

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Національний університет кораблебудування
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**МЕТОДИЧНІ ВКАЗІВКИ
для самостійної роботи
з розвитку навичок читання**

Рекомендовано Методичною радою НУК



ВИДАВНИЦТВО
НАЦІОНАЛЬНОГО УНІВЕРСИТЕТУ
КОРАБЛЕБУДУВАННЯ
ІМ. АДМІРАЛА МАКАРОВА

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Рекомендовано Методичною радою НУК

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Методичні вказівки спрямовані на допомогу студентам у самостійній роботі над практичними питаннями з розвитку техніки читання англійською мовою. У них вміщено основні правила читання та виключення з них, практичні вправи і завдання для формування та автоматизації навичок читання.

Методичні вказівки складаються з 12 коротких уроків, у кожному з яких надано вправи для розвитку навичок читання та список ресурсів для практики навичок читання, вимови та роботи з фонетичною транскрипцією.

Призначені для студентів першого курсу спеціальності «Прикладна лінгвістика».

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PART 1

READING VOWEL COMBINATIONS

UNIT 1

Types of syllables

	I type (v/v+c+'e') (as they are named in the alphabet)	II type (v+c) (short)	III type (v+'r') (long)	IV type (v+'re') (diphthongs)
A	/eɪ/ – <i>name, game</i>	/æ/ – <i>pat, man</i>	/ɑ:/ – <i>car, March</i>	/eə/ – <i>care, share</i>
E	/i:/ – <i>he, me, extreme, delete</i>	/e/ – <i>get, ten</i>	/ɜ:/ (when stressed) – <i>term, stern</i> /ə/ (when unstressed) – <i>teacher, computer</i>	/ɪə/ – <i>mere, here, but there, where</i>
I	/aɪ/ – <i>hi, alibi, but ski</i>	/ɪ/ – <i>big, gift</i>	/ɜ:/ – <i>girl, first</i>	/aɪə/ – <i>fire, desire</i>
O	/əʊ/ – <i>go, hello, note, bone</i>	/ɒ/ – <i>stop, box</i>	/ɔ:/ (when stressed) – <i>corn, sport</i> /ə/ (when unstressed) – <i>sailor, doctor</i>	/ɔ:/ – <i>score, shore</i>
U	/(j)u:/ – <i>due, mute</i>	/ʌ/ – <i>cup, bun</i>	/ɜ:/ – <i>fur, Turkey</i>	/(j)ʊə/ – <i>sure, cure</i>
Y	/aɪ/ (when stressed) – <i>sky, fly</i> /ɪ/ (when unstressed) – <i>pretty, baby</i>	/ɪ/ – <i>myth, sync</i>	/ɜ:/ – <i>myrtle</i>	/aɪə/ – <i>tyre</i>

Exercise 1. Read the words below and transcribe them.

We, hope, vent, cavity, hot, nude, deny, Luke, hymn, mate, hum, combo, tint, tune, she, mode, rattle, my, cloudy, fake, kite, fond, send, stole, fry, supreme, vane, lone, kettle, hand, decent, broke, such, pike, synthesis, lost, rum, plane, complete, fix, vote, tame, white, mist, obese, hate, joke, disc, dude, pick, open, dry,

log, dime, fantasy, cut, close, gin, nun, theme, gate, cyclone, moth, tent, bike, sunny, same, lucky, mental, windy, family, crispy, padlock, timeless, captain, fuse, test, vanity, mine, lunatic, gut, pinch, famous, mystery, post-office, side, obsolete, win, website, silly, humour, clone, nut, June, kill, cavity, risk, mete, rite, bake, dentist, Pete, student, madness, lime, hippy, Rome, meter, hit, lust, physics.

Exercise 2. Read the words below and transcribe them.

Flare, worn, cure, berg, core, stir, proctor, Shire, curly, herein, byre, jar, demure, professor, turtle, fur, confirm, surfing, shore, lyre, turbine, magnetosphere, wire, nerd, fore, hire, sphere, farmer, more, severe, target, lord, part, header, virtual, torn, hardware, pore, hurdle, darts, tired, everywhere, captor, pure, lard, horde, card, endure, circle, rare, ignore, coherence, sir, gyre, during, revere, stare, nightmare, Merc, scare, bore, bare, thirsty, spare, herd, wearer, fire, vendor, dirty, merchant, desire, sore, interference, gore, murder, assure, pyre.

Exercise 3. Read the poems aloud.

1. House of the Rising Sun

The Animals

There is a house way down in New Orleans

They call the Rising Sun

And it's been the ruin of many a poor boy

And God I know I'm one

My mother was a tailor

She sewed my new blue jeans

My father was a gamblin' man

Way down in New Orleans

Now the only thing a gamblin' man needs

Is a suitcase, Lord, and a trunk

And the only time a fool like him is satisfied

Is when he's all stone cold drunk

Oh mother tell your children

Not to do what I have done

Spend your lives in sin and misery
In the House of Rising Sun
Well I got one foot on the on the platform
The other foot on the train
I'm going back to New Orleans
To wear that ball and chain
Well, there is a house in New Orleans
They call the Rising Sun
And it's been the ruin of many a poor boy
And God I know I'm one
<https://www.youtube.com/watch?v=0Fy7opKu46c>

2. Cry Me A River

Justin Timberlake

You were my sun, you were my earth
But you didn't know all the ways I loved you, no
So you took a chance, made other plans
But I bet you didn't think that they would come crashing down, no
You don't have to say, what you did
I already know, I found out from him
Now there's just no chance
With you and me
There'll never be
Don't it make you sad about it?
You told me you love me
Why did you leave me all alone
Now you tell me you need me
When you call me on the phone
Girl, I refuse
You must have me confused with some other guy
The bridges were burned
Now it's your turn, to cry
Cry me a river (×4)
You know that they say that somethings are better left unsaid
It wasn't like you only talked to him

And you know it
(Don't act like you don't know it)
All of these things people told me
Keep messing with my head
Should've picked honesty
Then you may not have blown it

You don't have to say, what you did
I already know, I found out from him
Now there's just no chance
With you and me
There'll never be
Don't it make you sad about it?

You told me you love me
Why did you leave me all alone
Now you tell me you need me
When you call me on the phone
Girl, I refuse
You must have me confused with some other guy
The bridges were burned
Now it's your turn, to cry

Cry me a river (go on and just) (×4)
Cry me a river
Oh!

The damage is done, so I guess I be leaving (×4)

You don't have to say, what you did
I already know, I found out from him
Now there's just no chance
With you and me
There'll never be
Don't it make you sad about it?

Cry me a river (go on and just)
Cry me a river (baby, go on and just)
Cry me a river (you can go on and just)
Cry me a river

<https://www.youtube.com/watch?v=DksSPZTZES0>

3. California Dreamin’

The Mamas and The Papas

All the leaves are brown (all the leaves are brown)
And the sky is gray (and the sky is gray)
I’ve been for a walk (I’ve been for a walk)
On a winter’s day (on a winter’s day)
I’d be safe and warm (I’d be safe and warm)
If I was in L.A. (if I was in L.A.)
California dreamin’ (California dreamin’)
On such a winter’s day
Stopped into a church
I passed along the way
Well, I got down on my knees (got down on my knees)
And I pretend to pray (I pretend to pray)
You know the preacher like the cold (preacher like the cold)
He knows I’m gonna stay (knows I’m gonna stay)
California dreamin’ (California dreamin’)
On such a winter’s day
All the leaves are brown (all the leaves are brown)
And the sky is gray (and the sky is gray)
I’ve been for a walk (I’ve been for a walk)
On a winter’s day (on a winter’s day)
If I didn’t tell her (if I didn’t tell her)
I could leave today (I could leave today)
California dreamin’ (California dreamin’)
On such a winter’s day (California dreamin’)
On such a winter’s day (California dreamin’)
On such a winter’s day
<https://www.youtube.com/watch?v=N-aK6JnyFmk>

4. Read the text aloud.

10 Rules of Good Studying

By Barbara Oakley, PhD, PE

© Barbara Oakley 2014, excerpted from *A Mind for Numbers: How to Excel in Math and Science (Even if You Flunked Algebra)*, Penguin, July, 2014

1. Use recall. After you read a page, look away and recall the main ideas. Highlight very little, and never highlight anything you haven't put in your mind first by recalling. Try recalling main ideas when you are walking to class or in a different room from where you originally learned it. An ability to recall – to generate the ideas from inside yourself – is one of the key indicators of good learning.

2. Test yourself. On everything. All the time. Flash cards are your friend.

3. Chunk your problems. Chunking is understanding and practicing with a problem solution so that it can all come to mind in a flash. After you solve a problem, rehearse it. Make sure you can solve it cold – every step. Pretend it's a song and learn to play it over and over again in your mind, so the information combines into one smooth chunk you can pull up whenever you want.

4. Space your repetition. Spread out your learning in any subject a little every day, just like an athlete. Your brain is like a muscle – it can handle only a limited amount of exercise on one subject at a time.

5. Alternate different problem-solving techniques during your practice. Never practice too long at any one session using only one problem-solving technique – after a while, you are just mimicking what you did on the previous problem. Mix it up and work on different types of problems. This teaches you both how and when to use a technique. (Books generally are not set up this way, so you'll need to do this on your own.)

After every assignment and test, go over your errors, make sure you understand why you made them, and then rework your solutions. To study most effectively, handwrite (don't type) a problem on one side of a flash card and the solution on the other. (Handwriting builds stronger neural structures in memory than typing.) You might also photograph the card if you want to load it into a study app on your smartphone. Quiz yourself randomly on different types of problems. Another way to do this

is to randomly flip through your book, pick out a problem, and see whether you can solve it cold.

6. Take breaks. It is common to be unable to solve problems or figure out concepts in math or science the first time you encounter them. This is why a little study every day is much better than a lot of studying all at once. When you get frustrated with a math or science problem, take a break so that another part of your mind can take over and work in the background.

7. Use explanatory questioning and simple analogies. Whenever you are struggling with a concept, think to yourself, How can I explain this so that a ten-year-old could understand it? Using an analogy really helps, like saying that the flow of electricity is like the flow of water. Don't just think your explanation – say it out loud or put it in writing. The additional effort of speaking and writing allows you to more deeply encode (that is, convert into neural memory structures) what you are learning.

8. Focus. Turn off all interrupting beeps and alarms on your phone and computer, and then turn on a timer for twenty-five minutes. Focus intently for those twenty-five minutes and try to work as diligently as you can. After the timer goes off, give yourself a small, fun reward. A few of these sessions in a day can really move your studies forward. Try to set up times and places where studying – not glancing at your computer or phone – is just something you naturally do.

9. Eat your frogs first. Do the hardest thing earliest in the day, when you are fresh.

10. Make a mental contrast. Imagine where you've come from and contrast that with the dream of where your studies will take you. Post a picture or words in your workspace to remind you of your dream. Look at that when you find your motivation lagging. This work will pay off both for you and those you love!

UNIT 2

A

ass – /ɑ:s/: *pass, grass*
ast – /ɑ:st/: *last, fast*
ask – /ɑ:sk/: *task, asking*
asp – /ɑ:sp/: *grasp, clasp*, but *wasp*
aft – /ɑ:ft /: *craft, draft*
ath – /ɑ:θ/, /ɑ:ð/: *path, rather*
alf – /ɑ:f/: *calf, half*
alm – /ɑ:m/: *calm, palm*
au, aw – /ɔ:/ *autumn, awful*
alk – /ɔ:k/: *talk, chalk, walk*
alt – /ɔ:lt/: *salt, malt*, but *waltz*
all – /ɔ:l/: *wall, ball*
are, air – /eə/: *dare, fair, careful, air*
ar – /ɑ:/: *dark, garment*

E

ee, ea, ie – /i:/: *tree, sea, field, meeting, heat, fiend*
ead – /ed/: *head, dead*
ea – /eɪ/: *great, break*
ear – /ɪə/: *hear, clear*
ear + consonant – /ɜ:/: *earn, earth*
eu, ew – /(j)u:/: *neutral, few, view, due*
ere, ear, eer, ier – /ɪə/: *here, near, beer, fierce, cashier*
er (when stressed) – /ɜ:/: *stern, term*
(when unstressed) – /ə/: *water, computer*

Exercise 1. Read the words below and transcribe them.

Grass, glass, mass, pass, class, master, fast, mast, last, tardy, past, ghastly, basket, nasty, clasp, after, craftsman, draft, path, father, rather, half, palm, calmness, balm, audience, Austria, automatic, barn, authority, vault, author, auction, trauma, cause, sauna, awkward, law, awesome, raw, jaw-smith, flawless, straw,

walk, chalk, halt, mall, tall-grass field, ball, class, mass, brass, mast, vast, basket, mask, after, shaft, father, bathroom, psalm, awesome, Australia, caution, walk, falter, paltry, halt, Malta, small, fall, tall, call, rarely, hair, yard, bread, steak, dear, learn, brew, new.

Exercise 2. *Read the words below and transcribe them.*

Flee, weekly, meeting, weed, needs, terminal, absentee, reasonable, leaflet, defeated, plea, release, heating, increase, leave, meaningful, shield, piece, bread, instead, dead loss, steady, dreadful, break, steak, herbal, earth, learn, Deuteronomy, flew, new, dew, neutron, news-wheel, mere, sphere, hear, tear.

Exercise 3. *Read the poems aloud.*

1. San-Francisco

Scott McKenzie

If you're going to San Francisco,
Be sure to wear some flowers in your hair.
If you're going to San Francisco,
You're gonna meet some gentle people there.

All those who come to San Francisco,
Summertime will be a love-in there.
In the streets of San Francisco,
Gentle people with flowers in their hair.

All across the nation, such a strange vibration,
People in motion,
There's a whole generation, with a new explanation,
People in motion, people in motion.

