

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДЕРЖАВНИЙ ВИЩИЙ НАВЧАЛЬНИЙ ЗАКЛАД
«НАЦІОНАЛЬНИЙ ГІРНИЧИЙ УНІВЕРСИТЕТ»



ЕЛЕКТРОТЕХНІЧНИЙ ФАКУЛЬТЕТ

Кафедра перекладу

STRESS, PRONUNCIATION AND INTONATION
МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ДО ПРАКТИЧНИХ ЗАНЯТЬ

для студентів напрямку підготовки 6.020303 Філологія

Дніпропетровськ

НГУ

2014

Stress, pronunciation and intonation. Методичні рекомендації до практичних занять для студентів напряму підготовки 6.020303 Філологія. – Автори: Т.Ю. Введенська, Ю.О. Савіна – Д.: ДВНЗ «Національний гірничий університет», 2014. – 57 с.

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Затверджено до видання редакційною радою НГУ (протокол № ____ від _____ 2014) за поданням методичної комісії напряму підготовки 6.020303 Філологія (протокол № _____ від ____ ____ 2014).

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У рекомендаціях розглянуто теоретичні відомості про ключові питання фонетики, такі як: наголос, правила постановки наголосу в англійській мові, інтонація. Подано ряд вправ, які спрямовують студентів на ефективне відпрацювання постановки правильної інтонації та наголосу.

У рекомендаціях подано таблицю найтипівіших фонетичних помилок серед студентів.

Методичні рекомендації до практичних занять націлені активізувати виконавчий етап пізнавальної діяльності студентів.

Відповідальний за випуск завідувача кафедри перекладу, к. філол. н., проф. Т.Ю. Введенська.

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STRESS

In Linguistics, stress is the relative emphasis that may be given to certain syllables in a word. The term is also used for similar patterns of phonetic prominence inside syllables.

There are two very simple rules about word stress: one word has only one stress. (One word cannot have two stresses. If you hear two stresses, you hear two words; two stresses cannot be one word. It is true that there can be a "secondary" stress in some words. But a secondary stress is much smaller than the main (primary) stress, and is only used in long words.)

We can only stress vowels, not consonants.

Here are some more, rather complicated, rules that can help you understand where to put the stress. But do not rely on them too much, because there are many exceptions. It is better to try to "feel" the music of the language and to add the stress naturally.

Word Stress rules

Rule	Applied to	Examples
Stress on the 1st syllable	Most 2-syllable nouns	Notebook, lampshade, present, rebel
	Most 2-syllable adjectives	Happy, handsome, graceful
Stress on the last/2nd syllable	Most 2-syllable verbs	Present, rebel, select, invite
Stress on penultimate syllable (the syllable which is 2nd to the last)	Words ending in <i>-ic</i>	Demographic, psychic, biologic
	Words ending in <i>-sion, -tion</i>	Television, revolution, invention, precision
Stress on ante-penultimate syllable (the syllable which is third from end)	Words ending in <i>-cy, -ty, -phy, -gy</i>	Biography, ability, allergy

	Words ending in <i>-al</i>	Psychological, mythological
Stress on the 1st part	Compound nouns	Whiteboard, stairway
Stress on the 2nd part	Compound adjectives	Red-haired, high-heeled
	Compound verbs	Overflow
Stress on the antepenultimate syllable	Nouns and verbs of more than two syllables ending in -vowel consonant or -vowel consonant silent <i>-e</i>	Fortitude, detonate, graduate
Stress on the final syllable	Some words ending in <i>-ee, -eer, -ese, -oo, -ette, -ette, and -oon</i>	Refugee, Macanese, mountaineer
Stress on the antepenultimate syllable	Some words ending in <i>-ery, -orous, and -eous</i>	Gaseous, sonorous, archery

It's important

There are many two-syllable words in English whose meaning and class change with a change in stress. The word *present*, for example is a two-syllable word. If we stress the first syllable, it is a noun (gift) or an adjective (opposite of absent). But if we stress the second syllable, it becomes a verb (to offer). More examples: the words *export*, *import*, *contract* and *object* can all be nouns or verbs depending on whether the stress is on the first or second syllable. Weak suffixes *-ly*, *-er* (except after Greek elements), *-ness*, *-ful*, *-less*, *-able*, *-ment* do not affect stress: when a prefix or suffix of Old English origin is added to a word, it generally has no effect on stress position. *e.g. happy – happiness, color – colorless, south – southerner.*

Exercises

1. Divide words into the groups according to the table of word stress rules.

PRESent, geoLOGic, dependaBility, EXport, SLENDER, reveLation, CLEVer, CRItical, BLACKbird, bad-TEMpered, GREENhouse, overFLOW, geoLOGical,

CHIna, deCIDE, beGIN, Table, GRAPHic, geoGRAPHic, deMOcracy, phoTOgraphy,
geology, old-FASHioned, underSTAND

2. Pronounce words correctly.

All, answer, afraid, vocabulary, pen, student, discovery, potato, degree, department, board, radio, up, fortunate, away, husband, children, efficient, compare, private, apartment, aside.

3. Compare words with and without prefixes and suffixes.

<i>Auto-</i>	<i>biography</i>	<i>Autobiography</i>
<i>Dis-</i>	<i>agree</i>	<i>Disagree</i>
<i>Inter-</i>	<i>national</i>	<i>International</i>
<i>Re-</i>	<i>write</i>	<i>Rewrite</i>
<i>Un-</i>	<i>happy</i>	<i>Unhappy</i>
<i>Paris</i>	<i>-ian</i>	<i>Parisian</i>
<i>Democrat</i>	<i>-tic</i>	<i>Democratic</i>
<i>Alphabet</i>	<i>-ical</i>	<i>Alphabetical</i>
<i>Mystery</i>	<i>-ious</i>	<i>Mysterious</i>
<i>Accuse</i>	<i>-tion</i>	<i>Accusation</i>

4. Put the stress in the words.

Baseball, coffee shop, record, conduct, seatbelt, convert, object, salesclerk,
blackbird, subject, desert, spaceship, flashlight, conflict, playpen, present, notebook,
bookstore, toothbrush, keyboard.

5. Choose the one correct answer.

1) Which of the following jobs has the stress on the first syllable?

- a) biologist
- b) photographer
- c) psychiatrist
- d) secretary

2) Which word sounds different?

- a) debt
- b) fret
- c) treat
- d) sweat

3) Which word sounds different?

- a) hot
- b) knot
- c) taught
- d) what

4) Which word sounds different?

- a) mother
- b) bother

5) Which word does not rhyme with the others?

- a) through
- b) sew
- c) due
- d) do

6. Put the stress in the underlined words. Read the sentences.

Can you pass me a plastic knife?

I want to take photography.

China is the place where I was born.

Please turn off the television before you go out.

I can't decide which book to borrow.

Do you understand this lesson?

Sparky is a very happy puppy.

It is critical that you finish your essay.

My grandfather wears an old-fashioned coat.

There is a lot of traffic on the highway today.

7. In each group of words below, find the words which have the same stress pattern as the underlined word. In order for words to have the same stress pattern, they must also have the same number of syllables.

