleus

... yesterday ... – the tail.

The rises and falls that take place in the nucleus or start with it are called **nuclear tones**.

The nucleus is the most important part of the intonation pattern as it defines **the communicative type of the sentence**, determines the semantic value of the sense-group, indicates the communicative center of the sense-group or of the whole sentence.

The **communicative center** is associated with the most important word or words of the sense-group or of the sentence.

There are two main forms of **pitch change**: a fall and a rise. Accordingly we speak **falling and rising tones** carry with them

a sense of completion and finality and categorical in character. The rising tones carry a sense of incompletion and are non-categorical in character.

2. Read the sentences. Divide them into syntagms. Find the pre-head, the head, and the tail in each syntagm. Put pauses and stress-tone marks. Practice reading the sentences aloud.

Example: *You can take it if you want.*||

1) "Global English" in a sociolinguistic context refers almost literally to the use of English as a global language.

2) *The Global English Newsletter* is designed to utilize the British Council's Market Intelligence Service to monitor the changing role of English in the world.

3) "Global English" in George's terms is more or less just a descriptive phrase for the imperial force of language.

4) Even many of the Web sites published in non-English-speaking lands are produced in English.

5) Thus, many people are unaware that they are racist.

6) In contrast, gender identity is not included in any of the three types of federal hate crime laws.

7) Last, in software and related technological circles, "Global English" signifies a kind of dialect of English that is presumed to be universally comprehensible.

8) WEB TRANSLATOR also works in reverse.

9) Following exactly the same process, it will take a Web page that's in French, Spanish or German, and turn it into English.

10) To be fair, Globalink doesn't claim perfection.

3. Answer the questions for self control.

1. What is intonation pattern?
2. What are the components of intonation patterns?
3. Explain what are the pre-head, the head, and the tail.
4. What are the most common nuclear tones?

UNIT 3

1. Study the information about Intonation Pattern I.

Intonation Pattern I: **(Low pre-head+) Low Fall (+Tail)**

Models: *I've just seen Tom. – Where*?

Whose book is this? *– Mary's I think.*

What's his job? *– He's a doctor.*

This intonation pattern is used:

1. In statements (sounds final, categorical, calm, phlegmatic, reserved)

e.g. Whose book is this? *– It's Mother's.*

You like apples, *don**'t you***? *– That's right.*

Can you help me? *– Sure.*

2. In special questions (sounds calm, serious, flat, reserved, very often unsympathetic, phlegmatic):

e.g. One book is missing. – Which?

I was told to come here… – By whom?

3. In imperatives (sounds calm, unemotional, serious):

e.g. I'll send it to him. – Don't!

How can I get in touch with Nick? *– Phone him.*

4. In exclamations (sounds calm, unsurprised, reserved):

e.g. Would you like an apple? *– Thank you!*

He's just arrived. – Fine!

2. Study the information about Intonation Pattern II.

Intonation Pattern II: **(Low pre-head +) Stepping Head + Low Fall (+Tail)**

Model: *When can you come*? – *As soon as the weather improves.*

This intonation pattern is used:

1. In statements (sounds final, categorical, considered, weighty):

e.g. Have you any news of John? – *He's passed his exam.*

What do you do? – *I am a fourth-year student.*

I'll call you later. – *Yes, I'll be waiting to know the details.*

2. In special questions (sounds serious, responsible – it is the most common pattern for special questions; intense, often suggesting irritability or impatience):

e.g. Will you lend me your pen? – *What do you want it for?*

Are you going to miss the class? – *Why are you interested in it?*

3. In imperatives (sounds firm, serious, weighty, pressing):

e.g. I didn't quite catch that. – *Pay attention, then.*

I am so sorry for coming so late… – *None of your excuses.*

4. In exclamation (sounds weighty, rather emphatic):

e.g. *Some flowers for you.* – *How sweet of you!*

Thank you for an enjoyable evening. – *It was our pleasure to invite you.*

3. Put the phrase 'I like apples' in the context and make up 4 dialogues where Intonation pattern I can be used in sentences of different communicative types.

Example: – *What fruit do you like*?

– *I like apples.*

– *Have one.*

– *Thank you.*

4. Put the phrase '*I don't want…*' in the context and make up 4 dialogues where Intonation pattern II can be used in sentences of different communicative types.

Example: – *What a disgusting film*!

– *Why are you watching such a trash*?

– *I don't want to write a report.*

5. Answer the questions for self control.

1. What is the 'formula' of the Intonation Pattern I?
2. What is the key difference between Intonation Patterns I and II?
3. What kind of interrogative sentences is Intonation Pattern II the most common for?

UNIT 4

1. Study the information about the Intonation Pattern III.

Intonation Pattern III: **(Low pre-head +) Low Rise (+ Tail).**

Models: *Do you play tennis*? – *Yes.* (*Sometimes. Of course.*)

This intonation pattern is used:

1. In *statement* (sounds not categorical, non-final, encouraging further conversation, reserving judgment).

E.g. Have you heard about Max? – *No.* – *He's got married.*

Shall we be in time? – *I think so.* – *We'd better take a taxi.*

2. In questions:

a) *in special questions*, with the nuclear tone on the interrogative word (sounds wondering, mildly puzzled).

E.g. How must I do it? – *How*?

She is forty? – *How old is she*?

b) in general questions (sounds disapproving, skeptical).

E.g. It's very important. – *Is it*?

We ought to follow his advice. – *Do we have to*?

3. In imperatives (calmly warning, soothing, exhortative).

E.g. Careful. Steady. Watch. Don't.

4. In exclamations (sounds reserving judgment; encouraging further conversation; expressing calm, casual acknowledgment; often heard in greetings).

E.g. It's half past ten. – *Well.* – *Didn't we promise to come in time*?

Here's your change. – *Thank you*! – *Welcome.*

2. Study the information about Intonation Pattern IV.

Intonation Pattern IV: **(Low pre-head +) Stepping Head + Low Rise (+ Tail).**

Models: *– Alice is on the phone. – Does she want to speak to me*?

This intonation pattern is used:

1. In statements (sounds not categorical, non-final, echoed; sounding reassuring, soothing, sometimes surprised).

E.g. It's going to be painful, isn't it? – No, I won't hurt you.

He's broken his leg. – Broken his leg?

2. In questions:

a) in *special questions* (sounds expressing sympathy, interest; sometimes disapproval (in echoes).

E.g. I'm leaving tomorrow morning. – What train are you thinking of catching?

When are you going home? – When am I going home?

b) in *general questions* (sounds expressing interest, it is the most common pattern for general questions).

E.g. I see you are ready. – Are you coming with us?

What a lovely song! – Do you want me to turn the volume on?

3. In imperatives (sounds soothing, encouraging, calmly patronizing as often addressed to children).

E.g. I'm going for a walk. – Don't be late.

4. In exclamations (sounds encouraging, airy, friendly; often used in leave-takings and in bright and friendly greetings).

E.g. I've managed it at last. – Well done.

In *greetings and leave-takings* the first stressed syllable is often unstressed but high in pitch (High Pre-Head).

3. Make up 4 dialogues in which Intonation Pattern III can be used.

Example: *– Where did you put my glasses?*

– Where? They're on your nose!

– Oh! Thank you.

4. Put the phrase '*I prefer …*' in the context and make up 4 dialogues where Intonation Pattern IV can be used in sentences of different communicative types.

Example: – *I heard you like science fiction.*

– No, I prefer detective stories.

– Oh, yes. Can you recommend a good one?

5. Answer the questions for self control.

1. What is the 'formula' of the Intonation Pattern III?
2. What is the key difference between Intonation Patterns III and IV?
3. What kind of interrogative sentences is Intonation Pattern IV the most common for?

UNIT 5

1. Study the information about the Intonation Pattern V.

Intonation Pattern V: **(Low pre-head +) Fall-Rise (+ Tail).**

Models: *Do you often go to the theatre? – Sometimes. Of course, I do. Yes.*

This intonation pattern is used **in statements** expressing concern, reproach, contradiction, correction, hurt feelings, uncertainty, grumbling.