All those who come to San Francisco,
Be sure to wear some flowers in your hair.
If you come to San Francisco,
Summertime will be a love-in there. (×2)

https://www.youtube.com/h?v=7I0vkKy504U&list=PLk39Qmxizcgp2RWvC6p_921OVjsYNzXD1&index=6

2. Come Join the Murder

The White Buffalo

There's a black bird perched outside my window

I hear him calling

I hear him sing

He burns me with his eyes of gold to embers

He sees all my sins

He reads my soul

One day that bird, he spoke to me

Like Martin Luther

Like Pericles

Come join the murder

Come fly with black

We'll give you freedom

From the human trap

Come join the murder

Soar on my wings

You'll touch the hand of God

And He'll make you king (×2)

On a blanket made of woven shadows

Flew up to heaven

On a raven's glide

These angels have turned my wings to wax now

I fell like Judas grace denied

On that day that he lied to me

Like Martin Luther

Like Pericles

Come join the murder

Come fly with black

We'll give you freedom

From the human trap

Come join the murder

Soar on my wings

You'll touch the hand of God

And He'll make you king (×2)

I walk among the children of my fathers
The broken wings, betrayal's cost
They call to me but never touch my heart, now
I am too far
And I'm too lost

 All I can hear is what he spoke to me
Like Martin Luther
Like Pericles

 Come join the murder
Come fly with black
We'll give you freedom
From the human trap
Come join the murder
Soar on my wings
You'll touch the hand of God
And He'll make you king (×2)
So now I curse that raven's fire
You made me hate, you made me burn
He laughed aloud as he flew from Eden
You always knew, you never learn

 The crow no longer sings to me
Like Martin Luther
Or Pericles

 Come join the murder
Come fly with black
We'll give you freedom
From the human trap
Come join the murder
Soar on my wings
You'll touch the hand of God
And He'll make you king

 Come join the murder
Come fly with black
We'll give you freedom
From the human trap

Come join the murder
Soar on my wings
You'll touch the hand of God
And He'll make you king (×2)
https://www.youtube.com/watch?v=ATE_YSFx7KI

3. Stairs to Heaven

Led Zeppelin

There's a lady who's sure all that glitters is gold
And she's buying a stairway to heaven
When she gets there she knows, if the stores are all closed
With a word she can get what she came for
Ooh, ooh, and she's buying a stairway to heaven

There's a sign on the wall, but she wants to be sure
'Cause you know sometimes words have two meanings
In a tree by the brook, there's a songbird who sings
Sometimes all of our thoughts are misgiven
You know

There's a feeling I get when I look to the west
And my spirit is crying for leaving
In my thoughts I have seen rings of smoke through the trees
And the voices of those who stand looking
That's you

And it's whispered that soon, if we all call the tune
Then the piper will lead us to reason
And a new day will dawn for those who stand long
And the forests will echo with laughter
Remember laughter?

Oh yeah, yeah, yeah...

And it makes me wonder
If there's a bustle in your hedgerow, don't be alarmed now
It's just a spring clean for the May queen
Yes, there are two paths you can go by, but in the long run
There's still time to change the road you're on
Your head is humming and it won't go, in case you don't
know

The piper's calling you to join him
Dear lady, can you hear the wind blow, and did you know
Your stairway lies on the whispering wind?

And as we wind on down the road
Our shadows taller than our soul
There walks a lady we all know
Who shines white light and wants to show
How everything still turns to gold
And if you listen very hard
The tune will come to you at last
When all is one and one is all, that's what it is
To be a rock and not to roll, oh yeah

And she's buying a stairway to heaven

<https://www.youtube.com/watch?v=QkF3oxziUI4>

Exercise 4. Read the text aloud.

Ten Rules of Bad Studying

By Barbara Oakley, PhD, PE

© Barbara Oakley 2014, excerpted from *A Mind for Numbers: How to Excel in Math and Science (Even if You Flunked Algebra)*, Penguin, July, 2014

Avoid these techniques – they can waste your time even while they fool you into thinking you're learning!

1. Passive rereading – sitting passively and running your eyes back over a page. Unless you can prove that the material is moving into your brain by recalling the main ideas without looking at the page, rereading is a waste of time.

2. Letting highlights overwhelm you. Highlighting your text can fool your mind into thinking you are putting something in your brain, when all you're really doing is moving your hand. A little highlighting here and there is okay – sometimes it can be helpful in flagging important points. But if you are using highlighting

as a memory tool, make sure that what you mark is also going into your brain.

3. Merely glancing at a problem's solution and thinking you know how to do it. This is one of the worst errors students make while studying. You need to be able to solve a problem step-by-step, without looking at the solution.

4. Waiting until the last minute to study. Would you cram at the last minute if you were practicing for a track meet? Your brain is like a muscle – it can handle only a limited amount of exercise on one subject at a time.

5. Repeatedly solving problems of the same type that you already know how to solve. If you just sit around solving similar problems during your practice, you're not actually preparing for a test – it's like preparing for a big basketball game by just practicing your dribbling.

6. Letting study sessions with friends turn into chat sessions. Checking your problem solving with friends, and quizzing one another on what you know, can make learning more enjoyable, expose flaws in your thinking, and deepen your learning. But if your joint study sessions turn to fun before the work is done, you're wasting your time and should find another study group.

7. Neglecting to read the textbook before you start working problems. Would you dive into a pool before you knew how to swim? The textbook is your swimming instructor – it guides you toward the answers. You will flounder and waste your time if you don't bother to read it. Before you begin to read, however, take a quick glance over the chapter or section to get a sense of what it's about.

8. Not checking with your instructors or classmates to clear up points of confusion. Professors are used to lost students coming in for guidance – it's our job to help you. The students we worry about are the ones who don't come in. Don't be one of those students.

9. Thinking you can learn deeply when you are being constantly distracted. Every tiny pull toward an instant message

or conversation means you have less brain power to devote to learning. Every tug of interrupted attention pulls out tiny neural roots before they can grow.

10. Not getting enough sleep. Your brain pieces together problem-solving techniques when you sleep, and it also practices and repeats whatever you put in mind before you go to sleep. Prolonged fatigue allows toxins to build up in the brain that disrupt the neural connections you need to think quickly and well. If you don't get a good sleep before a test, **NOTHING ELSE YOU HAVE DONE WILL MATTER.**

UNIT 3

I

ight – /aɪt/: *might, bright*

ild – /aɪld/: *mild, child, **but** children*

ind – /aɪnd/: *kind, find, **but** wind*

ir – /ɜː/: *first, stir,*

O

oar – /ɔː/: *roar, soar*

our (when unstressed), ous – /ə/ *favour, famous*

oa – /əʊ/: *boat, road, but coagulation*

ou – /aʊ/: *count, mountain*

/uː/: *soup, route*

/ʌ/: *trouble, couple, country, young, double*

ow – /əʊ/, /aʊ/: *low, now, how, brown*

ook – /ʊ/: *look, shook*

oo + other consonant – /uː/: *fool, good, moon, loop*

oo + r – /ʊə/: *moor, poor, but door*

o + n, m, v, th – /ʌ/: *wonder, oven, come, gone, mother, but both.*

Exercise 1. Read the words below and transcribe them.

Fight, mighty, child, mild, kind, grind, blind, behind, knight, lightning, fighter, circus, firm, girl, birth, remind, right,

climb, Brighton, sightseeing, wild, mind, dirty, bird, toad, float, roundabout, stool.

Exercise 2. Read the words below and transcribe them.

Roaring, book, found, government, sounded, company, group, soup, boor, youngster, countryside, coward, downslide, moor, spoor, flavor, anonymous, coat, moan, wool, soon, fool, done.

Exercise 3. Read the poems aloud.

1. Freedom

Anthony Hamilton & Elayna Boynton

Felt I, like the weight of the world was on my shoulders
But should I break or retreat and then return

Facing the fear that the truth, I discover

No telling how, all these will work out

But I've come to far to go back now

I am looking for freedom

Looking for freedom

And to find it cost me everything I have

Well I am looking for freedom

Looking for freedom

And to find it, may take everything I have

I know all too well it don't come easy

The chains of the world they seem to moving tight

I try to walk around if I'm stumbling so come here

Tryin to get up but the doubt is so strong

There's gotta be a winning in my bones

I'm looking for freedom,

Looking for freedom

And to find it, cost me everything I have

Well I'm looking for freedom,

I'm looking for freedom

And to find it, may take everything I have

Oh not giving up there's always been hard, so hard

But if I do the thanks lase the way I won't get far

Mhm, life hasn't been very kind to me lately (well)
But I suppose it's a push from moving on (oh yeah)
In time the sun's gonna shine on me nicely (on me yeah)
Sudden tells me 'cause things are coming
And I ain't gonna not believe
I'm looking for freedom,
Looking for freedom
And to find it, cost me everything I have
Well I'm looking for freedom,
I'm looking for freedom
And to find it, may take everything I have
<https://www.youtube.com/watch?v=xdOykJJSXIg>

2. Hello

Lionel Richie

I've been alone with you inside my mind
And in my dreams I've kissed your lips a thousand times
I sometimes see you pass outside my door
Hello, is it me you're looking for?
I can see it in your eyes, I can see it in your smile
You're all I've ever wanted and my arms are open wide
'Cause you know just what to say, and you know just what to do
And I want to tell you so much, I love you
I long to see the sunlight in your hair
And tell you time and time again how much I care
Sometimes I feel my heart will overflow
Hello, I've just got to let you know
'Cause I wonder where you are and I wonder what you do
Are you somewhere feeling lonely or is someone loving you?
Tell me how to win your heart, for I haven't got a clue
But let me start by saying, I love you
Hello, is it me you're looking for?
'Cause I wonder where you are and I wonder what you do
Are you somewhere feeling lonely or is someone loving you?
Tell me how to win your heart, for I haven't got a clue
But let me start by saying, I love you
I love you (×2)

Is it me you're looking for?

Hello, is it me you're looking for?

'Cause I wonder where you are and I wonder what you do

Are you somewhere feeling lonely or is someone loving you?

Tell me how to win your heart, for I haven't got a clue

But let me start by saying, I love you

I love you (×2)

Hello, is it me you're looking for?

Is it me, is it me, is it me

Is it me you're looking for?

Is it me, is it me

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

3. Nothing Compares to You

Sinead O'Connor

It's been seven hours and 15 days

Since you took your love away

I go out every night and sleep all day

Since you took your love away

Since you been gone, I can do whatever I want

I can see whomever I choose

I can eat my dinner in a fancy restaurant

But nothing

I said nothing can take away these blues

'Cause nothing compares

Nothing compares to you

It's been so lonely without you here

Like a bird without a song

Nothing can stop these lonely tears from falling

Tell me baby, where did I go wrong?

I could put my arms around every boy I see

But they'd only remind me of you

I went to the doctor, guess what he told me

Guess what he told me

He said, «Girl you better try to have fun, no matter what you do»

But he's a fool

‘Cause nothing compares, nothing compares to you
All the flowers that you planted mama
In the back yard
All died when you went away
I know that living with you baby was sometimes hard
But I’m willing to give it another try
Nothing compares
Nothing compares to you (×3)
https://www.youtube.com/watch?v=BB1TKw8_b1s

Exercise 4. Read the text aloud.

Sounds Appealing: The Passionate Story of English Pronunciation

David Crystal

Of the two criteria, identity and intelligibility, it’s issues relating to identity that are the more frequent when it comes to usage criticism. The vast majority of the BBC complainers were not suggesting that they couldn’t understand what speakers were saying; they were complaining about the way they were saying it. Some of the criticisms were aesthetic: a pronunciation might be called ‘ugly’ or ‘sloppy’. Some showed dislike of a particular accent. Some acknowledged a historical factor, recalling the ‘voice of the BBC’ from an earlier broadcasting era. There would be the occasional comment about failed intelligibility, as when presenters dropped their voice at a critical moment or gave a word an emphasis that caused ambiguity. But typically, when people talked about acceptable or unacceptable pronunciation, they were not thinking of the content but the delivery, and in particular the speech habits of the deliverer. We could adapt an old song of Ella Fitzgerald to make the point: ‘It ain’t what you say but the way that you say it. That’s what gets results’ – or complaints, in this case. Exploring the pronunciation dimension in delivery is the subject matter of this book. Some aspects directly affect intelligibility, such as clarity of articulation and speed of speech.

Some aspects directly affect identity, such as the way vowels and consonants combine to produce an identifiable accent. It’s

easy enough to see the importance of pronunciation in relation to intelligibility; but there needs to be a further word of explanation as to why pronunciation is so important in relation to identity. After all, if we want to show our identity, there are many ways in which we can do it. I could, for example, dress in a certain way, wearing some sort of national costume. I could sport a badge or a T-shirt with a message saying ‘I am from – Wales, Texas, Melbourne’, or wherever. But there are some obvious problems with costumes and badges: they cannot be seen in the dark – or around corners. Speech, on the other hand, can be perceived whether or not we can see the speaker (assuming the speaker is in earshot, of course). And it costs nothing to speak, whereas we have to buy our costumes and badges. It is this easy-to-use universality of speech that prioritizes it as a marker of identity. And pronunciation, as the permanently present manifestation of speech, is what we notice, first and foremost, when issues of identity arise.

Ultimately, intelligibility and identity interact. It’s a commonplace that if someone speaks in a very broad local accent, we may not understand them. But a complete breakdown in communication is unusual. Although there’s a great deal of regional, social, and personal variation in the way people pronounce their words, most of the time we do understand what they’re saying. This is because everyone who speaks modern English makes use of the same basic system of sounds. If we want to understand how pronunciation works, we have to begin with a description of these sounds – and that means understanding how sounds are made. It’s all part of the subject of *phonetics*.