1

Believe

Understand

Command

Construct

Language

Agreement

Teacher

3

Economics

Arithmetic

Identity

Education

Emergency

Conversation

5

Develop

Envelope

Umbrella

Surprise

Secretary

2

Ability

Community

Intelligent

Independent

Democracy

Originality

Appreciation

4

Animal

Medicine

Continue

Engineer

Expensive

Vitamin

6

Educate

Telegram

Volunteer

Politics

Guarantee

Realize

7

University

Opportunity

Elementary

Representation

Nationality

Cooperation

Psychological

9

Science

Gracious

Another

Present

Recent

Conduct

Supply

Criticism

8

Development

Entertainment

Philosophy

Available

Mathematics

Cooperative

Political

10

Vibrate

Hotel

Digest

Control

Religion

Weekend

Decade

8. Which words have the same stressed syllable and which words have different?

Result – Expert

Emphasize – Familiar

Authority – Complicated

Forget – Listen

Manager – Management

Company – Computer

Illustrate – Similar

Daily – Deny

Accurate – Example

Technology – Effectiveness

Determine – Suggestion

Something – Comment

Community – Advertisement

Operate – Consider

Environment – Associate

Practical – Expensive

Diploma – Examine

Majority – Intelligent

Solution – Vitamin

Television – Imitation

Disagree – Suggested

Responsible – Innovative

Usefulness – Typical

Appointment - Imagine

Equipment – Confusing

9. Find the way in and out of the maze. You should follow the words that have 3 syllables with the stress on the 1st one.

hamburger	police	banana	students	answer	apple	weather
Saturday	tomorrow	passenger	holiday	traveler	television	shopping
regular	possible	yesterday	together	telephone	material	unhappy
results	potato	sometimes	language	recognise	kilometre	river
pronounce	tonight	painful	cinema	officer	computer	practice
started	promise	another	government	homework	football	teachers
remember	already	Repeat	photograph	aeroplane	opposite	hospital

INTONATION

In Linguistics, intonation is variation of pitch while speaking which is not used to distinguish words. It contrasts with tone, in which pitch variation does distinguish words.

Not all rises and falls in pitch that occur in the course of an English phrase can be attributed to stress. The same set of segments and word stresses can occur with a number of pitch patterns.

Consider the difference between:

You're going. (statement)

You're going? (question)

The rise and fall of pitch throughout is called its intonation contour.

English has a number of intonation patterns which add conventionalized meanings to the utterance: question, statement, surprise, disbelief, sarcasm, teasing.

An important feature of English intonation is the use of an intonational accent (and extra stress) to mark the focus of a sentence. Normally this focus accent goes on

the last major word of the sentence, but it can come earlier in order to emphasize one of the earlier words or to contrast it with something else.

Figure 1.



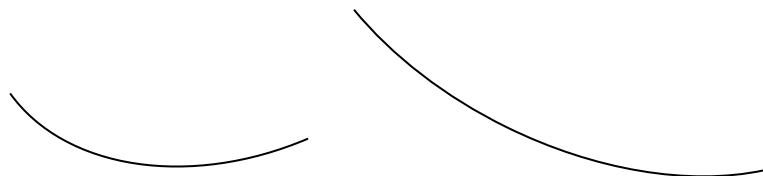
Nancy bought a new house on ***Thursday***
Intonation contour for a statement with a stress on ***Thursday***

Figure 2.



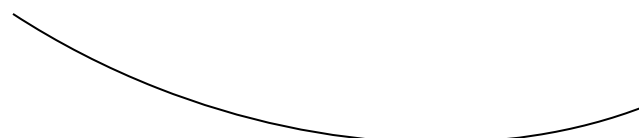
Nancy bought a new ***house*** on Thursday
Intonation contour for a statement with a stress on ***house***

Figure 3.



Nancy bought ***a new*** house on Thursday
Intonation contour for a statement with a stress on ***new***

Figure 4.



Nancy bought a new house on Thursday
Intonation contour for a statement with a stress on ***Nancy***

Cross-linguistic differences

People have a tendency to think of intonation as being directly linked to the speaker's emotions. In fact, the meaning of intonation contours is as conventionalized as any other aspect of language. Different languages can use different conventions, giving rise to the potential for cross-cultural misunderstandings.

Two examples of cross-linguistic differences in intonation patterns:

Contrastive emphasis.

Many languages mark contrastive emphasis like English, using an intonational accent and additional stress. Many other languages use only syntactic devices for contrastive emphasis, for example, moving the emphasized phrase to the beginning of the sentence. Instead of *I want a car for my birthday (as opposed to a bike)* you would have to say something like: *A car I want for my birthday. It's a car that I want for my birthday.*

Listeners who speak the second type of language will not necessarily interpret extra pitch and volume as marking emphasis. Listeners who don't speak the second type of language will not necessarily interpret a different word order as marking emphasis (as opposed to assuming that the speaker doesn't know basic grammar).

Questions.

The normal intonation contours for questions in English use: final rising pitch for a *Yes/No question*: *Are you coming today?* Final falling pitch for a *Wh-question*: *When are you coming? Where are you going?*

Using a different pattern typically adds something extra to the question. E.g., falling intonation on a *Yes/No question* can be interpreted as abruptness. Rising intonation on a *Wh-question* can imply surprise or that you didn't hear the answer the first time and are asking to have it repeated.

These patterns too can be different across languages. Even small differences can be important: reading the one language with the intonation pattern appropriate to the other can give rise to entirely unintentional effects: English with Russian intonation

sounds unfriendly, rude or threatening, to the native speaker of English; Russian with an English intonation sounds affected or hypocritical to the native speaker of Russian.

Exercises

1. Mark the stress in the following dialogue:

Ben: Honey, I'm home!

Maria: Hi! How are you? How was your day at work?

Ben: It was great! I got a promotion! I'll have more responsibilities in the office, but the best news is that I'll have more money at the end of each month.

Maria: That's great! Congratulations! I'm really happy.

Ben: Unfortunately, I have to go to a conference this weekend so I won't be able to go to dinner with your parents this Friday. Sorry to let you down.

Maria: You're sorry? You're sorry?! I'm afraid "sorry" isn't good enough. I've already told them you're going, Ben!

Ben: I know, I know. And I am sorry about it. But as long as you have the chance to see them it's okay, right?

Maria: Fine. But we're going to dinner with them next Friday. No excuses.

2. Which categories do the stressed words from the dialogue fall into?

Adjective, Adverb, Articles, Auxiliary verbs;

Conjunctions, Demonstrative, Main verb, Main verb 'to be';

Negative auxiliary verb, Noun, Prepositions, Pronouns, Question words.

3. Check yourself. Read the dialogue once more.

Ben: Honey, I'm home!

Maria: Hi! How are you? How was your day at work?

Ben: It was great! I got a promotion! I'll have more responsibilities in the office, but the best news is that I'll have more money at the end of each month.

Maria: That's great! Congratulations! I'm really happy.

Ben: Unfortunately, I have to go to a conference this weekend so I won't be able

to go to dinner with your parents this Friday. Sorry to let you down.

Maria: You're sorry? You're sorry?! I'm afraid "sorry" isn't good enough.

I've already told them you're going, Ben!