The Fall-Rise is also used in non-final sense-groups or in sentences of different communicative types instead of the low-rising nuclear tone to draw a particular attention to one of the words for the purpose of contrast or to intensify the significance of the communicative center.

E.g. I wish we'd left earlier. – That wasn't my fault.
It's so hot in this room. – I don't think so.
Nurse Jamison told me to sit here. – But she is a doctor.

2. Study the information about the Intonation Pattern VI.

Intonation Pattern VI: **(Low pre-head +) Sliding Head + Fall-Rise (+ Tail).**

Models: *Can I take this one? – You can is you insist.*

Stressed syllables of the sliding head are pronounced in the same way as those of the stepping head, but the unstressed syllables form a descending sequence. If there are no unstressed syllables between

successive stressed ones, then the stressed syllables perform the down-ward slide.

The intonation pattern ***is used in statements***, ***commands and other communicative types of sentences*** to express the same attitudes an Intonation Pattern V. Stressed syllables uttered with the downward slide seem to be more prominent than those pronounced with the level tone.

E.g. I didn't know you drank coffee. – I do sometimes.
I went to London today. – I wish you'd told me.
I don't understand… – You'd better calm down and listen.

3. Make up 5 dialogues where Intonation Patterns V and VI can be used expressing different attitudes.

Example: *– I want to go to the skating rink, but I don't want to go alone.*
– I go there every week.
– You could take me with you.

4. Answer the questions for self control.

1. What is the 'formula' of the Intonation Pattern V?
2. What emotional attitudes does the Intonation Pattern VI cover?
3. What is the key difference between Intonation Patterns V and VI?

UNIT 6

1. Study the information about the Intonation Pattern VII.

Intonation Pattern VII: **(Low pre-head +) Low Head + Low Fall (+ Tail).**

Models: *I've lost my gloves.*

How did you manage to do that?

This intonation pattern is used:

1. In statements (final, cool, calm, phlegmatic, reserved, expressing no interest or sympathy).

E.g. When will it be finished? – As soon as I can manage it.

How did you like the article? – It was very informative and enlightening.

The do not leave any people alive. – Where do the rumours come from I wonder?

2. In special questions (detached, reserved, flat, unsympathetic, even hostile)

E.g. I'll ring you up as soon I can. – When will it be?

3. In imperatives (calm, reserved, unemotional).

E.g. I can't see to sew here. – Put the other light on.

It's so exciting but I don't know much about it. – So, turn on the computer and google it.

4. In exclamations (calm, unsurprised, reserved).

E.g. I've got a leading part. – Good for you.

I adore the 'Twilight' movies! – What a surprise.

2. Study the information about the Intonation Pattern VIII.

Intonation Pattern VIII: **(Low pre-head +) Low Head + Low Rise (+ Tail).**

Models: *He says he'd never speak to me again. – He doesn't really mean it.*

This intonation pattern is used:

1. In statements (encouraging further conversation; reprovingly critical, guarded, reserving judgment).

E.g. I'm just back from seeing my mother. – I trust you found her well. – Yes, thank you.

Take no notice of him. – We must do as he says. – Just do your job.

2. In questions:

a) *Special questions* (calm, but very disapproving).

E.g. I don't agree. – What makes you think so?

I'm going to become an actor. – How are you going to pay for this education?

b) *General questions* (expressing disapproval, skepticism).

E.g. I*'m sorry, Mummy. – Are you really sorry?*

I made my point to them. – Was it at all worth it?

3. In imperatives (reprovingly critical, resentful).

E.g. He'll let me have it by Monday. – Don't be too sure. (He's not so generous.)

I think I'll finish it later. – Try as hard as you can.

4. In exclamations (calm, reserving judgment, expressing casual acknowledgement).

E.g. You can have it if you like. – Thanks very much.

Our visas were approved. – What a good news for today!

4. Answer the questions for self control.

1. What is the 'formula' of the Intonation Pattern VII?
2. What is the 'formula' of the Intonation Pattern VIII?
3. What emotional attitude does Intonation Pattern VII cover?

UNIT 7

1. Study the information about the intonation of a compound and complex sentence.

In sentences containing more than one intonation group almost any combination of terminal tones is possible. Here are the most common sequence of tones in an unemotional speech: Low Fall + Low Fall; Low Rise / Mid Level + Low Fall; Low Rise + Low Rise; Low Fall + Low Rise. The choice of the terminal tone in non-final intonation groups depends on their completeness and significance. The number of intonation groups in longer sentences depends on the grammatical structure of the sentence and the semantic relationship of the sense-groups. Thus adverbial phrases, direct addresses, or parenthetical phrases at the beginning of a sentence frequently form separate intonation groups, e.g. *In front of the house | there was a small garden.|| Professor, | can you explain this theory to the rest of the class?|| For one thing, | he hated the summer holidays more than any other time of year.|| Molly, | they say Sirius Black's mad.||*

The sequence of tones in compound sentences consisting of two or more coordinated clauses depends on the degree of their semantic unity. If the non-final intonation group (a clause) is semantically independent and does not imply continuation the low falling tone is used: *They were Muggles, | and they had a very medieval attitude toward magic.||*

In case the idea of the non-final clause is not completed and continuation is implied the low rising or the falling-rising tones are recommended: *They watched him apprehensively*, *but he simply turned his head the other way*, *mouth slightly open*, *and slept on.*

The terminal tone of the final clause is determined by the communicative type of the sentence and the attitudes conveyed by the speaker: *The cat's ginger fur was thick and fluffy*, *but it was definitely a bit bowlegged and its face looked grumpy and oddly squashed*, *as though it had run headlong into a brick wall.*

Complex sentence contain the principal clause and one or more subordinate clauses. If the subordinate clause in post-position and the principle clause present a single semantic whole they form a single intonation group: *You could see if they've got anything for Scabbers.*

Subordinate clause in pre-position form separate intonation groups, as a rule: *If Black can break out of Azkaban*, | *he can break into Hogwarts.*|| *If you were looking for something a bit more hard-wearing*, | *you might like one of these* – ||

2. Read the sentences. Divide them into syntagms. Put pauses and stress-tone marks. Practice reading the sentences aloud.

1) You just click on a button labeled "translate" and Web Translator grabs the page from the Netscape Navigator Web browser, renders it in one of the three languages in less than a minute and displays the translation in Navigator, with all graphics and links intact.

2) When you add in the Web content provided by other English-speaking nations, the dominance of English seems overwhelming.

3) We live in a World so troubled by racism that it makes one wonder if it's possible to eradicate such an evil disease.

4) A hate crime or bias motivated crime occurs when the perpetrator of the crime intentionally selects the victim because of his or her membership in a certain group.

5) Whenever you want it it's ready.

6) The creature was talking, it had language.

7) Once this habit is well established you have the delightful situation.

8) As the world grows smaller with improved technological advances, a single world language is rapidly becoming a necessity.

9) English is divesting itself of its political and cultural connotations as more people realize that English is not the property of only a few countries.

10) The world goes on and more languages may disappear.

11) The Hogwarts Express moved steadily north and the scenery outside the window became wilder and darker while the clouds overhead thickened overhead.

12) He might not be very good company, but Professor Lupin's presence in their compartment had its uses.

13) The rain thickened as the train sped yet farther north; the windows were now a solid, shimmering gray, which gradually darkened until lanterns flickered into life all along the corridors and over the luggage racks.

14) The train came to a stop with a jolt, and distant thuds and bangs told them that luggage had fallen out of the racks.

3. Using the connecting words and expressions listed below put the phrase … *he drives an expensive sport car*… into several different contexts to make up composite sentences, **put stress-tone marks in them and read them with proper intonation**:

whereas; on top of that; although; in order to; for example; as a result; however; not only. . . but also.

Example: ***He rents a small flat in the suburb; however***, ***he drives an expensive sports car.***

4. Answer the questions for self control.

1. What are the common patterns for sequence of tones?
2. What's the key factor in defining the number of intonation groups in the sentence?
3. When the principle and the subordinate clause form a single intonation-group?
4. In what cases are the rising tones recommended in compound sentences?