Probably the most famous phonetician, as far as the general public is concerned, is Henry Higgins, the professorial character George Bernard Shaw created in his 1913 play *Pygmalion*, later widely known as *My Fair Lady*. We see Higgins at the beginning of the play (and film) listening to the way Eliza Doolittle speaks, and writing down her Cockney accent in a phonetic transcription. Then, later in the play, as a result of his training, she manages to acquire the ‘posh’ accent of her day. Most people remember the drills she had to perform, such as to pronounce all her *h*’s –

‘In Hertford, Hereford and Hampshire, hurricanes hardly ever happen’ – and to replace her vowels so that words like *Spain* don’t sound like *spine*: ‘The rain in Spain falls mainly on the plain.’

UNIT 4

U

our (when stressed), oar – /ɔ:/: *roar, pour*

our (when unstressed), ous – /ə/: *favour, famous*

ou – /aʊ/, /u: /, /ʌ/: *count, soup, trouble*

au – /ɔ:/: *autumn, awful*

ur – /ɜ:/: *turkey, further*

Y

y, ey, ay/ai (when unstressed) – /ɪ/: *myth, money, mountain, holiday*

yr – /ɜ:/: *myrtle*

y (at the beginning of words) – /j/: *yes, yearn, Yankee*

Exercise 1. Read the words below and transcribe them.

Murder, soar, burned, purple, hoard, course, doubt, double, awe, raw, murky, curly, glamour, wondered, juror, board.

Exercise 2. Read the words below and transcribe them.

Pretty, monkey, fountain, portrait, stony, synchronic, physics, lyrics, yesterday, yacht, yuppie.

Exercise 3. Read the poems aloud.

1. Sweet Home Alabama

Lynyrd Skynyrd

One, two, three

Turn it up

Big wheels keep on turnin’

Carry me home to see my kin

Singin’ songs about the south-land

I miss Alabamy once again and I think it's a sin, yes
Well I heard Mister Young sing about her
Well I heard ol' Neil put her down
Well I hope Neil Young will remember
A southern man don't need him around anyhow
Sweet home Alabama
Where the skies are so blue
Sweet home Alabama
Lord I'm comin' home to you
In Birmingham they love the governor (boo-hoo-hoo)
Now we all did what we could do
Now Watergate does not bother me
Does your conscience bother you?
Tell the truth
Sweet home Alabama
Where the skies are so blue
Sweet home Alabama (oh yeah)
Lord I'm comin' home to you
Here I come, Alabama
Now Muscle Shoals has got the Swampers
And they've been known to pick a song or two (yes they do)
Lord they get me off so much
They pick me up when I'm feelin' blue
Now how about you?
Sweet home Alabama
Where the skies are so blue
Sweet home Alabama
Lord I'm comin' home to you
Sweet home Alabama (oh, sweet home)
Where the skies are so blue
And the governor's true
Sweet home Alabama (lordy)
Lord I'm comin' home to you, yeah, yeah
Montgomery's got the answer
<https://www.youtube.com/watch?v=ye5BuYf8q4o>

2. Yellow Submarine

The Beatles

In the town where I was born
Lived a man who sailed to sea
And he told us of his life
In the land of submarines
So we sailed on to the sun
'Til we found a sea of green
And we lived beneath the waves
In our yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

And our friends are all aboard
Many more of them live next door
And the band begins to play

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

Full steam ahead, Mister Boatswain, full steam ahead
Full steam ahead it is, Sergeant
(Cut the cable, drop the cable)
Aye-aye, sir, aye-aye
Captain, captain

As we live a life of ease
Every one of us (every one of us)
Has all we need (has all we need)
Sky of blue (sky of blue)
And sea of green (sea of green)
In our yellow (in our yellow)
Submarine (submarine, aha)

We all live in a yellow submarine
A yellow submarine, yellow submarine (×4).

https://www.youtube.com/watch?v=m2uTFF_3MaA

3. Thunder

Imagine Dragons

Just a young gun with a quick fuse
I was uptight, wanna let loose
I was dreaming of bigger things and
Wanna leave my own life behind
Not a «Yes sir», not a follower
Fit the box, fit the mold
Have a seat in the foyer, take a number
I was lightning before the thunder

Thunder

Kids were laughing in my classes
While I was scheming for the masses
Who do you think you are?
Dreaming 'bout being a big star
You say you're basic, you say you're easy
You're always riding in the backseat
Now I'm smiling from the stage while
You were clapping in the nosebleeds

Thunder

Thunder, feel the thunder
Lightning and the thunder
Thunder, feel the thunder
Lightning and the thunder
Thunder (×4).

<https://www.youtube.com/watch?v=fKopy74weus>

Exercise 4. Read the text aloud.

English as a Global Language

David Crystal

‘Why is English the global language, and not some other?’ There are two answers to the question: one is geographical-historical; the other is socio-cultural. The geo-historical answer shows how English reached a position of pre-eminence, and this is presented below. The socio-cultural answer explains why it remains so, and

this is presented in chapters 3 and 4. The combination of these two strands has brought into existence a language which consists of many varieties, each distinctive in its use of sounds, grammar, and vocabulary, and the implications of this are presented in chapter 5.

The historical account traces the movement of English around the world, beginning with the pioneering voyages to the Americas, Asia, and the Antipodes. It was an expansion which continued with the nineteenth-century colonial developments in Africa and the South Pacific, and which took a significant further step when it was adopted in the mid twentieth century as an official or semi-official language by many newly independent states. English is now represented in every continent, and in islands of the three major oceans – Atlantic (St Helena), Indian (Seychelles) and Pacific (in many islands, such as Fiji and Hawaii). It is this spread of representation which makes the application of the label ‘global language’ a reality. The socio-cultural explanation looks at the way people all over the world, in many walks of life, have come to depend on English for their economic and social well-being. The language has penetrated deeply into the international domains of political life, business, safety, communication, entertainment, the media and education. The convenience of having a lingua franca available to serve global human relations and needs has come to be appreciated by millions. Several domains, as we shall see, have come to be totally dependent on it – the computer software industry being a prime example. A language’s future seems assured when so many organizations come to have a vested interest in it.

How far back do we have to go in order to find the origins of global English? In a sense, the language has always been on the move. As soon as it arrived in England from northern Europe, in the fifth century, it began to spread around the British Isles. It entered parts of Wales, Cornwall, Cumbria and southern Scotland, traditionally the strongholds of the Celtic languages. After the Norman invasion of 1066, many nobles from England fled north to Scotland, where they were made welcome, and eventually the language (in a distinctive Scots variety) spread throughout the Scottish lowlands. From the twelfth century, Anglo-Norman knights were sent across the Irish Sea, and Ireland gradually fell

under English rule. But, compared with later events, these were movements on a very local scale – within the British Isles. The first significant step in the progress of English towards its status as a global language did not take place for another 300 years, towards the end of the sixteenth century. At that time, the number of mother-tongue English speakers in the world is thought to have been between 5 and 7 million, almost all of them living in the British Isles. Between the end of the reign of Elizabeth I (1603) and the beginning of the reign of Elizabeth II (1952), this figure increased almost fiftyfold, to some 250 million, the vast majority living outside the British Isles. Most of these people were, and continue to be, Americans, and it is in sixteenth-century North America that we first find a fresh dimension being added to the history of the language.

PART 2

READING CONSONANT CLUSTERS

UNIT 5

B

bt – /t/: *doubt*

mb – /m/: *thumb, column*

C

Letter ‘c’ is pronounced as /s/ or /k/. It is /s/ before e, i, y: *city, ceiling, cinema, cell-phone, Cypres*.

It is /k/ before other consonants and vowels: *cat, close, according, cream*.

Combinations with ‘c’:

ck – /k/: *black, clock*

ch – /tʃ/: *change, bench*

– /k/: in words of Greek origin (mostly, terms of science, art, and culture): *character, orchestra, architect, school, scholarship*

– /ʃ/: in words of French origin: *machine, chef, chauffeur, charade, brochure*

tch – /tʃ/: *patchwork, watch, clutch*

Exercise 1. Read the words below and transcribe them.

Blob, bubble, doubtful, debts, gobble, fabulous, sobbing, robbery, undoubtedly, dumb.

Exercise 2. Read the words below and transcribe them.

Cemetery, accept, psychology, catching, accountability, crochet, patch, stock, much, match, access, machinery, rice, decision, Cyrus, hatching, Charlotte.

Exercise 3. Read the poems aloud.

1. Back to Black

Amy Winehouse

He left no time to regret

Kept his dick wet
With his same old safe bet
Me and my head high
And my tears dry
Get on without my guy
 You went back to what you knew
So far removed
From all that we went through
And I tread a troubled track
My odds are stacked
I'll go back to black

 We only said goodbye with words
I died a hundred times
You go back to her
And I go back to
I go back to us

 I love you much
It's not enough
You love blow and I love puff
And life is like a pipe
And I'm a tiny penny
Rolling up the walls inside

 We only said goodbye with words
I died a hundred times
You go back to her
And I go back to

 We only said goodbye with words
I died a hundred times
You go back to her
And I go back to

 Black
I go back to
I go back to

 We only said goodbye with words
I died a hundred times

You go back to her
And I go back to
 We only said goodbye with words
I died a hundred times
You go back to her
And I go back to black.

<https://www.youtube.com/watch?v=TJAfLE39ZZ8>

2. Take Me to Church

Hozier

My lover's got humor
She's the giggle at a funeral
Knows everybody's disapproval
I should've worshiped her sooner
If the Heavens ever did speak
She's the last true mouthpiece
Every Sunday's getting more bleak
A fresh poison each week
«We were born sick», you heard them say it
My church offers no absolutes
She tells me, «Worship in the bedroom»
The only Heaven I'll be sent to
Is when I'm alone with you
I was born sick, but I love it
Command me to be well
A-, Amen, Amen, Amen
 Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good God, let me give you my life
Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good God, let me give you my life

If I'm a pagan of the good times
My lover's the sunlight
To keep the Goddess on my side
She demands a sacrifice
Drain the whole sea
Get something shiny
Something meaty for the main course
That's a fine looking high horse
What you got in the stable?
We've a lot of starving faithful
That looks tasty
That looks plenty
This is hungry work
Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins so you can sharpen your knife
Offer me my deathless death
Good God, let me give you my life
Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins so you can sharpen your knife
Offer me my deathless death
Good God, let me give you my life
No masters or kings when the ritual begins
There is no sweeter innocence than our gentle sin
In the madness and soil of that sad earthly scene
Only then I am human
Only then I am clean
Oh, oh, Amen, Amen, Amen
Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good God, let me give you my life (×2).

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

3. Michelle

The Beatles

Michelle, ma belle
These are words that go together well
My Michelle
Michelle, ma belle
Sont les mots qui vont tres bien ensemble
Tres bien ensemble
I love you, I love you, I love you
That's all I want to say
Until I find a way
I will say the only words I know that you'll understand
Michelle, ma belle
Sont les mots qui vont tres bien ensemble
Tres bien ensemble
I need to, I need to, I need to
I need to make you see
Oh, what you mean to me
Until I do, I'm hoping you will know what I mean
I love you
I want you, I want you, I want you
I think you know by now
I'll get to you somehow
Until I do, I'm telling you so you'll understand
Michelle, ma belle
Sont les mots qui vont tres bien ensemble
Tres bien ensemble
And I will say the only words I know that you'll understand
My Michelle

<https://www.youtube.com/watch?v=WoBLi5eE-wY>

Exercise 4. Read the text aloud.

How do we measure language fluency?

There are many ways of categorising someone's linguistic skills, but the concept of fluency is hard to define.

By Eva Sandoval, 4th September 2019

Mayor Pete Buttigieg's youth, military record, and marital status may distinguish him from the other 2020 US Presidential Election candidates, but it's his rumoured proficiency in seven languages that really has people talking.

This seemingly magical feat is especially impressive in predominantly monolingual countries like the United States and the United Kingdom (where, respectively, roughly 80 % and 62 % of the population speaks only English). But where such enviable talent creates an aura of mystique, it also inevitably arouses curiosity. When former US Senator Claire McCaskill asked Buttigieg to comment on his language-speaking ability in a 14 February instalment of MSNBC's Morning Joe, he replied: "it depends what you mean by speak!" and added that he can "still kind of read a newspaper in Norwegian... but only slowly" and that he has gotten "rusty" in his Arabic and Dari. That shows humility, but not so much that Buttigieg and his camp definitively dismiss the polyglot rumours.

This is not to deride Mayor Buttigieg. His perceived fluency interests me because I'm a former language teacher – having taught English for 11 years in Japan and Italy – and I am also a Cambridge English exam speaking examiner; a role which requires me to dissect variables in candidates' second language production such as pronunciation, discourse management, and grammatical range. Buttigieg is clearly fascinated by languages, willing to learn, and is brave enough to practice with native speakers on television – qualities that would have made him the star of my classroom. But – like so many of my ex-students who expected to go from "beginner" to "native" proficiency in two months – Buttigieg may have underestimated what it means to "speak" a language.

I can relate all too well to overestimating one's own abilities. A "heritage speaker" of Italian, I'd been living in Italy for two years when I overheard a receptionist refer to me as "that foreigner who doesn't speak Italian". I was confused, then gutted. That one casual sentence launched a journey that resulted in my being forced to acknowledge that while I had grown up speaking Italian at home and was *fluent*, I was not by any means *proficient*.

What does the word “fluent” actually mean? In lay circles, this term has come to equal «native-level proficient», with no grey area between the bumbling beginner and the mellifluous master. An outsider overhearing a conversation in a foreign language only hears a fog of sounds, thus perceiving anyone who can cobble together a sentence as “fluent”.

But Daniel Morgan, head of learning development at the Shenker Institutes of English – a popular chain of English schools in Italy – says that *fluency* actually refers to how “smoothly” and “efficiently” a second language (L2) speaker can speak on “a range of topics in real time”. While fluency may denote a degree of proficiency, it does not automatically imply *accuracy* – the ability to produce grammatically correct sentences – nor does it imply grammatical range.