Ben: I know, I know. And I am sorry about it. But as long as you have the chance to see them it's okay, right?

Maria: Fine. But we're going to dinner with them next Friday. No excuses.

4. Mark the primary and secondary stresses in the phrases and sentences. Read them.

- | | |
|-----------------------|-------------------------------|
| 1. Phonetics is easy. | 8. You study English? |
| 2. Want to see it? | 9. A: How are you? |
| 3. I'm eighteen. | B: Fine, thanks. How are you? |
| 4. Were they home? | A: Who did that? |
| 5. A week ago. | B: Mrs. Jones. |
| 6. Where do you live? | A: Mrs. Jones? |
| 7. Come here, please. | B: Yes, she did. |

5. Read the following passage aloud. Please concentrate on its intonation and weak pronunciation forms.

There's a little game I want us to play that I used to play at school. It's called Forget-Me-Not. I'm going to call out some words – just anything at all and as I say each word, you're all to put down the first thing that comes to your mind. Is that clear? For instance, if I should say "grass," you might write "it's green," or anything else you think of. Or if I call out "bridge," you might put down "a card game." It's an interesting game because it shows the reactions of people to different things and tells you a lot about the people themselves. You see how simple and easy it is?

6. Read aloud each of the sentences below. Please pay special attention to the intonation patterns.

1. Is that John over there?
2. You know it as well as I do.
3. This room is more expensive than that one.
4. Do you know John, dear?
5. Good morning, Mr. Smith!
6. Young man, we'll see you later.
7. My friend, I want to tell you something.
8. You want a chair, don't you?
9. Shall we meet here, or in your room?
10. I looked down, and there were my keys.
11. It's unbelievable!
12. What a beautiful day!

7. Underline at least one silent letter in each of the words below.

Bomb	Psychology
Design	Debt
Scissors	Talk
Orchestra	Sign
Receipt	Gnash
Aplomb	Knee
Heir	Resign
Scent	Knit
Ache	Fascinate
Hymn	Doubt
Luminescent	Scheme
Thumb	Technique
Consign	Champagne
Autumn	Wrath
Guilty	Castle

8. Write as many words as you can that have these consonant blends in initial and/or final position.

/st/	/sn/	/sp/
/sp/	/tr/	/sm/
/sm/	/pr/	/sl/
/sl/	/dr/	/sk/
/sk/	/st/	/sn/
/dr/	/fr/	/pl/
/gr/	/bl/	/kl/
/gl/	/bl/	/kl/

Stress and Intonation Overview

Every language has its own "music," which is made up of phonemes (vowel and consonant sounds), stress patterns, and intonation patterns.

Stress is the "rhythm" (or "beat") of a language. We hear stress in the loudness or softness of syllables in a word and in content words (important words) in a sentence. The amount of stress we hear, in a word or in a syllable, tells us how important this syllable or word is, to help us understand the overall meaning of the word or the sentence it appears in. For example: "*The flowers are inside the greenhouse* (a glass-sided building for raising plants)" has a different meaning than: "*The flowers are inside the green house* (a house painted green)". Intonation is the "melody" of a language. We hear it in the rising and falling pitch (tone) of the words in a phrase or a sentence. Intonation gives emotional expression and meaning to words. For example: "You're dating him?" with a rising intonation at the end, expresses surprise. But: "You're dating him" with a falling intonation at the end, expresses known facts.

Phonemes are the "timbre" (or characteristic sound quality "flavor") of a language. In music, we hear differences in timbre, when we hear the differences between a guitar vs. a banjo vs. a ukulele. In other words, when a Japanese speaker pronounces the word

"*arigato*" (*thank you*), a Spanish speaker pronounces the word "*perro*" (*dog*), and an English speaker pronounces the word "carry," all of the "R"s sound different from one another. When we include the other phonemes of each language with its version of "R", all the phonemes together contribute to the individual "flavor" of each language.

Syllable Stress

A syllable is a part of a word. It has:

1) Vowel sound or more consonant sounds. So, in general, the number of vowel sounds in a word also tells us how many syllables are in this word. We can also count syllables in a word if we place our thumb under our chin, and count the number of times our jaw moves when we say a word. It's important to be aware of syllable stress if we want to learn about the rhythm of spoken English so that we can: Pronounce words correctly, be clearly understood by our listeners.

Stressed Syllables

When we stress a syllable, we say that it has primary stress because we:

- Say it louder than the other syllables in the word;
- Say it with a higher pitch than we say the other syllables;
- Hold it longer than the other syllables.

Syllables with primary stress are marked with an accent mark (/) in the dictionary.

Words with only one syllable are always stressed. For example: *all*, *pen*, *board*.

In words with 2 or more syllables, one syllable is stressed, and the others are unstressed. For example, these words have 2 syllables: *an-swer*, *stu-dent*, *a-fraid*, *de-gree*.

Next, here are some words with 3 or more syllables:

ra-di-o, *po-ta-to*, *de-part-ment*, *dis-cov-er-y*, *vo-cab-u-lar-y*.

Unstressed Syllables

When vowels are unstressed, they become reduced vowels. These vowels sound almost alike, and are sometimes interchangeable, but most often, we will use *a* in an unstressed syllable. Look at the examples below:

2-syllable words with an unstressed 2nd syllable:

children, baggage, carpet, budget, husband, private.

2-syllable words with an unstressed 1st. syllable:

asleep, aside, away, alike, complete.

3-syllable words:

*pajamas, embarrass, syllables,
efficient, apartment, fortunate.*

Words with Prefixes and Suffixes

When a prefix (a word part that is added to the beginning of a word) is added to a base word, the base word's stress pattern usually does not change. For example: Prefix + Base Word = New Word

<i>auto-</i>	<i>biography</i>	<i>autobiography</i>
<i>dis-</i>	<i>agree</i>	<i>disagree</i>
<i>inter-</i>	<i>national</i>	<i>international</i>
<i>re</i>	<i>write</i>	<i>rewrite</i>

But, when a suffix (a word part that is added at the end of a word) is added to a base word, the stress pattern of the base word changes. The stress is usually put on the syllable that comes immediately before the added suffix. For example:

Base Word + Suffix = New Word

<i>Paris</i>	<i>-ian</i>	<i>parisian</i>
<i>Democrat</i>	<i>-tic</i>	<i>democratic</i>
<i>Alphabet</i>	<i>-ical</i>	<i>alphabetical</i>
<i>Mystery</i>	<i>-ious</i>	<i>mysterious</i>
<i>Accuse</i>	<i>-ation</i>	<i>accusation</i>

Words with Shifts in Stress

Most of the time, the syllable stress pattern in a word does not change, but there is a special group of word pairs that are:

- spelled the same way;
- but whose syllable stress patterns shift;
- causing a change in the stress pattern;
- that also, changes the meaning of the word.

Some examples are:

Verb has stress on the 2nd syllable	Noun has stress on the 1st syllable
conduct	conduct
conflict	conflict
convert	convert
convicts	convicts
desert	desert
object	object
present	present
produce	produce
record	record
subject	subject

At the same time, do not assume that because the noun and the verb forms of a word have the same spelling, that these forms will follow the same pattern. Check in a dictionary if you are not sure about the stress pattern in this type of word.