UNIT 8

1. Study the information about the phonetic styles in English.

Phonostylistics as a new branch of linguistics studies phonetic phenomena and processes from the stylistic point of view. Phonetic functional styles are related to social setting or circumstances in which language is used. In other words, the choice of speech styles is situationally determined.

Intonation plays a central role in stylistic differentiation of oral texts. The uses of intonation in this function show that the information conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words and constructions in a language (verbal context) and from the co-occurring situational information (non-verbal context). The meaning of intonation cannot be judged in isolation. However, intonation does not usually correlate with the verbal context accompanying and the situational variables in an extra-linguistic context. There are three types of intonation present in communication: ***intellectual***, ***emotional*** and ***attitudinal***, ***volitional*** and ***desiderative.***

An **intonation style** can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication.

The situational context and the speaker's purpose determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in

a communicative transaction. According to the nature of the participation intonation in which the speaker is involved two forms of communication are generally singled out – **monologue** and **dialogue.** The degree of speech preparedness entails distinction between **prepared** and **spontaneous** speech. The number of participants involved in the communication defines the speech as **public** and **non-public**, and the **formal** and **informal** types of speech depend on the character of participants' relationship.

2. Read the extracts and define whether they are formal or informal. Put pauses and stress-tine marks and practice reading the texts aloud.

1) Dear colleagues! Let me introduce our new department manager.

2) Dear Jane! Let me congratulate you on your new job.

3) Henry Jones! This is a small world!

4) Attention to all students. As soon as you are ready, pass your papers to the front desk.

5) I am not going to discuss this matter now. Can you come on Tuesday?

6) It's no use cheating during the exam. The tasks are too difficult and absolutely individual.

7) Well, I promised not to bother you with unsuitable ideas but can I ask you a personal question?

8) I regret to announce, this is the end. We cannot put it off anymore.

9) These accidents aren't accidents – the crashed and explosions and derailments and whatever else has happened since we last watched the news. People are disappearing and dying and he's behind it. I've told you this over and over again, he kills people for fun.

10) We do, in fact, have a witness to the presence of them in that alleyway.

3. Read the extracts and define what intonation do they need to be pronounced with: **intellectual**, **emotional or volitional.**

1) Wave amplitude is the vertical distance between the highest or lowest part of the wave and a horizontal reference level (for example, an ocean surface that has no waves); wave amplitude equals one-half the wave height.

2) So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York.

3) Are you serious? Is that all they can pay us for this work?

4) Attention! First and second-year students needed for summer jobs at the campus.

5) Why is it that you make me of no account and think that my wealth and power are nothing? Why is it that you place these poor working people above the richest king in the world?

6) It's your life and it's up to you whether to waste it in that dreadful place. So what do you say?

7) This process has three main characteristics which influence the results that can be interpreted as positive negative and neutral.

8) Oh, darling, you can't go around with that tatty green canvas thing. You look like some sort of Mary Poppins person who's fallen on hard times. Just a little compact case with a pull-out handle. It's amazing how much you can get in. Do you want it in navy on red or red on navy?

9) I beg your pardon, sir; I thought it was my Harry.

10) The advancement of multilingualism and the definition of learning goals and language levels is a central concern of the Council of Europe's policy on language. The Council of Europe released recommendations on this topic, which were outlined specifically and in detail.

4. Answer the questions for self control.

1. What is phonostylistics?
2. What kind of context do you know?
3. What is the intonation style?
4. What types and forms of speech do you know?

UNIT 9

1. Study the information about the academic style in English.

Scientific (academic) style is characterized by the use of intellectual and volitional intonation. The speaker's purpose is to get the 'message' to the audience, to get and direct the listener's attention to the message, to establish the contact with the audience and maintain it throughout the lecture. Scientific intonalional style is frequently used by university lecturers, school teachers, scientist in formal and informal discussions, in reading aloud scientific purpose, in other words, in one-sided form of communication, in prepared public formal discourse.

To make the whole lecture sound weighty the speaker should use mostly Intonation Pattern II, because the Stepping Head enables the lecturer to sound categoric, judicial, considered and persuasive. For logical emphasis and emphasis for contrast the speaker can use the High-Fall and the Fall-Rise. The ideas that require neither argument nor discussion can be underlined by a succession of several high-falling tones.

As for the speed of utterance, more important parts are pronounced slower, while less important parts are characterized by greater speed of utterance. Not all pauses are semantically predictable. The speaker can also use the so called hesitation phenomena denoting forgetfulness or uncertainty. Moreover, a silent pause at an unexpected point calls the listener's attention to the message. The general speed of utterance is never too fast.

2. Read the text aloud. Put the stress-tone marks. Mind the style characteristics.

It is an unfortunate feature of the English language that the way its words are spelt does not always match the way its words are pronounced, in the simple and systematic way of other languages. For instance, in most accents of English, the letter "a" is not pronounced the same in the two words tall and tally; and although the two words tally and ally are spelt alike, they are not pronounced alike – they do not rhyme. Here are, in fact, two sides to this mismatching of spelling and pronunciation: a single vowel letter of the alphabet can represent at least two vowel sounds; and a single vowel sound can be represented by at least two different spellings.

Another example is the double "o" in *brood* and *brook* – two different vowel sounds, but the same spelling; and *brood* (what birds do) and *brewed* (past tense of the verb *brew*) – two different spellings, but the same vowel sound. In fact, it is not too difficult to think of ten ways of pronouncing the use of the letter "a" in spelling, and ten ways of pronouncing each of the other vowel letters. Equally, it is not too difficult to think of ten ways of spelling most of the vowel sounds. This represents an enormous task for a child learning to read and write in English as their mother tongue, and similarly, a tricky task for those who learn English as an additional language.

3. Answer the questions for self control.

1. Where is scientific style used?
2. What is the main purpose of the speaker using this style?
3. What is the tempo of the speech in scientific style?
4. How can the speaker draw the audience attention to the message?

UNIT 10

1. Study the information about the informational style in English.

Intellectual intonation pattern dominate in **informational (formal) style**. The speaker's task is to communicate information without giving it any emotional or volitional evaluation. This intonation style is use by TV and radio announcers when reading weather forecasts, news, etc, or in various official situations. It is considered to be stylistically neutral. The sender of the message consciously avoids giving any secondary values to utterances that might interfere the listener's correct decoding the message. So, in most cases the speaker sounds *dispassionate.*

The characteristic feature of this style is the use of (Low Pre-Head+) Falling Head + Low Fall (+Tail), normal or slow speed of utterance and regular rhythm. Less frequently the Stepping Head is used. In informational style intonation never contrasts with the lexical and grammatical meanings conveyed by words and constructions. Intonation groups tend to be short, and pauses are medium and long.

2. Listen to the text. Mind the characteristics of informational style, **put stress-tone marks**, **and practice reading the text aloud.**

The Digital Divide

The boys were jumping up and down with excitement. Their clothing was worn, many were barefoot. The whole class of their village school had travelled to this city stadium by bus for a great adventure – the

chance to see for the first time something well known to most of us: a computer.

Did they know what a computer was, what it did? I asked them. They tried to remember what they'd heard. 'It's like a TV', said one of them.

A door to the stadium opened and the children poured inside, jostling and shouting down the stone passageways. The scene indoors was spectacular. The area had been turned into a training ground with hundreds of computers standing in rows. When their turn came, the boys scrambled to take their places at the keyboards, two to a screen. Student volunteers walked up and down helping out as the children struggled with their first touch of a mouse, clicking their way around the screen. We watched the boys whisper and giggle as they explored.

Afterwards, they were enthusiastic. They checked the cricket score, the boys told me, looked at a local map and read about Mahatma Gandhi. They couldn't wait to use one again. But as they filed off to catch the bus back to the village, there was no sense of when that next time might be. (*BBC From Our Own Correspondent*)

3. Read the text. Divide it into syntagms, put pauses and stress-tone marks according to the stylistic features. Record the text and analyse whether it sounds as informational style.