How important *are* accuracy and grammatical range? That depends on the speaker’s needs. If they simply wish to converse in social settings, their focus may be solely on achieving fluency, but if the L2 is required for business or academia, accuracy and range are crucial as communications full of errors may be seen as unprofessional.

These errors can include literal word-for-word translation from their native language (“I go in Spain”), and language switch (“I want eat *ringo*”). Bungled verb tenses, prepositions, plurals, and articles are a natural, even essential, part of the learning process.

Many learners, however, fall into the trap of assuming that because they are understood, their speech is “perfect”. And it isn’t only the speaker who glosses over mistakes; in the Handbook of Second Language Assessment, Nivja de Jong – senior lecturer at the Leiden University Centre for Linguistics – argues that grammatical errors usually won’t prevent comprehension on the part of the listener, who is automatically able to “edit out” mistakes. In English, a sentence like “I have 17 years” is incorrect, yet one nonetheless understands that the speaker wants to say that he is 17 years old. Furthermore, friends and teachers tend to encourage L2 learners rather than discourage them, which may also contribute to inflated self-assessment.

I think of the popular memes comparing how we envision a story or scene in our head, to the way we tell it or paint it. Those first crucial years of learning a language, you may be thinking in glorious brush strokes but speaking in scribbles.

So when can someone say they “speak” a language? That’s the million-dollar question. Can someone consider themselves a Spanish speaker if they’re conversational but often can’t understand native speakers because they “talk too fast”? If they use only two verb tenses and every sentence contains mistakes?

The answer may be less “yes/no” and more “how well?”

UNIT 6

G

gu + **vowel** – /g/: *guard, guess, guide*

gh – /g/, /f/: *ghost, ghastly; cough, rough*

H

gh – /g/, /f/: *ghost, cough*

ph – /f/: *graphical, phlegmatic*

K

ck – /k/: *back, stock*

nk – /ŋ/: *pink, link*

kn – /n/: *knife, knee*

Exercise 1. Read the words below and transcribe them.

Guarantee, roughly, guitar, enough, ghastly, guerilla, guideline, cough, guess, guardian, ghetto, guilt, drought.

Exercise 2. Read the words below and transcribe them.

Phone, polymorph, knuckle, phonology, monograph, paragraph, frankly, blank, trucnk, pharmacy, knapsack, phantom, monk, knockout, knitting, knowledge, rock, drink.

Exercise 3. Read the poems aloud.

1. Girl

The Beatles

Is there anybody going to listen to my story
All about the girl who came to stay?
She's the kind of girl
You want so much, it makes you sorry
Still you don't regret a single day
Ah, girl, girl

When I think of all the times
I tried so hard to leave her
She will turn to me and start to cry
And she promises the earth to me
And I believe her
After all this time I don't know why
Ah, girl, girl

She's the kind of girl who puts you down
When friends are there
You feel a fool
When you say she's looking good
She acts as if it's understood
She's cool, ooh, ooh, ooh
Girl, girl, girl

Was she told when she was young
That pain would lead to pleasure?
Did she understand it when they said
That a man must break his back
To earn his day of leisure?
Will she still believe it when he's dead?
Ah, girl, girl, girl
Ah, girl, girl.

https://www.youtube.com/watch?v=-8l3ntDR_II

2. Love of My Life

Queen

Love of my life, you've hurt me
You've broken my heart, and now you leave me
Love of my life, can't you see?
Bring it back, bring it back
Don't take it away from me
Because you don't know
What it means to me

Love of my life, don't leave me
You've taken my love, and now desert me
Love of my life, can't you see?
Bring it back, bring it back
Don't take it away from me
Because you don't know
What it means to me

You will remember
When this is blown over
And everything's all by the way
When I grow older
I will be there at your side to remind you
How I still love you (I still love you)

Back, hurry back
Please, bring it back home to me
Because you don't know
What it means to me

Love of my life

<https://www.youtube.com/watch?v=2bqm4gRY3mA>

3. Paint It Black

The Rolling Stones

I see a red door
And I want it painted black
No colors anymore
I want them to turn black

I see the girls walk by
Dressed in their summer clothes
I have to turn my head
Until my darkness goes
 I see a line of cars
And they're all painted black
With flowers and my love
Both never to come back
 I've seen people turn their heads
And quickly look away
Like a newborn baby
It just happens everyday
 I look inside myself
And see my heart is black
I see my red door
I must have it painted black
 Maybe then, I'll fade away
And not have to face the facts
It's not easy facing up
When your whole world is black
 No more will my green sea
Go turn a deeper blue
I could not foresee this thing
Happening to you
 If I look hard enough
Into the setting sun
My love will laugh with me
Before the morning comes
 I see a red door
And I want it painted black
No colors anymore
I want them to turn black
 I see the girls walk by
Dressed in their summer clothes
I have to turn my head
Until my darkness goes

I wanna see it painted
Painted black
Black as night
Black as coal
I wanna see the sun
Blotted out from the sky
I wanna see it painted, painted, painted
Painted black, yeah

<https://www.youtube.com/watch?v=O4irXQhgMqg>

Exercise 4. Read the text aloud.

How do we measure language fluency?

By Eva Sandoval, 4th September 2019 (continued)

Luckily, scales for measuring spoken fluency and overall proficiency exist. “Fluency is an abstract concept, so we assign observable variables,” explains Daniel Morgan. Two of the most reliable factors are “speech rate” and “utterance length”. Speech rate can be defined as how much (effective) language you’re producing over time, for example how many syllables per minute. Utterance length is, as an average, how much you can produce between disfluencies (e.g. a pause or hesitation). You could look at accuracy as being subsumed into fluency, in terms of grammatical accuracy, lexical choice, pronunciation, and precision.”

De Jong describes the unconscious process any speaker goes through before speaking: conceptualising what to say, formulating how to say it, and, finally, articulating the appropriate sounds. All of this takes place in roughly six syllables per second. A speaker of a second language who needs to convert their thoughts into an unfamiliar language faces an even greater challenge in meeting these strict time constraints. They must also often overcome inhibition and pronunciation challenges. Accuracy may still be lacking at this stage, but make no mistake – achieving L2 fluency is a colossal feat.

The Council of Europe’s Common European Framework of References (CEFR) for Languages groups language learners

into concrete proficiency levels, where fluency and accuracy are just two of many examined criteria. The CEFR – available in 40 languages – divides proficiency into six “can do” levels – A1, A2, B1, B2, C1, and C2. A corresponds to “Basic” levels, B to “Independent”, and C to “Proficient.” Observable skills include:

A1: Capabilities range include basic introductions and answering questions about personal details provided the listener speaks slowly and is willing to cooperate.

A2: Can describe in simple terms aspects of his/her past, environment and matters related to his/her immediate needs and perform routine tasks requiring basic exchanges of information.

B1: Can deal with most daily life situations in the country where the language is spoken. Can describe experiences, dreams and ambitions and give brief reasons for opinions and goals.

B2: Can understand the themes of complex texts on both concrete and abstract topics and will have achieved a degree of fluency and spontaneity, which makes interaction with native speakers possible without significant strain for either party.

C1: Can understand a wide range of longer texts and recognise subtleties and implicit meaning; producing clear, well-structured and detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.

C2: Can understand virtually everything heard or read, expressing themselves spontaneously, very fluently and precisely, while differentiating finer shades of meaning even in highly complex situations.

Geraint Thomas, a Cambridge English speaking exam team leader, explains: “We look at things like cohesion, response rate, discourse management, and pronunciation, but each variable has sub-variables. You can break pronunciation down into *stress* and *individual sounds*.” He emphasises that the progression is gradual. “You can expect a good B2 candidate to have certain things under control; the present tense, maybe. However, they might not have their second conditional, and you’re aware that this is a progressive thing.”

Thomas adds that individual second language speakers can display different strengths: “You can get students who are very accurate but so afraid of making mistakes that their fluency suffers and others who throw themselves into something, who are quite fluent, but their language is full of mistakes.”

According to research from the University of Cambridge English Language Assessment, it takes 200 guided hours for a motivated learner to advance from one level to the next. Key word, *motivated*: language acquisition varies dramatically between individuals. Is the learner open to new structures? Will they build upon what they’ve already learned instead of clinging to basic “good enough” grammar? Will they commit to consistent study and practice? Bottom line: there are many steps between “The pen is on the table” and penning a perfect thesis on a piece of literature.

Proficiency scales provide an excellent gauge for assessing L2 ability, but I believe that the quickest, dirtiest fluency and accuracy “tests” are real-life situations with native speakers. How smooth and lengthy are your interactions in your L2? Do you avoid or “blank” at certain topics and situations because you don’t have the words? Do you find yourself grasping for “keywords” and content yourself with understanding “the sense” rather than the entirety of the conversation? How well can you understand a film without subtitles or read a book without a dictionary? If you write an email and ask a native speaker to proofread it, how many errors will they find?

As for me, while my Italian grammatical range has improved dramatically in my nine years in Italy, as a writer I yearn for flawless, native-like accuracy and syntax. I’m not there yet, and there are many days where I despair that I never will be.

And then I remind myself that learning a second language is like entering into a marriage. You think you know your partner when you put the ring on their finger, but it’s only the beginning, and the commitment is for life.

UNIT 7

L

lm – /m/: *palm, psalm*

lf – /f/: *calf, half*

M

mb, mn – /m/: *thumb, autumn*

N

mb, mn – /m/: *thumb, column*

kn, gn, pn – /n/: *knife, gnaw, pneumonia*

ng, nk – /ŋ/: *king, thanks*

P

ph – /f/: *graphical, phonetics*

Exercise 1. Read the words below and transcribe them.

Balm, knee, pneumographics, calm, comb, tomb, column, gnome, gnarly, solemn, knickers, knitwear, gnosis, pneumatology, lamb, numbness, allophone.

Exercise 2. Read the poems aloud.

1. Multiplication

Roberto Cassotto, Performed by Bobby Darin

When you see a gentleman bee
Round a lady bee buzzin'
Just count to ten then count again
There's sure to be an even dozen.

Multiplication
That's the name of the game
And each generation
They play the same.

Now, there was two butterflies castin' their eyes
Both in the same direction

You'd never guess that one little yes
Could start a butterfly collection.

Multiplication

That's the name of the game
And each generation
They play the same.

Let me tell ya now ...I say one and one is five
You can call me a silly goat
But, ya take two minks add two winks
Ahhh ... ya got one mink coat.

When a girl gets coy in front of a boy
After three or four dances
Ah ... you can just bet she'll play hard to get
To multiply her chances.

Multiplication

That's the name of the game
And each generation
You know they play the same.

Hear me talkin' to ya ...Mother Nature's a clever girl
She relies on habit
Ya take two hares with no cares
Pretty soon you got a room full of rabbits.

Parakeets in-between tweets
Sometimes get too quiet
Uh-oh ... but, have no fear 'cause soon you'll hear
A parakeet's riot just try it.

Multiplication

That's the name of the game
And every generation
You know they play the same.

Yes ... it's multiplication
That's the name of the game
And each generation
They play the same.

They're better...

<https://www.youtube.com/watch?v=8x-NZ7TaoT0>

2. Hey, Jude

The Beatles

Hey Jude, don't make it bad.
Take a sad song and make it better.
Remember to let her into your heart,
Then you can start to make it better.

Hey Jude, don't be afraid.
You were made to go out and get her.
The minute you let her under your skin,
Then you begin to make it better.

And anytime you feel the pain, hey Jude, refrain,
Don't carry the world upon your shoulders.
For well you know that it's a fool who plays it cool
By making his world a little colder.

Hey Jude, don't let me down.
You have found her, now go and get her.
Remember to let her into your heart,
Then you can start to make it better.

So let it out and let it in, hey Jude, begin,
You're waiting for someone to perform with.
And don't you know that it's just you, hey Jude, you'll do,
The movement you need is on your shoulder.

Hey Jude, don't make it bad.
Take a sad song and make it better.
Remember to let her under your skin,
Then you'll begin to make it
Better better better better better better, oh.

Na na na nananana, nannana, hey Jude...
https://www.youtube.com/watch?v=A_MjCqQoLLA

3. Sweet Dreams

Eurythmics

Sweet dreams are made of this
Who am I to disagree
I travel the world and the seven seas
Everybody's looking for something

Some of them want to use you
Some of them want to get used by you
Some of them want to abuse you
Some of them want to be abused
Sweet dreams are made of this
Who am I to disagree
I travel the world and the seven seas
Everybody's looking for something
Hold your head up, keep your head up, movin' on
Hold your head up, movin' on, keep your head up, movin' on
Hold your head up, movin' on, keep your head up, movin' on
Hold your head up, movin' on, keep your head up
Some of them want to use you
Some of them want to get used by you
Some of them want to abuse you
Some of them want to be abused
Sweet dreams are made of this
Who am I to disagree
I travel the world and the seven seas
Everybody's looking for something
<https://www.youtube.com/watch?v=otFsoaw4Txw>

Exercise 3. Read the text aloud.

WHY UNDERSTANDING THESE FOUR TYPES OF MISTAKES CAN HELP US LEARN

By MindShift Nov 23, 2015

We can deepen our own and our students' understanding of mistakes, which are not all created equal, and are not always desirable. After all, our ability to manage and learn from mistakes is not fixed. We can improve it.

Here are two quotes about mistakes that I like and use, but that can also lead to confusion if we don't further clarify what we mean:

«A life spent making mistakes is not only most honorable but more useful than a life spent doing nothing» – George Bernard Shaw.

«It is well to cultivate a friendly feeling towards error, to treat it as a companion inseparable from our lives, as something having a purpose which it truly has.» – Maria Montessori.

These constructive quotes communicate that mistakes are desirable, which is a positive message and part of what we want students to learn. An appreciation of mistakes helps us overcome our fear of making them, enabling us to take risks. But we also want students to understand what kinds of mistakes are most useful and how to most learn from them.