Stress Patterns in Compound Nouns

A compound word:

- is made up of 2 words;
- has meaning.

Noun + Noun Compounds have primary stress on the 1st noun. For example:

Baseball, seatbelt, coffee shop, salesclerk, spaceship.

Compound Proper Nouns (names) have primary stress on the 2nd noun.

For example:

New York, United States, Pacific Ocean, Mount Everest.

Compound Nouns ending with "Day" have primary stress on the 1st noun. For example: *Christmas Day, Thanksgiving Day, Election Day.*

Adjective+Noun Compounds have primary stress on the adjective. For example: *blackbird, darkroom, shortcut.*

Some of these adjective-noun combinations do not work together as compounds because it depends on what the speaker wants to say.

For example: *There's a bluebird (a specific name for a type of bird) in the tree / There's a blue bird (a bird with blue feathers) in the tree.*

Verb + Noun Compounds have primary stress on the verb.

For example: *playpen, swimming pool, flashlight, crossing guard.*

Vowel and Consonant Length

Because of the stress patterns in spoken English, native speakers hold some vowel and consonant sound for a longer duration (period of time) than other sounds:

- to keep the rhythm of their speech consistent;
- to make their pronunciation and their listener's comprehension of what they are saying clearer.

Compare the long vowel sound of the "a" in "bait" (/ey/) to the short vowel sound of the "a" in "bat".

Lengthening Vowels before Consonants

We hold a vowel sound longer before a voiced consonant, for example: /b/, /dv/, /g/, /v/ or /z/.

Voiced Sound

Voiceless Sound

mob

mop

node

note

pig

pick

leave

leaf

eyes

ice

Lengthening Vowel Sounds at the End of a Sentence

We hold a vowel sound longer if it appears at the end of a sentence than if it appears within the sentence. For example:

Let's go. vs. *Let's go home.*

It's too late. vs. *It's too late for that.*

Lengthening Consonant Sounds at the End of a Sentence

We hold final voiceless consonant sounds longer than final voiced consonants, (except for the stops — /p/, /t/, /k/, /b/, /d/, and /g/ because they cannot be held). For example: *He likes the spies.* vs. *He likes the spice.*

I saw the dog lunge. vs. *I saw the dog lunch.*

It's alive. vs. *It's a life.*

Word Stress

In English, there are two types of words that we hear when someone else is speaking — content words and function words.

Content words are the important words in a sentence that convey its main ideas or its message. Content words include:

Nouns — class, students, college, etc.

Verbs — study, read, write, etc.

Adjectives — happy, busy, open, etc.

Adverbs — happily, busily, openly, etc. We put stress on content words, so when we say them, we hold them longer than the less important words in a sentence.

Function words are the less important words in a sentence that connect the content words to one another. Function words include:

Articles — *a, an, the*

Pronouns and Possessives — *she, he, it, they, we, you, your, her, him, our, them, etc.*

Prepositions — *far, from, to, by, of, at, in, etc.*

Auxiliary Verbs — *am, can, have, were, was, had, has, will, etc.*

Conjunctions — and, as, or, that, if, but, then, etc. Usually, we don't put stress on function words. Also, we don't hold them as long as content words. So, just as with unstressed syllables, function words will have reduced vowel sounds (like /ə/ and /ɪ/) in them because we don't stress these words.

But, function words can be stressed, depending on the overall meaning of a sentence. For example, the word "can" has a stressed form and an unstressed form, depending on the meaning of the sentence it's in: *You can go to the park.* (/ken/ you are physically able to go or you have permission to go). In this sentence, "can" is stressed because it is important to the overall meaning of the sentence. But, here is another example: *You can go to the park.* (/ken/ the park is one place where you can go). In this sentence, "can" is unstressed because it isn't important to the overall meaning of the sentence.

Another example of a situation when we must put stress on a function word is when we say the word by itself.

For example:

Q. *You're going out again? (You go out too much and I don't like it)*

A. *And? (So what?)*

Here are some common function words and their reduced forms. (Remember: don't use these reduced forms at the end of a sentence).

Articles — a =/ə/, an =/ən/ the =/ ðə /; Pronouns and Possessives—you =/yu/ your =/yɜ: r/, he =/i:/, him = /im/ or / her =/3: r/; Prepositions — of =/e v/ or /e /, to =/tu/, at =/ət/; Auxiliary Verbs — am =/əm/ or /m/, was =/wez/, have =/ev/ or /a /, can =/kæn/.

The Rhythm of English

Every language has its own rhythm and English is no exception to this rule. The rhythm of English is based on stressed and unstressed syllables in words, combined with stressed and unstressed words in sentences.

Here's an example of the rhythm of English at work:

Men fight wars. The men fight wars. The men will fight wars. The men will fight the wars.

When we say these sentences and tap out their beats, we should use the rhythm of the first sentence as the rhythm for the other 3 sentences. To keep this rhythm, we must say the function words faster and shorter than the content words.

When we say a longer sentence, we divide it up into phrases (shorter segments of a sentence that express one thought group each). For example: *Using my computer/I can correct/ all my spelling errors. The other day/I saw my cousin/ who is going home.*

When we're speaking, the rhythm of English causes us to reduce certain words more often than others. As a result, spoken English does not always look like its written version. Here are some common word reductions:

Written

Hi, how are you?

I'm hungry.

Didn't you eat? No, did you?

Yes, I had a bacon and egg sandwich

Would you come with me to the coffee shop?

I'll meet you there.

What would you like to eat?

I don't know. I have to eat something.

Can't you find anything on the menu?

That's the problem

There's lots of choices here, and I can't decide. There's lotsa choices here, cn I can't decide.

Well, would yon like soup or salad?

Salad. It's good for you

Conversational

Hi, howarya?

Ahm hungry.

Din't ya eat? No, dijou?

Yes, I hadda bacon 'n egg sanwich

Wouldja come with me to the coffee shop?

I'll meetcha there.

What wouldja like to eat?

I dunno. I hafta eat somethin'

Can'tcha find anything on the menu?

That's the problem

Well, wouldja like soupersalad?

Salad. It's good for ya.

Word Stress and Phrasing

When we talk, we don't say one word at a time. Instead, we use a process called "linking" where we join and blend our words together into a phrase (a thought group).

So, we say the words in a phrase smoothly, connecting the last sound of a word to the first sound of the next word, until we have come to the end of our phrase. For example: *I have to go to the bookstore. (I haftago tathebookstore.) What for? To buy a book for my ESL class. (Tabuyabook fonmy ESL class.) What's the name of the book? (Whats the name of the book?).*

When the last sound of a word is the same as the first sound of the next word, the 2 words are not said separately. For example:

My friend did it = My friendid it.

Go to the far right = Go to the faright

I can never go = I canever go.

Keep peace in the house = Keepeace in the house.

He did it for the first time = He did it for the firstime.

Phrasing and Pausing

A pause is a short break when we stop speaking. When we write, we indicate such pauses with punctuation marks like commas or periods. But, when we speak, we have to use our voice to punctuate our sentences by correctly phrasing, linking words, and pausing.