Here is the news. The so-called peace convoy finally left Somerset today but were met by 300 police in riot gear who blocked the main road into Dorset. As Somerset police would not allow them to turn back into Somerset, for most of the day they were parked along the main Yeovil to Dorchester road. Finally, after the intervention of local MP Mr. Paddy Ashdown, the police agreed that the convoy could move on but only in five separate groups at half-hourly intervals. Local farmers, fearing that their own land might be invaded like Mr. Attwood's, blocked all gates an access along the route. At the moment the five groups are reported to be heading in the direction of…

4. Answer the questions for self control.

1. What intonation patterns dominate in informational style?
2. What is the most common intonation pattern for informational style?
3. What is the key feature of the informational style?
4. What is the tempo of speech used in informational style?

UNIT 11

1. Study the information about the familiar (conversational) style in English.

Familiar (conversational) style occurs in informal relationships in the speech of a family, intimate friends or well-acquainted people, in other words, in relatively informal conversation between educated people. The predominant use of emotional intonation is the characteristic feature of the style. Nevertheless, intellectual and volitional intonation pattern are also widely used.

Familiar style allows the occurrence of the entire range of intonation patterns existing in English. Unexcited conversational situations are characterized by simple low falling or low rising tones, while in excited situations the High-Fall, High-Rise or compound tunes are usually used. It is extremely important for the participants in conversation to show an active interest in what is going on. The choice of intonation patterns in spontaneous informal conversation depends on such situational factors as the relationship of the speakers to each other, the chosen subject-matter, the fluency of t he individuals, their emotional states and so on.

Intonation groups can be of any length, but they tend to be short, pauses are brief, and some intonation groups and sentences can be pronounced without any separating pauses between them. Different types of hesitation phenomena are frequently used, sound symbolism or coughing are used for purposes of irony and other attitudes.

2. Read the following text and rewrite it to make it sound less formal and more natural.

Please, *leave your message after the signal.* Good morning, Lilly. This is Maggie speaking. How are you? Have you met Larry Smith? He is my group-mate at Business class. He is a street-racer and he has got a very sophisticated and technically advanced car. Recently he has got a traumatic accident and now he has to be on medication for some time. Consequently, he needs my help with the end of the term paper. Can I count on your agreement to provide me with necessary books you bought last year? Call me. Goodbye.

3. Work with your partner. Make up a telephone conversation and arrange a party with your friend.

Use the following attitudes: *pleading*, *warm*, *very emotive*, *reassuring*, *interested* and phrases: *This is ... here; Aha! Yes*, *splendid! Oh*, *dear; No*, *it's too much.* Mind the characteristics of the style.

4. Answer the questions for self control.

1. What is the sphere of use for the conversational style?
2. What are the most common nuclear tones used in the conversational style?
3. What should the interlocutors do to keep a good, pleasant conversation?
4. What kind of speed and pauses are used in the conversational style?

UNIT 12

1. Study the information about the declamatory style in English.

In **declamatory style** the emotional role of intonation increases, thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, the will, and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training, and it is used in stage speech, classroom recitation, verse-speaking or in reading aloud fiction. Speaking about declamatory style, two varieties of oral representation of written literary texts are meant: reading aloud a piece of descriptive prose and the author's reproduction of actual conversation.

The intonation of reading descriptive prose has many features in common with that of reading scientific prose. In both styles the same set of intonation means is made use of, but their frequency of occurrence is different here.

The nuclear tone in final intonation groups is generally the Low Fall or, less frequently, the High Fall. The principal nuclear tone in non-final intonation groups are the Low Fall. The High Fall and the Fall Rise, the simple tunes are more frequent. The speed of utterance in reading descriptive prose is relatively slow and as a result there are no marked variations in rhythm. Pauses may be different in length, long pauses are more common.

When reading aloud a dialogic text, representing the speech of the characters in drama, novel or story, it should be borne on mind that it is different in the matter of intonation from a descriptive text, representing the author's speech. The intonation adequate for reading dialogic texts is remindful of actual conversation, but there is no one-for-one correlation between them. It is not a pure and simple reproduction of the intonation that might be heard in the natural speech of living people. The stylization of colloquial intonation implies that only the most striking elements of what might be heard in actual conversation are made use of.

2. Read the text, **put stress-tone marks according to its stylistic norms.**

I put out the light and returned to bed, palsied with fear. I lay a long time, peering into the darkness, and listening. Then I heard a grating noise overhead, like the dragging of a heavy body across the floor; then the throwing down of the body, and the shaking of my windows in response to the concussion. In distant parts of the building I heard the muffled slamming of doors. I heard, at intervals, stealthy footsteps creeping in and out among the corridors, and up and down the stairs. Sometimes these noises approached my door, hesitated, and went away again. I heard the clanking of chains faintly, in remote passages, and listened while the clanking grew nearer – while it wearily climbed the stairways, marking each move by the loose surplus of chain that fell with an accented rattle upon each succeeding step as the goblin that bore it advanced. I heard muttered sentences; half-uttered screams that seemed smothered violently; and the swish of invisible garments, the rush of invisible wings. Then I became conscious that my chamber was invaded – that I was not alone. (From "*Ghost Story' by Mark Twain*")

3. Read the text, put stress-tone marks according to its stylistic norms.

"Where's that money?" Uncle Dwayne thundered, peering down into Roanie Sullivan's face. "Give it to me. Right now."

"I ain't got no money. I didn't take no money." He mouthed words like a hillbilly, kind of honking them out half finished. He had a crooked front tooth with jagged edges, too. It flashed like a lopsided fang.

"Oh, yeah, you did," Carlton yelled. "I saw you! Everybody knows you steal stuff! Just like your daddy!"

"Roanie, hand over the money," Daddy said. Daddy had a booming voice. He was fair, but he was tough. "Don't make me go through your pockets," he added sternly. "Come on, boy, tell the truth and give the money back."

"I ain't got it." (From "*A place to call home' by Deborah Smith*")

4. Answer the questions for self control.

1. What is declamatory style used for?
2. What is the speed of utterance in declamatory style?
3. What are the most common nuclear tones in the declamatory style?
4. How does the conversation pattern in declamatory style differ from alive conversation?

UNIT 13

1. Study the information about the publicistic style in English.

Publicistic style is characterized by predominant use of volitional intonation patterns. The general aim of the speaker is to influence the listeners, to convince them that the speaker's interpretation is the only correct one and to cause them to accept the point of view expressed in the speech. Not only logical argumentation, but also persuasion and emotional appeal are used to accomplish the task. Political speech-markers, TV and radio commentators, participants of press-conferences and interviews, counsel and judges in courts of law use this style.

The term 'publicistic style' is referred here to the type of public speaking dealing with political and social problems (e.g. parliamentary debates, speeches at rails, congresses, meeting and election campaigns). The success of a political speech-maker is largely dependent on his ability to manipulate intonation and voice quality.

The intonation adequate for political speeches is characterized by Low Pre-Head with Stepping or Falling Head and Low Fall, but both simple and compound tunes are found there. The Low Rise and the Mid-level are typical of more formal discourse, whereas the Fall Rise is typical of less formal and more fluent discourse. The heads are often broken due to extensive use of accidental rises to make an utterance more emphatic. Semantically and communicatively more important intonation groups are pronounced on a higher pitch level.

The speed of utterance is related to the degree of formality, the conversation being that formal speech is usually slow, less formal situations entail acceleration of speed. Intonation groups tend to be short and as a result pauses are numerous, ranging from brief to very long. Hesitation pauses are avoided.

2. Read the text, pay attention to its stylistic norms and put stress-tone marks. Then listen to the text and check.

In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again-not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are-but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation" – a struggle against the common enemies of man: tyranny, poverty, disease, and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility – I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it – and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you – ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

(From *John F. Kennedy Inaugural Address*, *Friday*, *January 20*, *1961*)

3. Study the information about intonation styles in English again and fill in the information into the table below:

	Informational style	Academic style	Declamatory style	Publicistic style	Familiar style
Speaker's aim / sphere of usage					
Length of intonation groups					
Pauses					
General tempo of speech					
Specific features					
Intonation patterns					

4. Answer the questions for self control.

1. What is the key component of the speaker's success?
2. What are the common intonation patterns used in this style?
3. What is the speed of utterance in the publicistic style?
4. What is the main purpose of the speaker who uses this style?