Types of mistakes

The stretch mistakes

Stretch mistakes happen when we're working to expand our current abilities. We're not trying to make these mistakes in that we're not trying to do something incorrectly, but instead, we're trying to do something that is beyond what we already can do without help, so we're bound to make some errors.

Stretch mistakes are positive. If we never made stretch mistakes, it would mean that we never truly challenged ourselves to learn new knowledge or skills.

Sometimes when we're stuck making and repeating the same stretch mistake, the issue may be that we're mindlessly going through the motions, rather than truly focusing on improving our abilities. Other times the root cause may be that our approach to learning is ineffective and we should try a different strategy to learn that new skill. Or it may be that what we're trying is too far beyond what we already know, and we're not yet ready to master that level of challenge. It is not a problem to test our boundaries and rate of growth, exploring how far and quickly we can progress. But if we feel stuck, one thing we can do is adjust the task, decreasing the level of challenge but still keeping it beyond what we already know. Our zone of proximal development (ZPD) is the zone slightly beyond what we already can do without help, which is a fruitful level of challenge for learning.

We want to make stretch mistakes! We want to do so not by trying to do things incorrectly, but by trying to do things that are challenging. When we make stretch mistakes we want to reflect, identify what we can learn, and then adjust our approach to practice, until we master the new level of ability. Then we want to identify a new area of challenge and continue stretching ourselves.

The aha-moment mistakes

Another positive type of mistake, but one that is harder to strive or plan for, is the aha-moment mistake. This happens when we achieve what we intend to do, but then realize that it was a mistake to do so because of some knowledge we lacked which is now becoming apparent. There are lots of examples of this, such as:

- When we lack the content knowledge: e.g. not finding water, we try to extinguish a fire with alcohol, which we didn't realize is flammable.
- When we find there is more nuance than we realized: e.g. in our painting, we color a sun near the horizon as yellow, and later notice that the sun does not always look yellow.
- When we make incorrect assumptions: e.g. we try to help someone else, thinking that help is always welcome, but we find out that the person did not want help at that moment.
- When we make systematic mistakes: e.g. a fellow educator observes us doing a lesson and later points out, with compelling back-up data, that we tend to call on Caucasian girls much more often than we do other students.
- When we misremember: e.g. we call a friend for their birthday on the right date, but the wrong month.

We can gain more aha moments from mistakes by being reflective. We can ask ourselves What was unexpected? Why did that result occur? What went well and what didn't? Is there anything I could try differently next time? We can also ask people around us for information we may not be aware of, or for ideas for improvement.

UNIT 8

Q

qu – /kw/: *quality, square*
 /k/: *quarter, cheque*

R

wr – /r/: *written, wrong*
rh – /r/: *rhyme, rhetorical*

S

sh – /ʃ/: *shine, wish*

Exercise 1. *Read the words below and transcribe them.*

Inquiry, rhino, squad, shovel, quay, technique, Wright, unique, opaque, mosque, equipment, torque, rhythm, wrench, rheumatic, flashlight.

Exercise 2. *Read the poems aloud.*

1. Shape of My Heart

Sting

He deals the cards as a meditation
And those he plays never suspect
He doesn't play for the money he wins
He don't play for respect

He deals the cards to find the answer
The sacred geometry of chance
The hidden law of a probable outcome
The numbers lead a dance

I know that the spades are the swords of a soldier
I know that the clubs are weapons of war
I know that diamonds mean money for this art
But that's not the shape of my heart

He may play the jack of diamonds
He may lay the queen of spades

He may conceal a king in his hand
While the memory of it fades

I know that the spades are the swords of a soldier
I know that the clubs are weapons of war
I know that diamonds mean money for this art
But that's not the shape of my heart
That's not the shape
The shape of my heart

If I told her that I loved you
You'd maybe think there's something wrong
I'm not a man of too many faces
The mask I wear is one

But those who speak know nothing
And find out to their cost
Like those who curse their luck in too many places
And those who fear are lost

I know that the spades are the swords of a soldier
I know that the clubs are weapons of war
I know that diamonds mean money for this art
But that's not the shape of my heart
That's not the shape of my heart
That's not the shape
The shape of my heart

<https://www.youtube.com/watch?v=NlwIDxCjL-8>

2. '39

Queen

In the year of '39, assembled here the volunteers
In the days when lands were few
Here the ship sailed out into the blue and sunny morn
The sweetest sight ever seen
And the night followed day
And the story tellers say
That the score brave souls inside
For many a lonely day sailed across the milky seas
Ne'er looked back, never feared, never cried

Don't you hear my call
though you're many years away
Don't you hear me calling you
Write your letters in the sand
For the day I take your hand
In the land that our grandchildren knew
In the year of '39 came a ship in from the blue
The volunteers came home that day
And they bring good news of a world so newly born
Though their hearts so heavily weigh
For the Earth is old and grey, little darling, we'll away
But my love, this cannot be
Oh, so many years have gone though I'm older but a year
Your mother's eyes, from your eyes, cry to me
Don't you hear my call
though you're many years away?
Don't you hear me calling you?
Write your letters in the sand
for the day I take your hand
In the land that our grandchildren knew
Don't you hear my call though you're many years away?
Don't you hear me calling you?
All your letters in the sand cannot heal me like your hand
For my life
Still ahead
Pity me
<https://www.youtube.com/watch?v=kE8kGMfXaFU>

3. I Just Called To Say I Love You

Stevie Wonder

No New Year's Day to celebrate
No chocolate covered candy hearts to give away
No first of spring, no song to sing
In fact, here's just another ordinary day
No April rain, no flowers bloom
No wedding Saturday within the month of June

But what it is, is something true
Made up of these three words that I must say to you

I just called to say I love you
I just called to say how much I care
I just called to say I love you
And I mean it from the bottom of my heart

No summer's high, no warm July
No harvest moon to light one tender August night
No autumn breeze, no falling leaves
Not even time for birds to fly to southern skies

No Libra sun, no Halloween
No giving thanks to all the Christmas joy you bring
But what it is, though old, so new
To fill your heart like no three words could ever do

I just called to say I love you
I just called to say how much I care, I do
I just called to say I love you
And I mean it from the bottom of my heart

I just called to say I love you
I just called to say how much I care, I do
I just called to say I love you
And I mean it from the bottom of my heart

Of my heart
Of my heart (baby, of my heart)

<https://www.youtube.com/watch?v=1bGOgY1CmiU>

Exercise 3. Read the text aloud.

WHY UNDERSTANDING THESE FOUR TYPES OF MISTAKES CAN HELP US LEARN (Continued)

By MindShift Nov 23, 2015

The sloppy mistakes

Sloppy mistakes happen when we're doing something we already know how to do, but we do it incorrectly because we lose concentration. We all make sloppy mistakes occasionally because we're human. However, when we make too many of these

mistakes, especially on a task that we intend to focus on at the time, it signals an opportunity to enhance our focus, processes, environment, or habits.

Sometimes sloppy mistakes can be turned into aha moments. If we make a mistake because we're not focused on the task at hand, or we're too tired, or something distracted us, upon reflection we can gain aha-moments on how to improve, such as realizing we're better at certain tasks after a good night's sleep, or that if we silence our gadgets or close our doors we can focus better.

The high-stakes mistakes

Sometimes we don't want to make a mistake because it would be catastrophic. For example, in potentially dangerous situations we want to be safe. A big mistake from the person in charge of security in a nuclear power plant could lead to a nuclear disaster. We don't want a school bus driver to take a risk going too fast making a turn, or a student in that bus to blindfold the bus driver. In those cases, we want to put processes in place to minimize high-stakes mistakes. We also want to be clear with students about why we don't want the risk-taking behavior and experimentation in these situations, and how they're different from learning-oriented tasks.

Aside from life-threatening situations, we can sometimes consider performance situations to be high-stakes. For example, if going to a prestigious college is important to someone, taking the SAT could be a high-stakes event because the performance in that assessment has important ramifications. Or if a sports team has trained for years, working very hard to maximize growth, a championship final can be considered a high-stakes event. It is okay to see these events as performance events rather than as learning events, and to seek to minimize mistakes and maximize performance in these events. We're putting our best foot forward, trying to perform as best as we can. How we do in these events gives us information about how effective we

have become through our hard work and effort. Of course, it is also ok to embed learning activities in high-stakes events that don't involve safety concerns. We can try something that is beyond what we already know and see how it works, as long as we realize that it may impact our performance (positively or negatively). And of course, we can always learn from these performance events by afterwards reflecting and discussing how things went, what we could do differently next time, and how we could adjust our practice.

In a high-stakes event, if we don't achieve our goal of a high test score or winning the championship, let's reflect on the progress we've made through time, on the approaches that have and haven't helped us grow, and on what we can do to grow more effectively. Then let's go back to spending most of our time practicing, challenging ourselves, and seeking stretch mistakes and learning from those mistakes. On the other hand, if we achieve our target score or win a championship, that's great. Let's celebrate the achievement and how much progress we've made. Then let's ask ourselves the same questions. Let's go back to spending most of our time practicing, challenging ourselves, and growing our abilities.

We're all fortunate to be able to enjoy growth and learning throughout life, no matter what our current level of ability is. Nobody can ever take that source of fulfillment away from us.

Let's be clear

Mistakes are not all created equal, and they are not always desirable. In addition, learning from mistakes is not all automatic. In order to learn from them the most we need to reflect on our errors and extract lessons from them.

If we're more precise in our own understanding of mistakes and in our communication with students, it will increase their understanding, buy-in, and efficacy as learners.

UNIT 9

T

bt – /t/: *doubt, debt*

W

wa – /wɔ:/: *water, swan*

wh – /w/, /h/: *what, who*

wr – /ɪ/: *written, wrong*

Exercise 1. Read the words below and transcribe them.

Doubtless, warning, whole, everywhere, whistle, wander, whomever, redoubt, swarm, whenever, dwarf, whipping.

Exercise 2. Read the poems aloud.

1. Simply the Best

Tina Turner

I call you, when I need you my heart's on fire
You come to me, come to me, wild and wild
You come to me
Give me everything I need
Give me a lifetime of promises and a world of dreams
Speak the language of love like you know what it means
And it can't be wrong, take my heart
And make it strong, baby

 You're simply the best
Better than all the rest
Better than anyone
Anyone I ever met

 I'm stuck on your heart
I hang on every word you say
Tear us apart
Baby, I would rather be dead

 In your heart I see the start of every night and every day
In your eyes, I get lost, I get washed away
Just as long as I'm here in your arms
I could be in no better place

You're simply the best
Better than all the rest
Better than anyone
Anyone I ever met
I'm stuck on your heart
I hang on every word you say
Oh, tear us apart, no, no
Baby, I would rather be dead
Each time you leave me I start losing control
You're walking away with my heart and my soul
I can feel you even when I'm alone
Oh, baby, don't let go
Oh, you're the best
Better than all the rest
Better than anyone
Anyone I ever met
I'm stuck on your heart
I hang on every word you say
Oh, tear us apart, no, no
Baby, I would rather be dead
You're the best
You're simply the best
Better than all the rest
Better than anyone
Anyone I ever met
I'm stuck on your heart
I hang on every word you say
Oh, tear us apart, no, no
Baby, I would rather be dead
Oh, you're the best

<https://www.youtube.com/watch?v=GC5E8ie2pdM>

2. IMAGINE

John Lennon

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky

Imagine all the people
Living for today (ah ah ah)
Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion, too
Imagine all the people
Living life in peace
You may say that I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man

Imagine all the people
Sharing all the world
You may say that I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one

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

3. Run Away

Del Shannon

As I walk along, I wonder
A what went wrong with our love
A love that was so strong
And as I still walk on
I think of the things we've done
Together, while our hearts were young
I'm a walkin' in the rain
Tears are fallin' and I feel a pain
A wishin' you were here by me
To end this misery

And I wonder, I wa wa wa wa wonder
Why a why why why why why
She ran away
And I wonder where she will stay
My little runaway
My run run run run runaway
I'm a walking in the rain
Tears are fallin' and I feel a pain
A wishin' you were here by me
To end this misery
And I wonder, I wa wa wa wa wonder
Why a why why why why why
She ran away
And I wonder where she will stay
My little runaway
A run run run run
Runaway

<https://www.youtube.com/watch?v=wSWMJxbxj7c>

Exercise 3. Read the text aloud.

7 HABITS OF THE BEST SELF-DIRECTED LEARNERS

Big Think, Sept 18, 2018

LISTEN to the article: <https://bigthink.com/smart-skills/self-directed-learning/>

The best self-directed learners use these seven habits to improve their knowledge and skills in any subject.

- Bill Gates, Mark Zuckerberg, and Ellen DeGeneres all dropped out of college, yet they became leaders in their fields. Their secret? Self-directed learning.

- Self-directed learning can help people expand their knowledge, gain new skills, and improve upon their liberal education.

- Following habits like Benjamin Franklin's five-hour rule, the 80/20 rule, and SMART goals can help self-directed learners succeed in their pursuits.

People are captivated by the stories of individuals who eschewed traditional education yet still became titans in their field. Bill Gates, Ellen DeGeneres, Anna Wintour, Henry Ford, John D. Rockefeller; none of them has a college degree, but they have all achieved fame and a level of success few can match. How did they do this? They are self-directed learners.

Nowadays, self-directed learning is less of a cultural curio and more of an economic necessity. New knowledge accumulates so quickly, and industries change so rapidly, traditional education paths can't keep pace. Unless your specialty is the pottery fashions of Ancient Greece, chances are your diploma is out of date before the ink dries. (Even then, you never know when some newly discovered Pompeii will upend terracotta paradigms.)

Need help getting into the practice? Here are seven habits shared by the best self-directed learners.

Take ownership of your learning

Malcolm Knowles was an educator and a champion for adult learning (a.k.a. andragogy). He described self-directed learning as a process «in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes.»