All of these factors help us to better understand what the speaker wants us to know about the situations he or she is talking about and about the specific meanings of his or her sentences. For example:

1). *Joe said "The boss is late." Vs. The boss is late. VS. "Joe," said the boss, "is late".*

2). *Sara brought fruit cake, and tea. VS. She brought 3 items. VS. Sara brought fruitcake and tea. VS. She brought 2 items.*

3). *We're going to eat John, VS. John, let's eat. Vs. We're going to eat John. John's for dinner*

Phrasing Problems that Cause Confusion for Listeners

Some numbers, fractions, and addresses commonly confuse people because their meaning depends on their being said with the correct phrasing.

Numbers

Pairs of numbers like 14 and 40 are often confused. Tens are numbers that end in 0. Tens always have stress on the 1st syllable:

twenty thirty forty fifty
sixty seventy eighty ninety

Teens are numbers that end in – *teen*. Teens can have stress on the 1st or the 2nd. Syllable, but to avoid confusion, put stress on – *teen*: *thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen*.

If a number appears at the end of a phrase or a sentence, the stress is put on the noun. For example: *Dana has sixty books / Dana has sixty. He has fifteen dollars / He has fifteen.*

Dates

Dates are said in this order: Month, Date, Year

For example: *They were married on June fifteenth, nineteen ninety-five.*

Fractions

The last part of a fraction gets the word stress. For example: *That is sixteen and three-eighths. No, it's twenty and two-minis.*

Telephone Numbers

When we are saying a phone number, we use this order Area code, Prefix, Last 4 numbers. For example: *Ollie's phone number is three one oh (zero)/ five/ five /five/ seven oh one nine.*

Addresses. When we say an address, we use this order: Number, Street, City, State, Zip Code. For example: *The President lives at sixteen hundred Pennsylvania Avenue, Washington, D.C. 2 of 5 of 2.*

When the word “street” is part of an address and appears at the end of a phrase, the word or number before it is stressed. For example: *Lisa lives on Third Street near the pier. Oscar’s house is on Sesame Street, close to Alan’s store.*

Intonation

Intonation is the “melody” each language has. English has 2 basic pitches (musical notes) that contribute to its melody:

- Rising (>) and;
- Falling (<).

When we speak English, the pitch rises and falls (or falls and rises), depending on the message we want to convey (send) to our listeners. In other words, the meaning of a word (or a sentence) can change if its pitch changes. For example, these 2 sentences have the same wording, but different meanings, because of their different intonation patterns:

He’s coming here now.

(He’s on his way here right now.) vs. *He’s coming here now?*

(Is he on his way here now? Oh no!)

From these examples, we can see that intonation also adds emotional expression to what we say.

Falling Intonation

In English, the pitch rises to its highest point on the vowel sound of the stressed syllable of the last (or the 2nd) to the last word in a sentence. Then, the pitch glides (moves smoothly) down, as we reach the end of the sentence.

We use this rising-falling intonation pattern for:

- statements and commands;
- WH-questions (Who? What? When? Where? Why? How?).

For example:

- *Kate wants some chicken.*
- *I said to do it.*
- *Why does Stan want this?*

Rising Intonation

Rising intonation causes the pitch to glide upward, starting from the vowel sound of the stressed syllable of the most important word of a sentence and continuing to rise until the end of the sentence. We use rising intonation with:

- Yes-no Questions (questions whose answers are either “yes” or “no”) For example:

Did you like it? Is it snowing?

Has Sam gone home? Can we catch up?

- Lists of items and lists of choices of items. In these cases, the pitch rises with each item in the list, except for the last item. The pitch falls on the last item.

For example:

Jack took out the garbage and fed the cat.

Torn went to England, France, Spain, and Russia.

Do you want water or soda?

Will Bob study philosophy, psychology, or English?

Tag Questions (a statement followed by a yes-no question) are usually asked when the speaker:

- Knows the listener will agree with his/her statement or;
- Isn't sure if the listener will agree with his/her statement.

The Speaker's Intention

The speaker's intention will affect his / her intonation, depending on the specific meaning he/she wants his/her sentence to have.

For example:

John loves me. (John, not Pete, loves me) John loves me.
(John loves me, not you) John loves me? (Does John love me? Really?)

As we can see, we have to be very careful about the intonation patterns we use because we want people to understand us clearly and completely.

SPELLING AND PRONUNCIATION HURDLES		
Academia		Академія, наукова спільнота
Accelerate		Прискорювати
Accept		Приймати, погоджуватись
Access		Доступ, підхід
Accident		Катастрофа, аварія
Accidental		Випадковий
Advertise		Давати об'яву, рекламувати
Advertisement		Об'ява, реклама
Advertisers		Рекламодавець
Aesthetic		Естетичний, чуттєвий
Algae		Морські водорості
Alumnae		Випускниця
Alumni		Випускник, вихованець
Antique		Древній, предмет антикваріату
Anxiety		Стурбованість
Anxious		Стурбований
Arch		Арка
Archetypal		Типовий, первинний
Archipelago		Архіпелаг
Architect		Архітектор
Area		Площа
Aria		Арія
Attempt		Спроба

Automobile		Автомобіль
Ballet		Банкет, святкова вечеря
Banquet		Банкет, святкова вечеря
Benign		Милосердний
Buffet		Буфет, сервант
Bomb		Бомба
Bout		Бій, зустріч, сутичка
Chapel		Часовня
Chasm		Бездна
Choir		Хор
Climb		Підйом, возвищення
Close		Завершення, закриття
Comb		Гребінець
Company		Спільнота, організація
Comparable		Порівняльний
Component		Компонент, зіставний
Consequence		Наслідок, результат
Copper		Мідь
Cradle		Колиска
Critique		Критика
Debt		Борг
Decrease		Зменшувати
Demeanor		Поведінка, норов
Despicable		Презрений
Detail		Деталь, вдаватись в подробиці
Doubt		Сумнів

Dough (nut)		Тісто
Draught		Протяг, креслення
Draughtsman		Кресляр, конструктор
Drought		Засуха
Dumb		Німий
Edinburgh		Единбург
Effect		Результат, ефект
Electron		Електрон
Endeavor		Старання
Endow (ment)		Обдаровувати
Epitome		Втілення
Explicable		Той, що можна пояснити
Export		Вивезення, експорт
Famine		Голод
Fatigue		Втома
Female		Жінка
Fillet		Пов'язка, стрічка
Finale		Фінал
Gaiety		Веселість
Governmental		Правлячий
Hegemony		Гегемонія, лідерство
Hotel		Готель
Hydrogen		Водень
Hyperbole		Гіпербола
Hypothesis		Гіпотеза
Impact		Удар, поштовх

Import		Імпорт
Indict		Пред'являти звинувачення
Incomparable		Незрівнянний
Increase		Підвищувати, збільшувати
Inexplicable		Той, що не можна пояснити
Insult		Образа, ображати
Kindergarten		Дитячий садок
Latin		Латинська мова
Lead		Ініціатива, директива
Leisure		Вільний час
Luxurious		Розкішний
Luxury		Розкіш
Mandatory		Обов'язковий
Meadow		Луг
Manganese		Марганець
Megalopolis		Столиця, метрополія
Metropolis		Столиця
Miniature		Мініатюра
Mobile		Мобільний, пересувний
Model		Модель, схема
Molecule		Молекула
Monogamy		Моногамія
Morale		Моральний стан
Morgue		Морг
Muscle		Мускул, м'яз
Muscular		М'язовий