UNIT 14

1. Study the information about the essential components of successful listening.

Listening is an important course of getting information you need. Listening requires conscious efforts on the listener's part. Poor listening means poor communication and bad relationships. Listening starts from hearing which takes least energy. Listening to understand, retain, analyze and evaluate content should lead to active or emphatic listening aimed at helping others.

'Self-talk' or listening to what you say to yourself can help you make sense of the way you listen to and react to the people in your life. Critical thinking is a part of successful listening: mind logical connections between the ideas and feelings, ask for repetition or clarification because it depends on the listener to get the message.

As a listener, use the feedback types: ask additional information, evaluate something, paraphrase what you believe you've heard, support the idea by giving your own examples.

Critical thinker	Uncritical thinker
1. Knows what he does not know. 2. Is open-minded, reflects on ideas. 3. Pays attention on those who agree or disagree with him/her. 4. Looks for good reason to accept or reject expert opinion.	1. Thinks he knows everything. 2. Is close-minded and impulsive. 3. Pays attention only on those who agree with him/her. 4. Disregards evidence.

Critical thinker	Uncritical thinker
5. Judges the spoken message not unspoken, but takes care of implied meaning.	5. Is concerned with what is stated not implied.
6. Insists on getting the best evidence.	6. Ignores sources of evidence.
7. Reflects on how well conclusions fit premises and vise versa.	7. Disregards the connection between evidence and conclusion.

2. Study the information about the essential components of successful speaking.

a) <u>Criteria of successful speaking</u>:

1. Self-analysis of you and your topic.

2. Consider the audience:

– who they are?

– what are they like (age, gender, cultural background, religion, education, occupation)?

– what do they care about?

– predict their reaction.

3. Consider the occasion:

– date and time;

– when and how long;

– where and why.

4. Consider the subject:

– is it worthwhile?

– is it interesting?

– narrow the topic.

5. Supporting materials:

– library and Internet resources;

– your own information.

6. Create presentation aid:

– graphs;

– photos;

– pies;

– tables;
– maps;
– pictures;
– drawings.

7. Organise your ideas in logical way.

8. ***Make a tremendous introduction*** (builds rapport with the audience) ***and conclusion*** (leaves the audience thinking about or inspirited by your remarks).

9. Relax.

10. Rehearse your speech.

11. Evaluate your effectiveness.

b) <u>Examples of how you can add structure to your speech:</u>

1) Greeting

a) "Dear fellow students / Dear colleagues / Dear co-citizens / Ladies and gentlemen!"

b) "I'm very happy / honored to participate (open) in tonight's heated discussion on the issue of…"

2) Attention getter

a) Joke

b) Funny comment

c) Rhetorical question(s)

3) Structural outline of your speech

a) "Let me start by outlining my speech. Firstly, I'm going to speak about the... Then I'll restate and develop my points and finally I'll demonstrate why ...", "In my speech I'll focus on…: ... And I'm going to show that ..." , "I'll start by showing that ... Then I'll show that ... After that you'll hear me... Finally, I'll offer…"

4) Content of your speech

Use discourse markers to help the listeners understand your ideas clearly.

a) Anticipating objections

While it is true that... Although it must be admitted that...

Certainly,... Although,...

b) Counter-argument or contrast

On the other hand,... Nevertheless,... Nonetheless,... In spite of this,... All the same,... After all,... At all events,... In any case,...

c) Adding further points

Furthermore ... Moreover... Besides... What is more... In addition,…

d) List of points

Firstly,... First of all,... In the first place,... To begin with,... Secondly,... In the second place,...

e) Time relationships

Meanwhile... At the same time... In the meantime... For the time being... Eventually... One day... Until then...

f) Giving reasons

The reason for this is... The cause of this is...

g) Stating or anticipating consequences

As a result of this... Consequently... Because of this... And so... This means that... Therefore... That is why... It follows that... If this happens... // this happened...

h) Summary or conclusion

To sum up... In other words... In short... After all... When all's said and done...

5) Summary

In other words,… To put everything in a nutshell,… To make a long story short, To sum up… In conclusion…

3. Read the text, put stress tone marks. Discuss the issues of etiquette with your partner. Then read the text according to the norms of different styles (e.g.: like a fairy-tale, a public speech, a news report, a lecture etc.)

Etiquette in a Nutshell

This little list of rules comes from a late-nineteenth-century book entitled Correct Manners, a Complete Handbook of Etiquette. These are some of the day-to-day commonplace obligations that allow us to get along with one another. They never go out of style.

1. Never break an engagement when one is made, whether of a business or social nature. If you are compelled to do so, make an immediate apology either by note or in person.

2. Be punctual as to time, precise as to payment, honest and thoughtful in all your transactions, whether with rich or poor.

3. Never look over the shoulder of one who is reading, or intrude yourself into a conversation in which you are not invited or expected to take part.

4. Tell the truth at all times and in all places. It is better to have a reputation for truthfulness than one for wit, wisdom, or brilliancy.

5. Avoid making personal comments regarding a person's dress, manners, or habits. Be sure you are all right in these respects, and you will find you have quite enough to attend to.

6. Always be thoughtful regarding the comfort and pleasure of others. Give the best seat in your room to a lady, an aged person, or an invalid.

7. Ask no questions about the affairs of your friend unless he wants your advice. Then he will tell you all he desires to have you know.

8. A true lady or gentleman, one who is worthy of the name, will never disparage one of the other sex by word or deed.

9. Always remember that a book that has been loaned you is not yours to load to another.

10. Mention your wife or your husband with the greatest respect, even in your most familiar references.

11. If you have calls to make, see that you attend to them punctually. Your friends may reasonably think you slight them when you fail to do so.

12. Be neat and careful in your dress, but take care not to overdress.

4. Study the expressions used to express one's attitude in a conversation or discussion.

Agreeing

Sure.

You're absolutely right.

Yes, I agree.
I think so too.
That's a good point.
Exactly.
I don't think so either.
So do I.
I'd go along with that.
That's true.
Neither do I.
I agree with you entirely.
That's just what I was thinking.
I couldn't agree more.

Disagreeing

That's different.
I am afraid I entirely disagree with you.
(As a matter of fact,) I don't agree (with you).
However…
I am not sure, in fact.
Actually, that's not entirely true.
On the contrary…
I'm sorry to disagree with you, but…
Yes, but don't you think…
That's not the same thing at all.
I'm afraid I have to disagree.
I'm not so sure about that.
I must take issue with you on that.
It's unjustifiable to say that...
It can hardly be so.

Correcting / Saying something is not correct

Sorry, that's not right.
I'm afraid, you are not quite right.
I'm sorry, but you must be mistaken.

I might have misunderstood you, but…
You must have missed the point.

Expressing personal opinion

In my experience,…
As far as I'm concerned,…
Speaking for myself…
In my opinion,…
Personally, I think…
I'd say that…
I'd suggest that…
I'd like to point out that…
I believe that…
What I mean is…
I believe so / I suppose so.
To my mind,…
In my opinion,…
From my point of view,…
As far as I am convinced,…
As a matter of fact,…
The thing / point is…
If I'm not mistaken…

General point of view

It is thought that...
Some people say that...
It is considered...
It is generally accepted that...
It goes without saying that…
It's common knowledge that…

Contradicting

On the contrary,…
On the one hand … on the other hand
I see your point, but…

That can be true, if…
That's all very well, but…
In spite of what you say, I think…
Checking understanding
Do you see what I mean?
That's clear, isn't it?
Does it seem to make sense?
…, if you see what I mean.

5. Choose a topic from the list below. Express your point of view in one sentence. Then ask your partner to rephrase the statement and express their point of view.

Self-discipline; compassion; responsibility; friendship; work; courage; perseverance; honesty/ telling lie; loyalty; faith; pre-marital sex; abortion; freedom.

6. Answer the questions for self control.

1. What is the function of the introduction and the conclusion of speech?
2. What are the good ways to produce feedback to what you listen to?
3. List the main features of a critical thinker.
4. What characteristics of the audience must be taken into account before the speech is made?