The habits we'll discuss here address all these points, but the first step is always to take the initiative.

As Salman Khan, founder of Khan Academy, *told Big Think*, this isn't that much different from high school or college learning. «There is this illusion that is created in our classical education system that someone is teaching it to you,» Khan said. «Really, they are creating a context in which you need to pull information and own it yourself.»

The difference is that self-directed learners need to create that context for themselves. They do this by engaging in learning through a *growth mindset*. Traditional education can inadvertently saddle students with fixed mindsets (i.e., students are either

naturally gifted at a subject or not, and their grades will reflect this). A growth-mindset student, on the other hand, knows that improvement is possible, even if it isn't easy.

Set SMART goals.

Once you have the initiative, you need to set goals. Otherwise, rewards will always remain nebulous and unobtainable, and rewards are necessary if you are to remain motivated.

The best self-directed learners know to set SMART goals. SMART is an acronym that stands for Specific, Measurable, Action-oriented, Realistic, and Time-defined. Any goals you set should meet these criteria.

Pay close attention to realistic time management. Self-directed learning is generally done in our few, precious off-hours. Teaching yourself programming is great. Trying to program an entire video game within a year is a bit much. Break it down into smaller chunks and give yourself time.

If you're curious, the opposite of a SMART goal is a VAPID one – that is, Vague, Amorphous, Pie-in-the-sky, Irrelevant, and Delayed. Don't be a VAPID learner.

PART 3

READING VOWEL-CONSONANT COMBINATIONS

UNIT 10

ar – /ɑ:/: *bargain*
ass, ast, ask, asp, aft, ath – /ɑ:/: *craftsman, fast-moving, grasp, clasp, task, harassment*
alf, alm – /ɑ:/: *half, palm*
aw – /ɔ:/: *jaw*
alk, alt, all – /ɔ:/: *exalted, fall, salt*
are, air – /eə/ *pair, flare*, **but:** *are*
ai, ay, ei, ey – /eɪ/: *main, play, veil, grey*
er – /ɜ:/: *terminal*
 /ə/: *butcher*
ead – /e/: *spread*
ear, ere, eer, ier – /ɪə/: *here, dearest, beer, pier*
ear + consonant – /ɜ:/: *earn*
eu, ew – /**(j)**u:/: *new, few*
or – /ɔ:/: *sort*
ough – /ɑ:f/, /aʊ/: *laugh, bough*
ought, aught – /ɔ:t/: *thought, taught*
oll, ost – /əʊ/: *most, roll*
tion, sion – /ʃn/: *tradition, session, but:* *question, suggestion, vision, decision*
ture – /tʃə/: *nature*
oar – /ɔ:/: *board*
our (when unstressed), ous – /ə/: *flavor, famous*
ow – /əʊ/, /aʊ/: *cow, low*
ook – /ʊ/: *book*
oo + other consonant – /u:/: *root*
oo + r – /ʊə/: *poor*
oi, oy – /ɔɪ/: *toy, coin*
ou – /aʊ/, /ʌ/, /u:/: *route, found, couple*
ir – /ɜ:/: *girl*
ight – /aɪ/: *mighty*
ild – /aɪ/: *child, but:* *children*

ind – /aɪ/: *kind*

ur – /ɜː/: *turn*

qu – /kw/ (at the beginning and in the middle of words):
quit, squash

/k/ (at the end of words): *cheque, conquer*

yr – /ɜː/: *myrtle*

ci, ti – /ʃ/: *delicious*

s, ss between two vowels – /z/: *nose, possess*

x between two vowels – /gz/: *exam*

Exercise 1. Read the words below and put them into columns according to their reading rules.

a) Plain, essential, near, deer, delicious, enjoy, blast, severe, fierce, boil, neighbour, species, convey, may, oyster, atmosphere, hear, broadsheet, service.

b) Craftsman, broadsheet, half-space, a dangerous road, mysterious house, Academy Award, written, a ghastly crime, phobic behaviour, undoubtedly, competition, creature, rhino.

c) downpour, a piece of equipment, a tall-grass field, naught, neutral, most prominent, roll the bones, whatever, numb, gnawing pain, frankly speaking, rheumatic, rheumy.

d) coach, one joule, countdown, youngster, bowl, hollow roll, booster, female moor, swarm, favour, Rhode Island, wrench open, wreak, kneeling position.

e) soar, bear paw, square, dreadful, lip-balm, clasp, draft, labour, equivalent, fraught, screw-driver, a ghost of a smile, writ of error, phlegmatic character, indebted, institution, feature.

f) roll around, soap, double-take, trade-route, rightful owner, neighbourhood watch area, bad soor, wholesale, thumb-nail, gnawer, banking, knick-knack, rheumatism, wheel-clamp.

g) author, scientific leaflet, equipped, awesome, roaring, portrait, calmness of woods, absentee, whereby, tough criminal, knowledgeable, wrecking company, wreath, knife-edge, pneumonic.

h) naughty by nature, pneumonic fever, point of view, old couple, toll-quality, speech, coast line, to pick up a phone, wristband, ghetto blaster, philosophical talk, indebtedness, decision, furniture.

i) country road, cookery-book, grasp, a torque factor, jaw-smith, steady, invigorating, quantum energy, wholemeal, thumbscrew, gnawing, monkey face, rhetorical, pharmacy, phrenology, pharmacologist.

j) a good cause, waterjet, absent on leave, Deuteronomy, post office, a nasty moaner, French soup, Doubtful, philanthropic organization, creation, ghost-writer, wrinkling face, potion, capture, whole-hearted.

k) Chinese noodles, the city of Brighton, absolute auction, a strong requirement, central, precious, thumb-tack, column, gnaw a file, pneumatically, monk's habit, rhythm, thumb-mark, autumn double, wrapped up in something.

l) because of this, calmness time, downpour, phone receiver, weekly benefit, cheque, ship crew, Confession, Wrigley building, ghostly adviser, phenomenology, doubtable, moisture cream, whole-length.

m) squeeze roll, knowledge flow, master's degree, hidden path, mass-media, awkward quad, autumn term, gnomic poet, working place, rheumatology, compassion, location, vocation, perdition, working overall, rhodium.

n) Teutonic knight, toll booth, mold, sequence of tenses, pole vault, awful, nervous syndrome, Nature, wrestling match, tough policy, phase down, doubtfulness, commission, whacked, thumbs down, Gnosticism.

o) modern techniques, to apply for a job, law-making process, feudal duty, welfare roll, to tousle, talking machine, rhinestone, fractured, mixture, torture, phraseological unit, thank you, rhombic.

p) bad troubles, tow-away zone, a rotten roof, news-wheel, audience, last, equilibrium, conqueror, Whomever, Write Brothers, wretch nag, enough, laughing, phenomenal occurrence, whale-boat, wheat germ.

q) colleague, brotherhood, stow cover, eye-brow, coagulation, value, daily routine, whisker, doubtlessly, reaction, constitution, fracture, impact rapture, columnist, gnomish, knelt down, wrapping paper, knees up, pneumatic.

Exercise 2. *Read the poems aloud.*

1. One day

Matisyahu

Sometimes I lay under the moon
And thank God I'm breathing
Then I pray: Don't take me soon
'Cause I am here for a reason
Sometimes in my tears I drown
But I never let it get me down
So when negativity surrounds
I know some day it'll all turn around
Because

All my life I've been waiting for
I've been praying for
For the people to say
That we don't wanna fight no more
They'll be no more wars
And our children will play
One day.

It's not about
Win or lose
We all lose
When they feed on the souls of the innocent
Blood drenched pavement
Keep on moving though the waters stay raging
In this maze you can lose your way
It might drive you crazy
But don't let it faze you no way

Sometimes in my tears I drown
But I never let it get me down
So when negativity surrounds
I know some day it'll all turn around
Because

All my life I've been waiting for
I've been praying for

For the people to say
That we don't wanna fight no more
They'll be no more wars
And our children will play
One day.

One day this all will change
Treat people the same
Stop with the violence
Down with the hate
One day we'll all be free
And proud to be
Under the same sun
Singing songs of freedom like
One day.

All my life I've been waiting for
I've been praying for
For the people to say
That we don't wanna fight no more
They'll be no more wars
And our children will play
One day.

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

2. Would You Change

Tracy Chapman

If you knew that you would die today
Saw the face of God and love
Would you change? (×2)
If you knew that love can break your heart
When you're down so low you cannot fall
Would you change? (×2)
How bad, how good does it need to get?
How many losses? How much regret?
What chain reaction would cause an effect?

Makes you turn around
Makes you try to explain
Makes you forgive and forget
Makes you change? (×2)
If you knew that you would be alone
Knowing right, being wrong
Would you change? (×2)
If you knew that you would find a truth
That brings up pain that can't be soothed
Would you change? (×2)
How bad, how good does it need to get?
How many losses? How much regret?
What chain reaction would cause an effect?
Makes you turn around
Makes you try to explain
Makes you forgive and forget
Makes you change? (×2)
Are you so upright you can't be bent?
If it comes to blows
Are you so sure you won't be crawling?
If not for the good, why risk falling?
Why risk falling?

 If everything you think you know
Makes your life unbearable
Would you change? (×2)
 If you'd broken every rule and vow
And hard times come to bring you down
Would you change? (×2)

If you knew that you would die today
If you saw the face of God and love
Would you change? (×4)
If you saw the face of God and love
If you saw the face of God and love
Would you change? (×2)

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

3. Hallelujah

Jeff Buckley

I heard there was a secret chord
That David played and it pleased the Lord
But you don't really care for music, do you?

Well it goes like this the fourth, the fifth
The minor fall and the major lift
The baffled king composing Hallelujah

Hallelujah (×4)

Well your faith was strong but you needed proof

You saw her bathing on the roof
Her beauty and the moonlight overthrew you
She tied you to her kitchen chair

She broke your throne and she cut your hair
And from your lips, she drew the Hallelujah
Hallelujah (×4)

Baby, I've been here before
I've seen this room and I've walked this floor

You know, I used to live alone before I knew you
And I've seen your flag on the marble arch
And Love is not a victory march

It's a cold and it's a broken Hallelujah
Hallelujah (×4)

Well, there was a time when you let me know
What's really going on below

But now you never show that to me, do you?
But remember, when I moved in you

And the holy dove was moving too
And every breath, we drew was Hallelujah
Hallelujah (×4)

Maybe there's a God above

But, all I've ever learned from love

Was how to shoot somebody who outdrew you?
And it's not a cry, that you hear at night

It's not somebody, who's seen the light
It's a cold and it's a broken Hallelujah
Hallelujah (×12)

<https://www.youtube.com/watch?v=y8AWFf7EAc4>

Exercise 3. Read the text aloud.

7 HABITS OF THE BEST SELF-DIRECTED LEARNERS (continued)

Benjamin Franklin's five-hour rule

Benjamin Franklin was an author, statesman, inventor, and entrepreneur. He also left school when he was 10. How did he amass the knowledge necessary to succeed in so many trades with so little schooling? He set aside an hour every weekday for deliberate learning. He would read, write, ruminate, or devise experiments during that time.

Author Michael Simmons calls this Franklin's five-hour rule, and he notes that many of the best self-directed learners use some form of the method. Bill Gates reads roughly a book a week, while Arthur Blank reads two hours per day.

Be sure to spread your five hours throughout the week. Your brain wasn't designed for cram sessions, and trying to squeeze a week's learning into one day will ensure you forget a lot of the material. Additionally, our brains' neural networks need to time process information, so spacing out our learning helps us memorize difficult material more efficiently.

Active learning

Salman Kahn created Kahn Academy to engage learners with exercises they could do themselves. Active learning, he says, helps students better understand the material and know when to apply which skills.

It is easy to engage actively with gardening or math problems, but what about subjects like history, where participation comes mainly through reading books? Bill Gates has a solution for that. He uses marginalia – note-taking in the margins of a book – to turn reading into a vibrant conversation with the author.

«When you're reading, you have to be careful that you really are concentrating,» Gates told Quartz. «Particularly if it's a non-fiction book, are you taking the new knowledge and attaching it to knowledge you have. For me, taking notes helps make sure that I'm really thinking hard about what's in there.»

Prioritize (the 80/20 rule)

In the early 20th century, Italian economist Vilfredo Pareto noticed that 20 % of Italy's population owned 80 % of its land. His analysis was later expanded into the Pareto principle (a.k.a. the 80/20 rule). This rule broadly states that 80 % of your results will stem from 20 % of your actions.

The best self-directed learners use this rule to prioritize their study time. They focus on the 20 % of actions that net them the most results. If someone wants to learn to crochet, they don't need to understand the history of primitive textiles to do that (as fascinating as that may be). They need to invest their learning time at hands-on applications and only use spare time to brush up on nålebinding (again, super fascinating).

Visit the library

This one may not apply to learners with the means of, say, Bill Gates, but for most of us, financial limits can interfere with our ability to accrue new supplies. Enter the library. A good research library has books on most any subject, has access to a host of online resources, and can connect you with like-minded professionals or groups.

Author Ray Bradbury couldn't afford to go to college and instead visited the local library three times a week. He went on to become one of the most celebrated authors of the 21st century.

“A college cannot educate you; a library can educate you,” Bradbury said. “You go to the library to find yourself. You pull those books off the shelf, you open them, and you see yourself there. And you say, ‘I’ll be goddamed, there I am!’”

Employ your own motivation

The traditional education path gives you a very clear motivation: Get a good grade to get a good job. Self-directed learning provides no clear motivation, so you'll have to create your own.

Entrepreneur Mark Cuban urges people to never stop learning. The near 60-year-old billionaire is currently teaching himself to code in Python. His reason? He believes the world's first trillionaire will make their fortune with artificial intelligence, and he doesn't want to be left behind.

"Whatever you are studying right now, if you are not getting up to speed on deep learning, neural networks, etc., you lose," Cuban told CNBC. "The more I understand it, the more I get excited about it."