Nation		Нація
National		Державний
Nike		Ніка (богиня перемоги)
Nitrogen		Азот
Novel		Роман
Nuclear		Той, що відноситься до ядерної зброї
Nuclei		Атомне ядро
Nucleus		Внутрішня сила, ядро
Numb		Онімілий
Orthodox		Правовірний
Oxygen		Кисень
Parquet		Паркет, партер
Pewter		Сплав олова зі свинцем
Plague		Чума
Plaque		Дощечка
Plumber		Водопровідник
Polygamy		Полігамія
Posthumous		Посмертний
Preface		Передмова
Preferable		Переважний
Pressure		Тиск
Process		Продукт, виробництво
Produce		Продукт, виробництво
Psyche		Дух, душа
Psychiatry		Психіатрія
Psychology		Психологія

Pursue		Продовжувати, слідувати
Pursuit		Пошуки, намагання
Qualm		Сумнів
Quay		Причал
Ration		Раціон
Rational		Розумний, раціональний
Rationale		Основна причина
Realm		Область, сфера
Receipt		Квитанція
Recipe		Рецепт
Rhetoric		Реторика
Rhino		Носорог
Rogue		Грабіжник
Schizophrenia		Шизофренія
Scythe		Коса
Sew		Шити
Sign		Знак, символ
Signature		Підпис
Silhouette		Силует, образ
Simile		Порівняння
Stamina		Виносливість
Steak		Біфштекс
Suit		Костюм
Suite		Меблевий гарнітур
Surface		Поверхня
Technique		Техніка

Temptation		Спокуса
Tomb		Могила
Thwart		Заважати
Tin		Консервна банка, олов'яний посуд
Tungsten		Вольфрам, лампа накаливання
Use		Використовувати
Used to		Звиклий до чогось
Variable		Той, що піддається змінам
Variety		Різноманіття
Various		Різноманітний
Vary		Різниця, варіант
Vignette		Сцена, епізод
Vogue		Мода
Womb		Лоно, темрява
Wrath		Гнів, лють

Vowel and Diphthong Sounds

How we will review these sounds

Listen and repeat after

[i]	<u>e</u> ase	s <u>pe</u> ech	ag <u>ee</u>
[ɪ]	<u>i</u> ndustry	b <u>u</u> siness	ch <u>i</u> p
[e]	<u>a</u> ncient	s <u>a</u> ve	del <u>a</u> y
[ɛ]	<u>e</u> xpert	s <u>e</u> ven	el <u>e</u> ctronic
[æ]	<u>a</u> ct	s <u>a</u> nd	enh <u>a</u> nce
[ʊ]	l <u>o</u> se	r <u>u</u> le	d <u>o</u>
[ʊ]	l <u>oo</u> k	g <u>oo</u> d	h <u>oo</u> k
[ɒ]	s <u>o</u> ld	h <u>o</u> ld	m <u>o</u> ld
[ɔ]	<u>a</u> uditor	c <u>a</u> use	l <u>a</u> w
[ɑ]	p <u>a</u> rt	g <u>ua</u> rd	ch <u>a</u> rt
[ɜ]	<u>e</u> rr	th <u>i</u> rd	pref <u>e</u> r
[ə]	<u>a</u> bout	im <u>i</u> tate	quot <u>a</u>
[aɪ]	tr <u>y</u>	fri <u>e</u> d	rep <u>l</u> y
[aʊ]	<u>o</u> utside	d <u>o</u> ubt	b <u>o</u> ugh
[ɔɪ]	<u>o</u> ily	in <u>vo</u> ice	conv <u>oy</u>

PRACTICE SHEET ON THE FRONT VOWELS

- | | | |
|-----------------------------|--------------------------------|------------------------------------|
| 1. <u>e</u> vening _____ | 25. extre <u>m</u> e _____ | 46. pret <u>t</u> y _____ |
| 2. ci <u>t</u> y _____ | 26. fe <u>v</u> er _____ | 47. bu <u>s</u> y _____ |
| 3. li <u>v</u> e _____ | 27. wi <u>n</u> d (n) _____ | 48. ne <u>a</u> r _____ |
| 4. le <u>a</u> ve _____ | 28. pre <u>s</u> ent (n) _____ | 49. pi <u>t</u> y _____ |
| 5. four <u>te</u> en _____ | 29. pre <u>f</u> ace _____ | 50. engin <u>ee</u> r _____ |
| 6. me <u>s</u> sage _____ | 30. na <u>k</u> ed _____ | 51. ke <u>y</u> _____ |
| 7. he <u>a</u> t _____ | 31. machi <u>n</u> e _____ | 52. ei <u>t</u> her _____ |
| 8. shi <u>p</u> _____ | 32. bre <u>a</u> the _____ | 53. se <u>e</u> m _____ |
| 9. peo <u>p</u> le _____ | 33. <u>e</u> ven _____ | 54. be <u>e</u> n _____ |
| 10. i <u>n</u> crease _____ | 34. crook <u>e</u> d _____ | 55. complet <u>e</u> _____ |
| 11. mari <u>n</u> e _____ | 35. averag <u>e</u> _____ | 56. ag <u>e</u> d (adj.) _____ |
| 12. he' <u>s</u> _____ | 36. pre <u>v</u> ent _____ | 57. clim <u>a</u> te _____ |
| 13. she' <u>s</u> _____ | 37. be <u>a</u> n _____ | 58. separ <u>a</u> te (adj.) _____ |
| 14. it' <u>s</u> _____ | 38. scen <u>e</u> _____ | 59. guil <u>t</u> y _____ |
| 15. we' <u>l</u> l _____ | 39. courag <u>e</u> _____ | 60. Engli <u>s</u> h _____ |
| 16. wi <u>l</u> l _____ | 40. dec <u>i</u> de _____ | 61. beli <u>e</u> ve _____ |
| 17. ste <u>el</u> _____ | 41. se <u>r</u> ious _____ | 62. me <u>a</u> t _____ |
| 18. sti <u>l</u> l _____ | 42. chocol <u>a</u> te _____ | 63. we' <u>r</u> e _____ |
| 19. magazin <u>e</u> _____ | 43. w <u>o</u> men _____ | 64. be <u>e</u> r _____ |
| 21. decreas <u>e</u> _____ | 44. rem <u>a</u> in _____ | 65. i <u>e</u> ld _____ |
| 22. se <u>a</u> t _____ | 45. sign <u>a</u> l _____ | 66. actr <u>ess</u> _____ |
| 23. rec <u>e</u> nt _____ | | 67. priv <u>a</u> te _____ |
| 24. poli <u>c</u> e _____ | | |