ADDITIONAL EXERCISES

1. Read the texts aloud according to their stylistic norms.

A) The Paper Bag Princess (*by Robert N. Munsch*)

Elizabeth was a beautiful princess. She lived in a castle and had expensive princess clothes. She was going to marry a prince named Ronald.

Unfortunately, a dragon smashed her castle, burned all her clothes with his fiery breath, and carried off Prince Ronald.

Elizabeth decided to chase the dragon and get Ronald back.

She looked everywhere for something to wear, but the only thing she could find that was not burnt was a paper bag. So she put on the paper bag and followed the dragon.

He was easy to follow, because he left a trail of burnt forests and horses' bones.

Finally, Elizabeth came to a cave with a large door that had a huge knocker on it. She took hold of the knocker and banged on the door.

The dragon stuck his nose out of the door and said, "Well, a princess! I love to eat princesses, but I have already eaten a whole castle today. I am a very busy dragon. Come back tomorrow."

He slammed the door so fast that Elizabeth almost got her nose caught.

Elizabeth grabbed the knocker and banged on the door again.

The dragon stuck his nose out of the door and said, "Go away. I love to eat princesses, but I have already eaten a whole castle today. I am a very busy dragon. Come back tomorrow."

"Wait", shouted Elizabeth. Is it true that you are the smartest and fiercest dragon in the whole world?"

"Yes", said the dragon.

"Is it true", said Elizabeth, "that you can burn up ten forests with your fiery breath?"

"Oh, yes", said the dragon, and he took a huge, deep breath and breathed out so much fire that he burnt up fifty forests.

"Fantastic", said Elizabeth, and the dragon took another huge breath and breathed out so much fire that he burnt up one hundred forests.

"Magnificent", said Elizabeth, and the dragon took another huge breath, but this time nothing came out. The dragon didn't even have enough fire left to cook a meatball.

Elizabeth said, "Dragon, is it true that you can fly around the world in just ten seconds?"

"Why, yes", said the dragon, and jumped up and flew all the way around the world in just ten seconds.

He was very tired when he got back, but Elizabeth shouted, "Fantastic, do it again!"

So the dragon jumped up and flew all the way around the world in just twenty seconds.

When he got back he was too tired to talk, and he lay down and went straight to sleep.

Elizabeth whispered, very softly, "Hey, dragon." The dragon didn't move at all.

She lifted up the dragon's ear and put her head right inside. She shouted as loud as she could, "Hey, dragon."

The dragon was so tired that he didn't even move.

Elizabeth walked right over the dragon and opened the door to the cave.

There was Prince Ronald. He looked at her and said, "Elizabeth, you are a mess! You smell like ashes, your hair is all tangled and you are wearing a dirty old paper bag. Come back when you are dressed like a real princess."

"Ronald", said Elizabeth, "your clothes are really pretty and your hair is very neat. You look like a real prince, but you are a bum."

They didn't get married after all.

B) Little Red Riding Hood and the Wolf (*by Roald Dahl*, *Revolting Rhymes)*

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,

"He's going to eat me up!" she cried.
And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have a second helping!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.
He put on shoes, and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,
"What great big ears you have, Grandma."
"All the better to hear you with," the Wolf replied.
"What great big eyes you have, Grandma."
said Little Red Riding Hood.
"All the better to see you with," the Wolf replied.
He sat there watching her and smiled.
He thought, "I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar."
Then Little Red Riding Hood said, "But Grandma,
what a lovely great big furry coat you have on."

"That's wrong!" cried Wolf. "Have you forgot
To tell me what BIG TEETH I've got?
Ah well, no matter what you say,
I'm going to eat you anyway."
The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And bang! Bang! Bang! she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry wolfskin coat."

C) As rich as Croesus

This story comes from the Greek historian Herodotus. Croesus (560–546 B.C.), king of Lydia in Asia Minor, was a ruler of proverbial wealth. How Cyrus spared his life is a legendary example of mercy becoming the crown of justice. The story also offers important lessons about money and power's real bearing on happiness.

Some thousands of years ago there lived in Asia a king whose name was Croesus. The country over which he ruled was not very large, but its people were prosperous and famed for their wealth. Croesus himself was said to be the richest man in the world, and so well known is his name that, to this day, it is not uncommon to say of a very wealthy person that he is "as rich as Croesus."

King Croesus had everything that could make him happy – lands and houses and slaves, fine clothing to wear, and beautiful things to look at. He could not think of anything that he needed to make him more comfortable or contented. "I am the happiest man in the world," he said.

It happened one summer that a great man from across the sea was traveling in Asia. The name of this man was Solon, and he was the lawmaker of Athens in Greece. He was noted for his wisdom and, centuries after his death, the highest praise that could be given to a learned man was to say, "He is as wise as Solon."

Solon had heard of Croesus, and so one day he visited him in his beautiful palace. Croesus was now happier and prouder than ever before, for the wisest man in the world was his guest. He led Solon through his palace and showed him the grand rooms, the fine carpets, the soft couches, the rich furniture, the pictures, the books. Then he invited him out to see his gardens and his orchards and his stables, and he showed him thousands of rare and beautiful things that he had collected from all parts of the world.

In the evening as the wisest of men and the riches of men were dining together, the king said to his guest, "Tell me now, O Solon, who do you think is the happiest of all men?" He expected that Solon would say, "Croesus."

The wise man was silent for a minute, and then he said, "I have in mind a poor man who once lived in Athens and whose name was Tellus. He, I doubt not, was the happiest of all men."

This was not the answer that Croesus wanted, but he hid his disappointment and asked, "Why do you think so?"

"Because," answered his guest, "Tellus was an honest man who labored hard for many years to bring up his children and to give them a good education. And when they were grown and able to do for themselves, he joined the Athenian army and gave his life bravely in the defense of his country. Can you think of anyone who is more deserving of happiness?"

"Perhaps not," answered Croesus, half choking with disappointment. "But who do you think ranks next to Tellus in happiness?" He was quite sure now that Solon would say, "Croesus."

"I have in mind," said Solon, "two young men whom I knew in

Greece. Their father died when they were mere children, and they were very poor. But they worked manfully to keep the house together and to support their mother, who was in feeble health. Year after year they toiled, nor thought of anything but their mother's comfort. When at length she died, they gave all their love to Athens, their native city, and nobly served her as long as they lived."

Then Croesus was angry. "Why is it," he asked, "That you make me of no account and think that my wealth an power are nothing? Why is it that you place these poor working people above the richest king in the world?"

"O king," said Solon, "no man can say whether you are happy or not until you die. For no man knows what misfortunes may overtake you, or what misery may be yours in place of all this splendor."

Many years after this there arose in Asia a powerful king whose name was Cyrus. At the head of a great army he marched from one country to another, overthrowing many a kingdom and attaching it to his great empire of Babylon. King Croesus with all his wealth was not able to stand against this mighty warrior. He resisted as long as he could. Then his city was taken, his beautiful palace was burned, his orchards and gardens were destroyed, his treasures were carried away, and he himself was made prisoner.

"The stubbornness of this man Croesus," said King Cyrus, " has caused us much trouble and the loss of many good soldiers. Take him and make an example of him for other petty kings who may dare to stand in our way."

Thereupon the soldiers seized Croesus and dragged him to the marketplace, handling him pretty roughly all the time. Then they built up a great pile of dry sticks and timber taken from the ruins of his once beautiful palace. When this was finished they tied the unhappy king in the midst of it, and one ran for a torch to set it on fire.

"Now we shall have a merry blaze," said the savage fellows. "What good can all his wealth do him now?"

As poor Croesus, bruised and bleeding, lay upon the pyre without a friend to soothe his misery, he thought of the words that Solon had spoken to him years before: "No man can say whether you are happy or not until you die," and he moaned, "O Solon! O Solon! Solon?"

It so happened that Cyrus was riding by at that very moment and heard his moans. "What does he say?" he asked of the soldiers.

"He says, 'Solon, Solon, Solon?'" answered one.

Then the king rode nearer and asked Croesus, "Why do you call on the name of Solon?"

Croesus was silent at first. But after Cyrus had repeated his question kindly, he told all about Solon's visit at his palace and what he had said.