Of course, your motivation doesn't have to be finding the next million-dollar venture. It could be as simple as expanding your liberal education for self-improvement, learning a new skill set to advance in your field, or simply reading a book to share in conversation with others. Whatever the case, the motivation needs to come from you.

UNIT 11

Silent letters

Silent "b": *bomb*

Silent "c": *muscle*

Silent "d": *grandfather*

Silent "g": *assign*

Silent "h": *exhaust*

Silent "k": *knee*

Silent "l": *balm*

Silent "n": *autumn*

Silent "p": *cupboard*

Silent "s": *aisle*

Silent "t": *castle*

Silent "w": *answer*

Exercise 1. *Read the words above and transcribe them.*

Numb, damn, benign, knit, ballet, wretched, wrist, bouquet, champagne, design, scepter, knot, scene, limb, scientist, corpse, campaign, stalk, island, knock, consign, diaphragm, would, hasten, reign, behalf, sign, scent, ensign, heir, glisten, could, honour, exhibition, gnarled, mortgage, thistle, knife, column, gnat, handkerchief, hustle, rhythm, psychiatrist, wreck, know, talk, rheumatism, sword, handsome, scissors, wrestle, chasten, thumb, malign, should, phlegm, soften, whistle, rhetoric, rhino, debut, resign, dumb, psychology, pneumonia, psalm, wrath, lamb, wrench, wrinkle, hymn, tomb, calm, womb, solemn, pseudonym, condemn, comb, folk, climb, honest, palm, hour, whole, whose, succumb, christen, crumb, calf, chalk, plumber, debt, foreign, half, gnash, salmon, walk, gnaw, listen, doubt, subtle, gnome, rhyme, paradigm, yolk, Christmas, whom, wrap, fasten, isle, writhe, bustle.

Exercise 2. *Read the poems aloud.*

1. Ka-Ching

Shania Twain

We live in a greedy little world,
That teaches every little boy and girl
To earn as much as they can possibly,
Then turn around and spend it foolishly
We've created us a credit card mess
We spend the money that we don't possess
Our religion is to go and blow it all
So it's shopping every Sunday at the mall
All we ever want is more
A lot more than we had before
So take me to the nearest store
Can you hear it ring
It makes you want to sing
It's such a beautiful thing, ka-ching

Lots of diamond rings
The happiness it brings
You'll live like a king
With lots of money and things
When you're broke, go and get a loan
Take out another mortgage on your home
Consolidate so you can afford
To go and spend some more when you get bored

All we ever want is more
A lot more than we had before
So take me to the nearest store
Can you hear it ring
It makes you want to sing
It's such a beautiful thing, ka-ching
Lots of diamond rings
The happiness it brings
You'll live like a king
With lots of money and things

Let's swing
Dig deeper in your pocket
Oh, yeah, ha
Come on, I know you've got it
Dig deeper in your wallet
Whoa

All we ever want is more
A lot more than we had before
So take me to the nearest store
Can you hear it ring
It makes you want to sing
It's such a beautiful thing, ka-ching
Lots of diamond rings
The happiness it brings
You'll live like a king
With lots of money and things

Can you hear it ring
It makes you want to sing

You'll live like a king
With lots of money and things
Ka-ching.

<https://www.youtube.com/watch?v=iEe3hBXZEyI>

2. Sounds of Silence

Simon & Garfunkel

Hello darkness, my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains
Within the sound of silence
 In restless dreams I walked alone
Narrow streets of cobblestone
'Neath the halo of a street lamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash of a neon light
That split the night
And touched the sound of silence
 And in the naked light I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never share
And no one dared
Disturb the sound of silence
 «Fools», said I, «You do not know
Silence, like a cancer, grows
Hear my words that I might teach you
Take my arms that I might reach you»
But my words, like silent raindrops fell
And echoed in the wells, of silence
 And the people bowed and prayed
To the neon god they made

And the sign flashed out its warning
In the words that it was forming
And the sign said, «The words of the prophets are written on the
subway walls
And tenement halls»
And whispered in the sounds of silence
<https://www.youtube.com/watch?v=nkUOACGtGfA>

3. Let It Be

The Beatles

When I find myself in times of trouble,
Mother Mary comes to me
Speaking words of wisdom, let it be
And in my hour of darkness
she is standing right in front of me
Speaking words of wisdom, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be
And when the broken hearted people
living in the world agree
There will be an answer, let it be
For though they may be parted,
there is still a chance that they will see
There will be an answer, let it be
Let it be, let it be, let it be, let it be
There will be an answer, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be
Let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be, be
And when the night is cloudy
there is still a light that shines on me
Shinin' until tomorrow, let it be
I wake up to the sound of music,
Mother Mary comes to me
Speaking words of wisdom, let it be

And let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be
And let it be, let it be, let it be, let it be
Whisper words of wisdom, let it be
<https://www.youtube.com/watch?v=QDYfEBY9NM4>

Exercise 3. Read the text aloud.
**‘FLEXITARIAN’ DIETS KEY TO FEEDING PEOPLE
IN A WARMING WORLD**

By Matt McGrath 11 October 2018
bbc.com

If the world wants to limit climate change, water scarcity and pollution, then we all need to embrace «flexitarian» diets, say scientists.

This means eating mainly plant-based foods, and is one of three key steps towards a sustainable future for all in 2050, they say.

Food waste will need to be halved and farming practices will also have to improve, according to the study.

Without action, the impacts of the food system could increase by up to 90 %.

Fast on the heels of the landmark report of the Intergovernmental Panel on Climate Change (IPCC) comes this new study on how food production and consumption impact major threats to the planet.

The authors say that the food system has a number of significant environmental impacts including being a major driver of climate change, depleting freshwater and pollution through excessive use of nitrogen and phosphorous.

The study says that thanks to the population and income growth expected between 2010 and 2050, these impacts could grow between 50–90 %. This could push our world beyond its planetary boundaries, which the authors say represent a «safe operating space for humanity on a stable Earth system».

However the study finds that no single solution will avert the dangers, so a combined approach is needed.

So when it comes to climate change, the authors looked at what they called a «flexitarian diet».

«We can eat a range of healthy diets but what they all have in common, according to the latest scientific evidence, is that they are all relatively plant based,» said lead author Dr Marco Springmann from the University of Oxford.

«You can go from a diet that has small amounts of animal products, some might call it a Mediterranean based diet, we call it a flexitarian diet, over to a pescatarian, vegetarian or vegan diet – we tried to stay with the most conservative one of these which in our view is the flexitarian one, but even this has only one serving of red meat per week.»

If the world moved to this type of diet, the study found that greenhouse gas emissions from agriculture would be reduced by more than half.

But as well as altering diets, the research says that farming practices need to change significantly. This involves boosting yields from existing cropland, improving water management and restricting and recycling fertiliser use.

«We looked at improving agricultural yields in particular of more health sensitive crops like fruit, vegetables and legumes,» said Dr Springmann.

«In the past there has been lots of invest in the stable grains like maize and corn, but now we really need to move it to the crops we need more of. We also looked at increasing the efficiency of water use, and we looked at better monitoring and recycling of fertiliser – lots of it is lost and it runs off into rivers and causes dead zones in the oceans.»

In addition, the study found that halving the amount of food lost to waste would reduce the environmental impacts of agriculture by 16 %.

«Tackling food loss and waste will require measures across the entire food chain, from storage, and transport, over food packaging and labelling to changes in legislation and business behaviour that promote zero-waste supply chains,» said Fabrice de Clerck, director of science at EAT who funded the study.

The key element is that these three solutions must be implemented together.

«Feeding a world population of 10 billion people is possible – yet only if we change the way we eat, and the way we produce food,» said Johan Rockström, director designate of the Potsdam Institute for Climate Impact Research, who is one of the authors of the study.

«All measures combined can result in keeping healthy both planet and people.»

The study has been published in the journal *Nature*.

PART 4

Reading grammar forms

UNIT 12

Contractions Short forms with *I*

I'm	I am	I'm afraid I'm not in charge of that.
I've	I have	I've got an idea.
I'd	I had	I'd come before he left.
	I would	I'd like a map of the city, please.
I'll	I will	I'll do it first thing tomorrow.

Short forms with *he, she, it*

she's	she is	She's quite young.
	she has	She's finished her task.
she'd	she had	She said she'd called him earlier that week.
	she would	She'd like to present her project.
she'll	she will	She'll learn it easily.
he's	he is	He's an Instargam star.
	he has	He's never said that.
he'd	he had	I thought he'd already come.
	he would	He'd be very surprised.
he'll	he will	He'll call you back as soon as he comes.
it's	it is	It's out of questions.
	it has	It's been a year since I saw you.
it'll	it will	It'll become a solution.

Short forms with *we, you, they*

we're	we are	We're ready to start.
we've	we have	We've been there for a month.
we'd	we had	We left after we'd completed it.
	we would	We'd rather be going now.
we'll	we will	Hope we'll see you later.
you're	you are	You're doing it right.
you've	you have	I guess you've told me the truth.

you'd	you had	He claimed you'd left before 9.
	you would	Unfortunately, you'd be disappointed.
you'll	you will	It says you'll need to come tomorrow.
they're	they are	They're working as a team.
they've	they have	They've never missed a class.
they'd	they had	He noticed that they'd already made up their minds.
	they would	They'd like to apologise.
they'll	they will	They'll be here soon.

Short forms with other pronouns

here's	here is	Here's my friend.
that'll	that will	That'll be enough.
that's	that is	That's an engaging idea.
	that has	That's explained everything.
there's	there is	There's something I want to tell you.
	there has	There's been a huge traffic jam.
what's	what is	What's the point?
	what has	What's been happening here?
where's	where is	Where's the manager?
	where has	Where's she been?
who'd	who had	Who'd taken that without my permission?
	who would	Who'd be willing to do that?
who's	who is	Who's there?
	who has	Who's agreed to help him?

Short forms with *not*

am not	I'm not	I'm going to find a solution.
are not	aren't	Aren't you going there?
cannot	can't I	I can't keep a pet in my apartment.
could not	couldn't	We couldn't read that note.
did not	didn't	They didn't mention your name.
does not	doesn't	It doesn't change a thing.
do not	don't	You don't work hard enough.
has not	hasn't	Hasn't he told you to come?
have not	haven't	I haven't noticed that.
had not	hadn't	We hadn't said a word before he left.

is not	isn't	This isn't something to cry about.
must not	mustn't	You mustn't enter this room.
need not	needn't	You needn't say that.
should not	shouldn't	He shouldn't be here alone.
was not	wasn't	She wasn't happy to hear about that.
were not	weren't	You weren't invited. Leave now.
will not	won't	I tried everything, but the door won't open.
would not	wouldn't	They wouldn't help.

Exercise 1. *Read the poems aloud.*

1. Wellerman

(Sea shanty)

There once was a ship that put to sea
The name of the ship was the Billy of Tea
The winds blew up, her bow dipped down
Oh blow, my bully boys, blow (huh)

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

She'd not been two weeks from shore
When down on her a right whale bore
The captain called all hands and swore
He'd take that whale in tow (huh)

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

Da-da-da-da-da
Da-da-da-da-da-da-da
Da-da-da-da-da-da-da-da-da-da

Before the boat had hit the water
The whale's tail came up and caught her
All hands to the side, harpooned and fought her
When she dived down low (huh)

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

No line was cut, no whale was freed
The captain's mind was not of greed
And he belonged to the Whaleman's creed
She took that ship in tow (huh)

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

Da-da-da-da-da
Da-da-da-da-da-da-da
Da-da-da-da-da-da-da-da-da-da

For forty days or even more
The line went slack then tight once more
All boats were lost, there were only four
But still that whale did go (huh)

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

As far as I've heard, the fight's still on
The line's not cut, and the whale's not gone
The Wellerman makes his regular call
To encourage the captain, crew and all (huh)

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

Soon may the Wellerman come
To bring us sugar and tea and rum
One day, when the tonguing is done
We'll take our leave and go

<https://www.youtube.com/watch?v=SLiNQhQr4G4>

2. Drunken Sailor

(Sea shanty)

What will we do with a drunken sailor? (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

Shave his belly with a rusty razor (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

Put him in a long boat till his sober (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

Stick him in a scupper with a hosepipe bottom (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

Put him in the bed with the captains daughter (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

That's what we do with a drunken sailor (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

Way hay and up she rises (x3)

Early in the morning!

<https://www.youtube.com/watch?v=qGyPuey-1Jw>

3. Leave her, Johnny

Oh, the times were hard and the wages are low,

(Leave her, Johnny, leave her!)

I guess it's time for us to go,

(And it's time for us to leave her!)
Beware these packet ships, I say!
(Leave her, Johnny, leave her!)
They'll steal your stores and your clothes away
(And it's time for us to leave her!)

Leave her, Johnny, leave her
Oh leave her, Johnny, leave her
For the voyage is done,
and the winds don't blow
and it's time for us to leave her

There's Liverpool Pat in his tarpaulin hat
(Leave her, Johnny, leave her!)
And Yankee John the pocket rat
(And it's time for us to leave her!)
She would not wear and she would not stay
(Leave her, Johnny, leave her!)
She shipped great seas both night and day
(And it's time for us to leave her!)

Leave her, Johnny, leave her
Oh leave her, Johnny, leave her
For the voyage is done,
and the winds don't blow
and it's time for us to leave her

It's rotten beef and weevil-y bread,
(Leave her, Johnny, leave her!)
It was pump or drown the old man said,
(And it's time for us to leave her!)
The sails all furled, our work is done,
(Leave her, Johnny, leave her!)
and now ashore we'll take our run
(And it's time for us to leave her!)

Leave her, Johnny, leave her
Oh leave her, Johnny, leave her
For the voyage is done,
and the winds don't blow
and it's time for us to leave her
<https://www.youtube.com/watch?v=8Fow61Zsn2s>

Exercise 2. Read the text below.