68. Saturday_____

70. studying _____

69. hear _____

71. evil _____

Додаток 4

PRONUNCIATION CHECK: PRE-FINAL DIAGNOSTIC EXAM

I. Vowel Sounds

II. Write the vowel symbol [ey], [e], or [I] below each word.

1 pain	5 edge	9sailor	13 mitt	17 pen
2 met	6 fill	10 pin	14 fell	18 wet
3 lit	7 wait	11 hair	15 let	19 mate
4 age	8 late	12 fail	16 hear	20seller

B. Write the vowel symbol [e], [æ], [A], or [a] below each word.

1 lock	6 blond	11 guest	16 collar
2 blender	7 Don	12 cuff	17 guest
3 color	8 lack	13 Keller	18 hum
4 wants	9 blast	14 ham	19 luck
5 hem	10 thunder	15 done	20 once

REVIEW OF VOWELS AND DIPHTHONGS, SHEET II: SELF TEST

- | | | |
|------------------------------------|--------------------------------------|--------------------------------------|
| 1. <u>re</u> lie <u>f</u> _____ | 27. <u>br</u> eak <u>f</u> ast _____ | 55. <u>I</u> slands _____ |
| 2. <u>pre</u> fa <u>c</u> e _____ | 28. <u>rai</u> d _____ | 56. <u>do</u> ugh <u>nu</u> t _____ |
| 3. <u>wa</u> rm _____ | 29. <u>cour</u> teous _____ | 57. allowa <u>n</u> ce _____ |
| 4. <u>wome</u> n _____ | 30. <u>poli</u> ce _____ | 58. <u>sh</u> ow _____ |
| 5. <u>na</u> tional _____ | 31. <u>aut</u> omatic _____ | 59. <u>wi</u> nd <u>ow</u> _____ |
| 6. <u>ste</u> ak _____ | 32. <u>sun</u> burn _____ | 60. <u>com</u> plete _____ |
| 7. <u>de</u> cent _____ | 33. <u>holi</u> day _____ | 61. <u>curi</u> osity _____ |
| 8. <u>col</u> lect _____ | 34. <u>ear</u> lybird _____ | 62. <u>do</u> zen _____ |
| 9. <u>hea</u> rless _____ | 35. <u>fear</u> ful _____ | 63. <u>anc</u> ient _____ |
| 10. <u>bre</u> ath _____ | 36. <u>bei</u> ng _____ | 64. <u>thir</u> teen _____ |
| 11. <u>con</u> tent (n) _____ | 37. <u>cour</u> thouse _____ | 65. <u>cho</u> sen _____ |
| 12. <u>sai</u> d _____ | 38. <u>repre</u> sent _____ | 66. <u>after</u> noon _____ |
| 13. <u>pack</u> age _____ | 39. <u>A</u> frica _____ | 67. <u>engi</u> neer _____ |
| 14. <u>Worm</u> _____ | 40. <u>bar</u> becue _____ | 68. <u>un</u> usual _____ |
| 15. <u>Ala</u> rm _____ | 41. <u>ope</u> ra _____ | 69. <u>nutri</u> tious _____ |
| 16. <u>nation</u> _____ | 42. <u>grand</u> mother _____ | 70. <u>att</u> enda <u>n</u> t _____ |
| 17. <u>year</u> _____ | 43. <u>con</u> firm _____ | 71. <u>push</u> ups _____ |
| 18. <u>lawyer</u> _____ | 44. <u>ter</u> rible _____ | 72. <u>gove</u> rnor _____ |
| 19. <u>bea</u> r _____ | 45. <u>camp</u> fire _____ | 73. <u>bloo</u> d _____ |
| 20. <u>toe</u> na <u>i</u> l _____ | 46. <u>hur</u> ricane _____ | 74. <u>voya</u> ge _____ |
| 21. <u>con</u> trol _____ | 47. <u>en</u> ough _____ | 75. <u>tri</u> angle _____ |
| 22. <u>beli</u> eve _____ | 48. <u>cir</u> cular _____ | 76. <u>sup</u> pose _____ |
| 23. <u>air</u> port _____ | 49. <u>lock</u> et _____ | 77. <u>plea</u> s <u>ur</u> e _____ |
| 24. <u>world</u> wide _____ | 50. <u>cos</u> tume _____ | 78. <u>throw</u> out _____ |
| 25. <u>pay</u> ment _____ | 51. <u>hor</u> rible _____ | 79. <u>rou</u> gh _____ |
| 26. <u>book</u> case _____ | 52. <u>throu</u> gh _____ | 80. <u>coo</u> perate _____ |
| | 53. <u>for</u> ward _____ | 81. <u>touch</u> _____ |
| | 54. <u>Vir</u> gin _____ | 82. <u>uni</u> form _____ |

- | | | |
|-----------------------------|--------------------------------|---------------------------------|
| 83. <u>confu</u> sion _____ | 90. <u>breath</u> e _____ | 97. <u>desc</u> endant _____ |
| 84. <u>analy</u> ze _____ | 91. <u>multi</u> ply _____ | 98. <u>complic</u> ate _____ |
| 85. <u>fountai</u> n _____ | 92. <u>pag</u> e _____ | 99. <u>moderate</u> (adj) _____ |
| 86. <u>woma</u> n _____ | 93. <u>handkerchie</u> f _____ | 100. <u>salesma</u> n _____ |
| 87. <u>occasi</u> on _____ | 94. <u>knowledg</u> e _____ | |
| 88. <u>actr</u> ess _____ | 95. <u>poss</u> ess _____ | |
| 89. <u>human</u> ity _____ | 96. <u>pret</u> end _____ | |

EXERCISE TWO: You will hear the words listed below. As you listen to each word, decide how its past tense ending is pronounced – as /d/, /t/, /id/. Then circle the pronunciation that you hear.

- | | |
|----------------------------------|-----------------------------------|
| 1. weighed /d/ /t/ /id/ | 11. tipped /d/ /t/ /id/ |
| 2. waded /d/ /t/ /id/ | 12. boxed /d/ /t/ /id/ |
| 3. waited /d/ /t/ /id/ | 13. fixed /d/ /t/ /id/ |
| 4. bowed /d/ /t/ /id/ | 14. leased /d/ /t/ /id/ |
| 5. boated /d/ /t/ /id/ | 15. leashed /d/ /t/ /id/ |
| 6. boded /d/ /t/ /id/ | 16. rigged /d/ /t/ /id/ |
| 7. sighed /d/ /t/ /id/ | 17. ridged /d/ /t/ /id/ |
| 8. sighted /d/ /t/ /id/ | 18. aced /d/ /t/ /id/ |
| 9. sided /d/ /t/ /id/ | 19. ached /d/ /t/ /id/ |
| 10. typed /d/ /t/ /id/ | 20. acted /d/ /t/ /id/ |

EXERCISE THREE: You will hear the first word in each pair listed below. As you listen, decide how the past tense ending on the second word should be pronounced - as /d/, /t/, or /id/. Then circle the correct ending.