The story affected Cyrus deeply. He thought of the words, "No man knows what misfortunes may overtake you, or what misery may be yours in place of all this splendor." And he wondered if sometimes he, too, would lose all his power and be helpless in the hands of his enemies.

"After all," he said, "ought not men to be merciful and kind to those who are in distress? I will do to Croesus as I would have others do to me." And he caused Croesus to be given his freedom, and ever afterward treated him as one of his most honored friends.

D) Sir Walter Raleigh

Goethe said that there is no outward sign of true courtesy that does not rest on a deep moral foundation. This tale about the English explorer and courtier Sir Walter Raleigh (*1554–1628*) *is one of our most famous examples of that kind of everyday responsibility called chivalry.*

There once lived in England a brave and noble man whose name was Walter Raleigh. He was not only brave and noble, but he was also handsome and polite. And for that reason the queen made him a knight, and called him Sir Walter Raleigh.

I will tell you about it.

When Raleigh was a young man, he was one day walking along a street in London. At that time the streets were not paved, and there were no sidewalks. Raleigh was dressed in very fine style, and he wore a beautiful scarlet cloak thrown over his shoulders.

As he passed along, he found it hard work to keep from stepping in the mud, and soiling his handsome new shoes. Soon he came to a puddle of muddy water which reached from one side of the street to the other. He could not step across. Perhaps he could jump over it.

As he was thinking what he should do, he happened to look up. Who was it coming down the street, on the other side of the puddle?

It was Elizabeth, the Queen of England, with her train of gentlewomen and waiting maids. She saw the dirty puddle in the street. She saw the handsome young man with the scarlet cloak, standing by the side of it. How was she to get across?

Young Raleigh, when he saw who was coming, forgot about himself. He thought only of helping the queen. There was only one thing that he could do, and no other man would have thought of that.

He took off his scarlet cloak, and spread it across the puddle. The queen could step on it now, as one a beautiful carpet.

She walked across. She was safely over the ugly puddle, and her feet had not touched the mud. She passed a moment, and thanked the young man.

As she walked onward with her train, she asked one of the gentlewomen, "Who is that brave gentleman who helped us so handsomely?"

"His name is Walter Raleigh," said the gentlewoman.

"He shall have his reward." said the queen.

Not long after that, she sent for Raleigh to come to her palace. The young man went, but he had no scarlet cloak to wear. Then, while all the great men and fine ladies of England stood around, the queen made him a knight. And from that time he was known as Sir Walter Raleigh, the queen's favorite.

2. Listen to the texts, put stress-tone marks, read the texts aloud according to their stylistic norms. Listen to parts A and C of the text and write what you hear.

Speed dating.

A. Well, speed dating is a way of meeting 10, 20 or even 30 new people in one night. You chat to them for 3or 4 minutes then the organizer of the evening will ring the bell, you have to stop talking to that person and move on to the next one. If you like one or two of them and they like you back you can arrange a kind of proper date with them. And the idea of that is simply to get young people who are single but don't want to be single out there meeting new people in the way they wouldn't normally be able to.

B. "So what do you do for a living then?" asks Navashana, a bubbly 28-year-old financial analyst. "I'm a professional pudding taster…" comes a frank reply from the young man sitting opposite her. "You're joking!..." screeches Navashana, batting her silvered eyelashes and flicking a crimson-tinted piece of hair out of her face. "So what kind of pudding do you like then?"

This is the urban dating game in modern day Britain. It's called 'speed dating'. In a low-lit bar near Trafalgar Square in central London, 60 single men and women sit, two to a table, talking. They have just three minutes to get to know each other, before it's time to move on, to meet another potential life partner.

Given her sparkling good looks and obvious intelligence, it might seem surprising that Navashana needs to make an effort to meet people. But she says she does. Navashana is one of the growing number of single people in Britain. According to the latest census, 30% of the population is currently single. Not only are people living longer and so more likely to be widowed, they're also splitting up more easily. 1 in 3 British marriages now ends in divorce.

Relationships are also under pressure from the demands of people's jobs. Working hours in Britain are now the longest in Europe. So, if you don't meet the love of your life at work, it's hard to know

where to look.

Navashana explains: "The men at work are boring," she says. "They're all balding accountants, with very little in common with me. Most of them are married. They're up for a one night stand and nothing more than that!"

A tannoy announcement interrupts our chat: "OK, that's your three minutes… ladies, please stay seated… gentlemen, move up one table… your next speed date starts now."

C. Advocates of speed dating argue that it cuts across social barriers, that it's a more democratic way of meeting people. Professor Sasha Rosniel of Leeds University in Northern England isn't so sure. 'I think speed dating probably puts the emphasis on appearance which is so dominant in our society', she says. 'I imagine it favours people who spin a good story, Speed dating may be a democracy of the good-looking and self-confident, but I don't know if that really is democracy'.

So, is speed dating just a way for the commercially astute to cash in on loneliness in a big city or is it match-making for the electronic age? How the couples here tonight know if any of the people they've met would like to see them again the organizers will let them know tomorrow by e-mail.

3. Read the text aloud according to its stylistic norms.

I Have a Dream (by Martin Luther King, Jr.)

Delivered on the steps at the Lincoln Memorial in Washington D.C. on August 28, 1963

[…] I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave-owners will be able to sit down together at a table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling

discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous peaks of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and every molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!"

4. Read the text aloud according to its stylistic norms. Put pauses and stress-tone marks. Then listen and check.

I am honored to be with you today at your commencement from one of the finest universities in the world. I never graduated from college. Truth be told, this is the closest I've ever gotten to a college graduation. Today I want to tell you three stories from my life. That's it. No big deal. Just three stories.

The first story is about connecting the dots.

I dropped out of Reed College after the first 6 months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out?

It started before I was born. My biological mother was a young, unwed college graduate student, and she decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife. Except that when I popped out they decided at the last minute that they really wanted a girl. So my parents, who were on a waiting list, got a call in the middle of the night asking: "We have an unexpected baby boy; do you want him?" They said: "Of course." My biological mother later found out that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the final adoption papers. She only relented a few months later when my parents promised that I would someday go to college.

And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents' savings were being spent on my college tuition. After six months, I couldn't see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out. And here I was spending all of the money my parents had saved their entire life. So I decided to drop out and trust that it would all work out OK. It was pretty scary at the time, but looking back it was one of the best decisions I ever made. The minute I dropped out I could stop taking the required classes that didn't interest me, and begin dropping in on the ones that looked interesting.

It wasn't all romantic. I didn't have a dorm room, so I slept on the floor in friends' rooms, I returned coke bottles for the 5c deposits to buy food with, and I would walk the 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple.

I loved it. And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on. Let me give you one example:

Reed College at that time offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn't have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and san serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically subtle in a way that science can't capture, and I found it fascinating.

None of this had even a hope of any practical application in my life. But ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it's likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backwards ten years later.

Again, you can't connect the dots looking forward; you can only connect them looking backwards. So you have to trust that the dots will somehow connect in your future. You have to trust in something: your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life.

(From *Commencement address by Steve Jobs, CEO of Apple Computer and of Pixar Animation Studios, delivered on June 12, 2005.*)

5. Choose a topic from the list below and speak for about 2 minutes. Make introduction, main body and conclusion for your speech.

1) Better an open enemy than a false friend.

2) Better untaught than ill-taught.

3) Practice what you preach.

4) Beauty lies in lover's eyes.

5) Little knowledge is a dangerous thing.

6) Love is master of the wisest. (W. M. Thackeray)

7) An effort made for the happiness of others lifts us above ourselves. (Lydia M. Child)

8) To marry is to halve your rights and to double your duties. (Arthur Schopenhauer)

9) Marriage is one long conversation checked by disputes. (Robert Louis Stevenson)

10) Who is wise? He that learns from everyone. (Benjamin Franklin)

11) If you would marry wisely, marry your equal. (Ovid)

12) Generally speaking, poverty of speech is the outward evidence of poverty of mind. (Bruce Barton)

13) Love cannot be forced.