**SOUND AND FURY: HOW PRONUNCIATION
PROVOKES PASSIONATE REACTIONS**

David Crystal

Sat 13 Jan 2018

<https://www.theguardian.com/books/2018/jan/13/pronunciation-complaints-phonetics-sounds-appealing-david-crystal>

Auditory beauty lies in the ear of the listener but to focus on sounds we don't like is to miss out on the riches, power and beauty of the English sound system

When I used to present programmes on English usage on Radio 4, people would write in and complain about the pronunciations they didn't like. In their hundreds. (Nobody ever wrote in to praise the pronunciations they did like.) It was the extreme nature of the language that always struck me. Listeners didn't just say they "disliked" something. They used the most emotive words they could think of. They were "horrified", "appalled", "dumbfounded", "aghast", "outraged", when they heard something they didn't like.

Why do people get especially passionate about pronunciation, using language that we might think more appropriate as a reaction to a terrorist attack than to an intruded "r" (as in "law(r) and order")? One reason is that pronunciation isn't like the other areas of speech which generate complaints, such as vocabulary and grammar. You may not like the way people use a particular word, such as disinterested, but you're not going to meet that problem frequently.

Similarly, if you don't like split infinitives, you won't hear one very often. But every word has to be pronounced, so if you don't like the sound of an accent, or the way someone drops consonants, stresses words, or intones a sentence with a rising inflection, there's no escape. Pronunciation is always there, in your ears.

“Pronunciation gives us a clue about a speaker’s ethnic group and social class ... always a potentially sensitive subject”

Another reason is that pronunciation is not only the foundation of clarity and intelligibility, it also expresses identity. When we hear someone speak our language, we not only recognise the words that are said, we recognise who is saying them. It is pronunciation, more than anything else, that makes someone sound British, American or Indian; from Liverpool, Newcastle or London. It is pronunciation – again, more than anything else – that gives us a clue about a speaker's ethnic group, social class, education or occupation. So it's always a potentially sensitive subject.

Identity is primary. My BBC critics were not usually suggesting listeners couldn't understand what speakers were saying; they were complaining about the way they were saying it. Some criticisms were aesthetic: a pronunciation might be called “ugly” or “sloppy”. Some expressed dislike of an accent. Indeed there was the occasional comment about unintelligibility, such as when presenters emphasised a word ambiguously or dropped their voice at a critical moment. But typically, when people talked about unacceptable pronunciation, they weren't thinking of the content but the delivery.

It's the same today. Sometimes the criticisms reflect a state of affairs that everyone would agree with, because it's based on objective fact: if a voice is genuinely inaudible, or someone speaks so quickly that it's impossible to follow (such as over a public-address system), there is nothing to dispute. But most pronunciation complaints aren't like that: they are matters of taste, where the viewpoints reflect differing perceptions as to what is

appropriate, pleasing or correct – auditory beauty, lying in the ear of the listener.

I wrote *Sounds Appealing* to introduce a broader perspective – not to ignore the problems, but to put them in perspective, as just a tiny part of the amazing range, intricacy, power and beauty of the English sound system. Phonetics opens our ears to a fascinating world. Why do we favour certain sounds when we write poetry, tell nursery rhymes, devise clever character names or swear? There are powerful and productive phonetic patterns underlying “Fair is foul, and foul is fair”, “Hickory Dickory Dock”, Augustus Gloop, and feck. They need to be appreciated. Or again: what happens to our speech in unusual speech situations, such as when we try to talk with our mouth filled or covered? The occasions go well beyond eating – think dentists and Darth Vader.

Then there’s the time dimension – the inexorable process of pronunciation change. How do we discover the speech sounds of the past? We can hear Florence Nightingale, in an early recording, read Isaac Newton’s notes describing his accent, and listen to the BBC archive, but how do we reconstruct Shakespeare, Chaucer or *Beowulf*? And what about the future? Big pronunciation issues face us in this century – not least, what voices will we give our computers and robots?

If we spend all our auditory energy paying attention just to the things we don’t like, we are missing out on so much. All the moans – about h-dropping, r-intruding and the like – amount to less than 5 % of everything that goes on when we pronounce our words and sentences. So my phonetic manifesto for the 21st century – and the theme of my book – is: it’s time to focus on the other 95 %. As Anthony Burgess once said (in *A Mouthful of Air*): “Phonetics, phonetics, and again phonetics. There cannot be too much phonetics.”

UNIT 13

Endings

1. Plural -s. The plural -s is pronounced in three ways, /s/, /z/ and /ɪz/:

/s/	/z/	/ɪz/
After voiceless consonants, e.g. /p/, /t/, /f/ etc.	After voiced consonants and vowels, e.g. /g/, /l/, /əʊ/ etc.	After /s/, /z/, /ʃ/, /ʒ/, /dʒ/
Chiefs	Dogs	Glasses
Graphs	Scarves	Houses
Coughs	Hotels	Benches
Parks	Mangos	Bushes
Cakes	Heroes	Mazes
Cups	Days	Pages
Tapes	Games	Bridges
Hats	Beds	Roses
Paths	Letters	Dresses
Slaps	Tables	Watches

Exercise 1. *Put these words into the three boxes according to the way of pronouncing -s endings. Then practice saying the words.*

Cups, hats, hills, foxes, oranges, lamps, pandas, parks, tubs, matches, houses, marks, innings, booths, handkerchiefs, boxes, trains, mangoes, mats, sentences, hands, watches, glasses, scarves, photographs, tables, brushes, photos, clichés, networks, pets, dozens, apologies, punches, villages, clays, pies, causes, drenches, Mendozas, heroes, crashes, heads, hearts, claims, colours.

2. Third person -s.

/s/	/z/	/ɪz/
After voiceless consonants, e.g. /p/, /t/, /f/ etc.	After voiced consonants and vowels, e.g. /g/, /l/, /əʊ/ etc.	After /s/, /z/, /ʃ/, /ʒ/, /dʒ/
Attacks	Bathes	Amazes
Baths	Bends	Arranges
Claps	Blows	Blushes
Collects	Calls	Messes
Coughs	Cares	Pinches

Exercise 2. *Put these words into the three boxes according to the way of pronouncing -s endings. Then practice saying the words.*

Counts, believes, plays, laughs, crushes, guesses, complains, plays, praises, switches, stops, runs, pushes, tells, eats, sounds, looks, traces, hangs, jumps, exercises, boxes, works, goes, cries, loots, makes, passes, realizes, comes, mops, talks, carries, brushes, watches, waits, catches, mashes, belongs, stocks, travels, declares, stays, catches, rushes, wonders, likes, gets.

3. Past Simple -ed ending.

The past tense -d of regular verbs is pronounced in three ways, /t/, /d/, and /ɪd/.

/t/	/d/	/ɪd/
After voiceless consonants, e.g. /p/, /t/, /f/ etc.	After voiced consonants and vowels, e.g. /g/, /l/, /əʊ/ etc.	After /t/, /d/
Asked	Allowed	Avoided
Attached	Banned	Awarded
Boxed	Called	Decided
Clapped	Carried	Invested
Laughed	Combed	Planted

Exercise 3. *Put these words into the three boxes according to the way of pronouncing -ed endings. Then practice saying the words.*

Brushed, helped, handed, mended, exercised, cried, cooked, judged, listened, coughed, painted, rented, mended, decided, watched, laughed, photographed, talked, baked, clapped, taped, missed, pushed, regarded, rented, missed, played, painted, passed, talked, waited, poured, studied, wanted, walked, watched, towed, worked, needed, settled, trapped, pleased, pleaded.

Exercise 4. *Read the poems aloud.*

1. I am a poor wayfaring stranger

I am a poor wayfaring stranger
I'm travelling through this world of woe
Yet there's no sickness, toil nor danger
In that bright land to which I go
I'm going there to see my father
I'm going there, no more to roam
I'm only going over Jordan
I'm only going over home
I know dark clouds will gather round me
I know my way is rough and steep
But golden fields lie just before me
Where God's redeemed shall ever sleep
I'm going home to see my mother
And all my loved ones who've gone on
I'm only going over Jordan
I'm only going over home
<https://www.youtube.com/watch?v=J3h7Cv2fLe4>

2. Only Time

Enya

Who can say where the road goes
Where the day flows, only time
And who can say if your love grows
As your heart chose, only time
Who can say why your heart sighs
As your love flies, only time

And who can say why your heart cries
When your love lies, only time

Who can say when the roads meet
That love might be in your heart
And who can say when the day sleeps
If the night keeps all your heart
Night keeps all your heart

Who can say if your love grows
As your heart chose, only time
And who can say where the road goes
Where the day flows, only time

Who knows? Only time
Who knows? Only time

https://www.youtube.com/watch?v=7wfYIMyS_dI

3. Human

Rag'n'Bone Man

Maybe I'm foolish,
maybe I'm blind

Thinking I can see through this and see what's behind

Got no way to prove it so maybe I'm blind

But I'm only human after all, I'm only human after all

Don't put your blame on me

Take a look in the mirror and what do you see

Do you see it clearer or are you deceived in what you believe

Cos I'm only human after all, you're only human after all

Don't put the blame on me

Don't put your blame on me

Some people got the real problems

Some people out of luck

Some people think I can solve them

Lord heavens above I'm only human after all,

I'm only human after all

Don't put the blame on me

Don't put the blame on me

Don't ask my opinion, don't ask me to lie
Then beg for forgiveness for making you cry, making you cry
Cos I'm only human after all, I'm only human after all
Don't put your blame on me, don't put the blame on me
Some people got the real problems
Some people out of luck
Some people think I can solve them
Lord heavens above I'm only human after all,
I'm only human after all
Don't put the blame on me
Don't put the blame on me
I'm only human I make mistakes
I'm only human that's all it takes to put the blame on me
Don't put your blame on me
I'm no prophet or messiah
Should go looking somewhere higher
I'm only human after all, I'm only human after all
Don't put the blame on me, don't put the blame on me
I'm only human I do what I can
I'm just a man, I do what I can
Don't put the blame on me
Don't put your blame on men
<https://www.youtube.com/watch?v=L3wKzyIN1yk>

Exercise 5. *Read the text aloud.*

**SOUNDS APPEALING: THE PASSIONATE STORY OF
ENGLISH PRONUNCIATION**

David Crystal

Pronunciation isn't like the other main areas of spoken language that people complain about, such as grammar or vocabulary. You may not like the way people use a particular word, such as taking *uninterested* to mean *disinterested*, but you are not going to meet that problem frequently in everyday speech. Similarly, if you don't like split infinitives, you are unlikely to hear one very often: you might listen to an entire conversation or

radio programme and not encounter a single instance. But every word, every sentence, has to be pronounced, so if you don't like the vowels and consonants of an accent, or the way someone drops consonants, stresses words, or intones a sentence, there's no escape. Pronunciation is always there.

It's such an everyday notion that the term hardly needs a definition, but I'll give one anyway. It is the uttering of the sounds of speech in words and sentences. Some dictionaries prefer terms like 'articulating', 'enunciating', or 'vocalizing', instead of 'uttering', but the effect is the same. When speakers use their vocal organs to communicate meaningfully, we experience pronunciation. It is what enables speech to be intelligible and acceptable, and when people feel that one or other of these qualities fails to be achieved, they become disturbed. In the everyday world of face-to-face conversation, any disturbed feelings usually remain unmentioned. We tend not to say such things as 'I'm appalled to hear the way you just pronounced *February*' to someone's face. But when pronunciation infelicities emerge in a public domain, such as an inaudible stage actor, an unclear announcement on a public address system, or a radio presenter who fails to meet listener expectations of what is appropriate, people can be highly vociferous.

Whether a complaint is justified or misconceived is the subject of later chapters. Both possibilities exist. Sometimes a criticism reflects a state of affairs that everyone would agree about, because it is based on objective fact: if a voice is genuinely inaudible, there is nothing to dispute. But most pronunciation complaints aren't like that: they are matters of opinion and taste, where the viewpoints reflect differing perceptions as to what is appropriate, pleasing, or correct. Audition is as subjective as any other area of sense perception.

Beauty, said Shakespeare in *Love's Labour's Lost*, 'is bought by judgement of the eye' – anticipating the much later maxim 'beauty is in the eye of the beholder'. The analysis of pronunciation raises the same consideration. Auditory beauty lies in the ear of the listener.

Pronunciation is always there ... which means that it is ideally placed to meet the demands of each of the two main forces that lie behind the use of language: the need for intelligibility and the need for identity – and both underlie listener unease. Note: two forces, not one. It's often thought that the only function of pronunciation is to facilitate intelligibility; but it is also there to express personal or group identity. When, as speakers of English, we hear someone speak our language, we do not only recognize the words that are said, we recognize who is saying them – often the individual person, and very often the community the speaker belongs to. It is pronunciation, more than anything else, that makes someone sound British, American, or Indian; Scottish, Welsh, or Irish; from Liverpool, Newcastle, or London; from New York, Texas, or Alabama. It is pronunciation, again more than anything else, that gives us a clue about the speaker's social class or educational background, or that allows us to identify the kind of role someone is playing, such as a radio sports commentator or newsreader. Even in the distance, with no words clearly heard, we can tell the difference between a commentary on football, horse racing, or tennis. It's something in the way they speak, as the Beatles almost said.

RESOURCES

Online dictionaries:

- 1) <https://www.macmillandictionary.com/>
- 2) <https://dictionary.cambridge.org/>
- 3) <https://www.oxfordlearnersdictionaries.com/>
- 4) <https://www.collinsdictionary.com/>
- 5) <https://www.merriam-webster.com/>
- 6) <https://www.lexico.com/en>

Online transcription alphabet:

<http://www.e-lang.co.uk/mackichan/call/pron/type.html>

Pronunciation training:

<http://www.bbc.co.uk/worldservice/learningenglish/grammar/pron/unit1/start.shtml>

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