14) A woman is as old as she looks to a man that likes to look at her. (Finley Peter Dunne)

15) Those who cannot remember the past are condemned to repeat it. (George Santayana)

16) Men commonly think according to their inclinations, speak according to their learning and imbibed opinions, but generally act according to custom. (Francis Bacon)

17) There are two ways of spreading light: to be the candle or the mirror that reflects it. (Edith Wharton)

18) Love is the triumph of imagination over intelligence. (H. L. Mencken)

19) If you want a speech to be made, ask a man. If you want something done, ask a woman. (Margaret Thatcher)

20) Most people are about as happy as they make up their minds to be. (Abraham Lincoln)

21) I only regret that I have but one life to lose for my friends.

22) Who is powerful? He that governs his passions. (Benjamin Franklin)

23) A wise man changes his mind, a fool never will.

24) The busiest man finds the most leisure.

25) Old minds are like old houses; you must exercise them if you wish to keep them in working order. (John Quiney Adams)

26) There are no uninteresting things, there are only uninterested people. (Gilbert Keith Chesterton)

27) Every man has a right to his opinion, but no man has a right to be wrong in his facts. (Bernard M. Baruch)

28) He that talks much errs much.

29) One lie makes many.

30) Women are the best drivers.

31) Time cures all things.

32) He cannot speak well who cannot hold his tongue.

33) Good clothes open all doors.

34) There is no place like home.

35) Blood is thicker than water.

36) Mobile phones should be banned from public spaces.

37) A silent fool is counted wise.

38) Hard words break no bones.

39) He begins to die that quits his desires.

40) Thinking is very far from knowing.

41) He that does not save pennies will never have dollars.

42) A man shows his character by what he laughs at.

43) Good fences make good neighbours.

44) All true love is grounded on esteem.

45) Never miss a good chance to shut up.

46) Ignorance is the mother of impudence.

47) Adversity is a good discipline.

48) Diligence is the mother of good luck.

49) He who can't endure the bad will not live to see the good.

50) The strongest evidence of love is sacrifice. (Caroline Fry)

51) That man is lost who has lost his sense of shame. (Plautus)

52) God gives every bird His worm, but He does not throw it into the nest.

53) Men apt to promise are apt to forget.

54) Praise makes a bad man worse.

55) Before you start up the ladder, count the rungs.

56) Those who wish to sing always find a song.

57) Without justice courage is weak.

58) When the heart is full the tongue will speak.

59) Assurance is two third of success.

60) Self-respect – that corner stone of all virtue.

61) Most powerful is he who has himself in his own power.

62) Reading makes a full man, reflection a profound man, discourse a clear man.

63) Seeing much, suffering much, and studying much are three pillars of learning. (Benjamin Disraeli)

64) Shame may restrain what law does not prohibit. (Seneca)

65) When a man and a woman are married their romance ceases and their history begins. (Rochebrune)

66) All sins cast long shadows.

67) Only the best behavior is good enough for daily use in the home.

68) The work praises the man.

69) He who would enjoy the fruit must not spoil the blossom.

70) Give to a pig when it grunts and a child when it cries, and you will have a fine pig and a bad child.

GLOSSARY

The **communicative center** of the utterance is the most important word or words of the sense-group or of the sentence.

The **communicative type** of the sentence is its type according to the purpose of utterance: declarative, interrogative, exclamatory and imperative.

The head is the part of an intonation group which includes the stressed and unstressed syllables beginning with the first stressed syllable up to the last stressed syllable.

Intonation is a complex unity of variation in pitch, sentence-stress (accent), tempo and voice quality (timber).

An **intonation group** (intonation-sense group; syntagm) is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning.

Nuclear tones are the rises and falls that take place in the nucleus or start with it.

The **nucleus** is the last stressed syllable in the syntagm.

The **pitch** component of intonation, or melody, is the changes in the pitch.

The pre-head is the part of an intonation group which includes unstressed and half-stressed syllables preceding the first stressed syllable.

The **tail** is the part of an intonation group which includes unstressed and half-stressed syllables that follow the nucleus.

The **tempo** of speech is the speed with which sentences or their parts are pronounced in connected speech. It is determined by the rate at which speech-sounds are uttered and by the number and length of pauses.

The **voice quality** (timber) is a special coloring of the voice in pronouncing sentences which is superimposed on speech melody and show s the speaker's emotions, such as joy, sadness, irony, anger, indignation, etc.

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Навчальне видання

МОЧАЛОВА Наталя Степанівна

МЕТОДИЧНІ ВКАЗІВКИ
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з розвитку інтонаційних
та фоностилістичних навичок
усного мовлення

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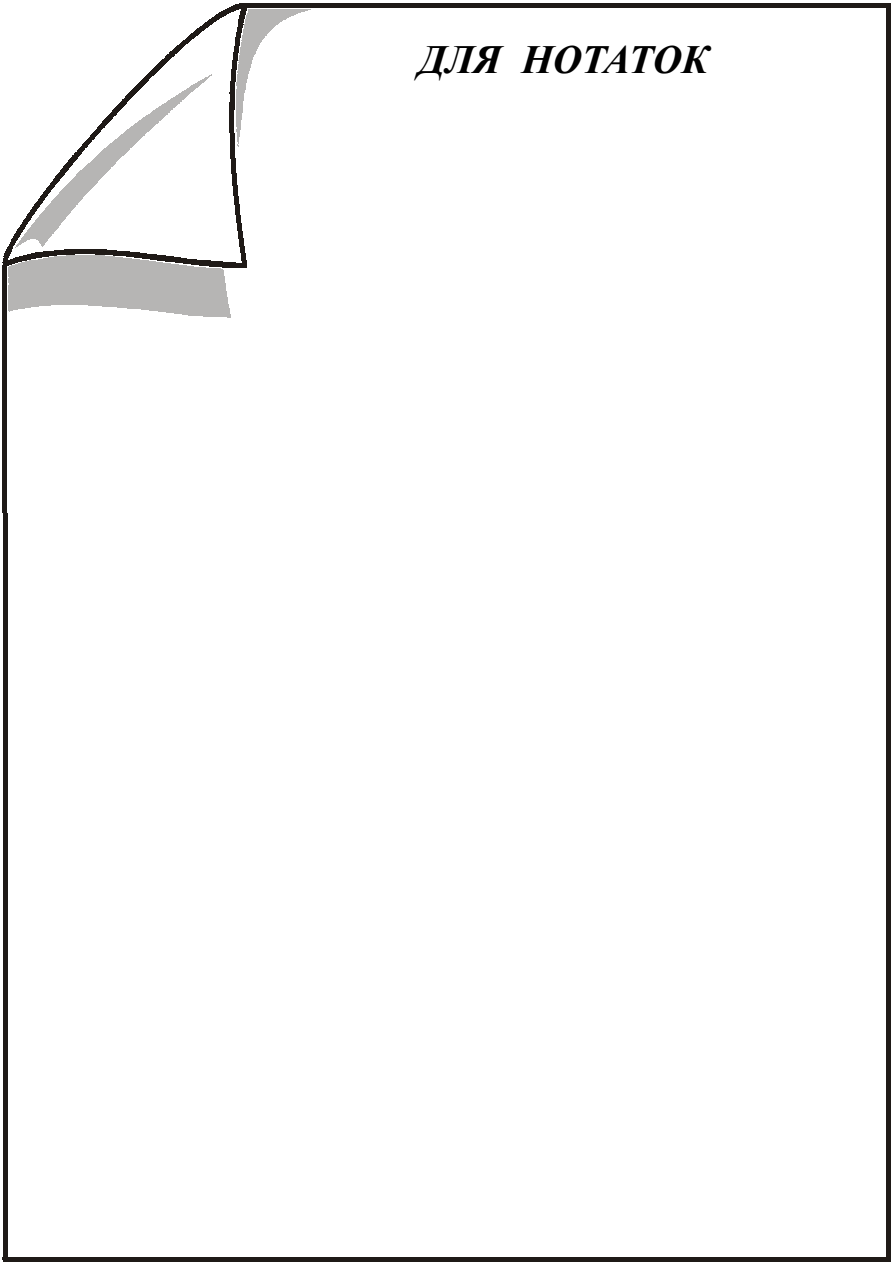
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