- | |
|---|
| 1. wax waxed /d/ /t/ /id/ |
| 2. lay laid /d/ /t/ /id/ |
| 3. answer answered /d/ /t/ /id/ |
| 4. hand handed /d/ /t/ /id/ |
| 5. cede ceded /d/ /t/ /id/ |

6. rush	rushed	/d/	/t/	/id/
7. race	raced	/d/	/t/	/id/
8. pack	packed	/d/	/t/	/id/
9. file	filed	/d/	/t/	/id/
10. fill	filled	/d/	/t/	/id/
11. live	lived	/d/	/t/	/id/
12. lift	lifted	/d/	/t/	/id/
13. cover	covered	/d/	/t/	/id/
14. concur	concluded	/d/	/t/	/id/
15. conquer	conquered	/d/	/t/	/id/

Додаток 6

“S” INFLECTIONS: PLURALS, POSSESSIVES, AND CONSTRUCTIONS

- | | | |
|---------------------|-----------------------|----------------------|
| 1. men's _____ | 15. guesses _____ | 29. paragraphs _____ |
| 2. cages _____ | 16. flags _____ | 30. eggs _____ |
| 3. crosses _____ | 17. he's _____ | 31. what's _____ |
| 4. rows _____ | 18. photographs _____ | 32. doubts _____ |
| 5. aches _____ | 19. villages _____ | 33. languages _____ |
| 6. autographs _____ | 20. boxes _____ | 34. pieces _____ |
| 7. jobs _____ | 21. debts _____ | 35. shoes _____ |
| 8. receipts _____ | 22. things _____ | 36. rings _____ |
| 9. desks _____ | 23. combs _____ | 37. replies _____ |
| 10. foxes _____ | 24. toes _____ | 38. sizes _____ |
| 11. shows _____ | 25. causes _____ | 39. others _____ |
| 12. pages _____ | 26. dresses _____ | 40. chairs _____ |
| 13. thumbs _____ | 27. wives _____ | 41. why's _____ |
| 14. lives(n) _____ | 28. years _____ | 42. packages _____ |

- | | | |
|-----------------------|--------------------|-------------------|
| 43. let's _____ | 56. brothers _____ | 65. women's _____ |
| 44. Elizabeth's _____ | 57. clubs _____ | 66. stops _____ |
| 45. songs _____ | 58. it's _____ | 67. mothers _____ |
| 46. places _____ | 59. how's _____ | 68. news _____ |
| 47. woman's _____ | 60. asks _____ | 69. cries _____ |
| 48. prizes _____ | 61. slices _____ | 70. where's _____ |
| 49. lies _____ | 62. Ruth's _____ | 71. cabs _____ |
| 50. views _____ | 63. wages _____ | |
| 51. engineers _____ | 64. supplies _____ | |

[p]

Peter Piper picked a peck of pickled pepper.

A peck of pickled pepper Peter Piper pickt

If Peter Piper picked a peck of pickled peppe

Where is the peck of pickled pepper

Peter Piper picked?

Pete's pa, Pete, pocked to the pea patch

to pick a Peck of peas for poor pink

pig in the pine hole pig pen.

A pale pink proud peacock pompously preened

its pretty
plumage.



A tooter who tooted a flute

Tried to tutor two tutors to toot.

Said the two to the tutor,

"Is it harder to toot or

To tutor two tutors to toot?"

Tongue twisters

[t]

A tree toad loved a she-toad

That lived up in a tree.

She was a three-toed tree toad,

But a two-toed toad was he.

The two-toed toad tried to win

The she-toad's friendly nod,

For the two-toed toad loved the ground

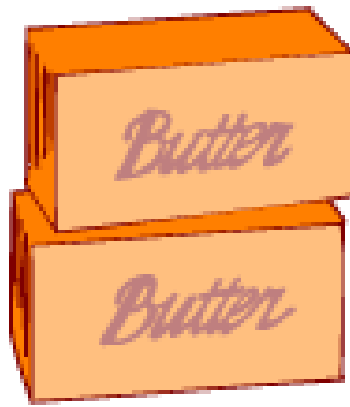
On which the three-toed toad trod.

But no matter how the two-toed tree
toad tried,

He could not please her whim.

In her three-toed power,

The she-toad vetoed him.



[b]

Betty Botter
bought some butter,
But, she said,
the butter's bitter.
If I put it
in my butter,
It will make
my butter bitter.
But a bit
of better butter –
That would make
my butter better.
So she bought
a bit of butter,
Better than
her bitter butter.
And she put it
in her butter,
And the butter
was not bitter.
So 'twas better
Betty Botter
Bought a bit
of better butter.

[t] [d]

A maid with a duster
Made a furious bluster
Dusting a bust in the hall.
When the bust it was
dusted
The bust it was busted,
The bust it was dust,
that's all.

[K]

How many cans
Can a canner can
If a canner
Can can cans?
A canner can can
As many cans
As a canner can
If a canner
Can can cans

[g]

gray geese grazing gaily into Greece.

[f]

fat dogs frying fritters and fiddling
ferociously.

French friars fanning a fainted flea.



[n]

I need not your needles
They're needless to me,
For needless needles
Is needless, you see.
But did my neat trouse
But need to be kneed,
I then should have neec
Of your needles indeed.



[w]

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

[r]

Round and round the rugged rock the ragged rascal ran.
 The rat ran by the river with a lump of raw liver.

[S]

Swan, swim over the sea.
 Swim, swan, swim!
 Swam, swim back again.
 Well swum, swan!

Tho' a kiss be amiss
 She who misses the kisses,
 As Miss without kiss,
 May miss being Mrs.

Bisquick – Kiss quick!

slippery seals slipping silently ashore.

[Š]

She stood at the door of Mrs.
 Smith's fish shop welcoming
 him in.

Sally's selfish selling shellfish.

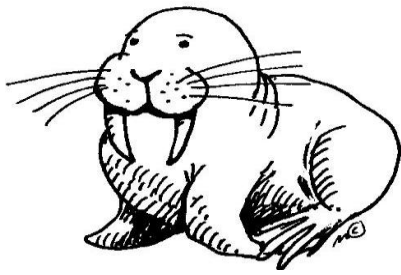
So Sally's shellfish seldom sell.

The sun shines on shop signs.

Flocking shoppers shopping.

If neither he sells seashells,
 Nor she sells seashells,
 Who shall sell seashells?

Shall
 seashells
 be
 sold?



silent snakes slithering slowly southward.



Which is the witch that wished the wicked wish?

[Q]

I thought a thought.
But the thought wasn't the thought
I thought a thought.
If the thought I thought I thought
had been the thought I thought,
I wouldn't have thought so much.

DIALOGUES USING WORDS WITH THE CENTRAL VOWELS

[ə] AND [ʌ]

1. A. I wonder what's happened to Ana. She doesn't come to our club lunches anymore.

B. She discovered she has high blood pressure. She's on a low sodium diet.

2. A. Who published this collection of poems?

B. Why don't you look at the cover? The publisher's name is usually on the cover.

3. A. How did you cut your thumb?

B. I was cutting up some vegetables for the salad and the knife slipped.

A. Does it hurt much?

B. Not so much now. But it was an ugly cut. There was blood all over the place.

A. The next time you do any cutting with knife you'd better wear gloves.

4. A. Hello, son. Where's your mother?

B. She went to Grandma's. They're cooking up a bunch of stuff for a buffet supper at the church next Saturday.

A. I thought that supper wasn't until next month. What's for lunch? I'm hungry.

B. Hamburgers with onions on toasted buns.

A. Where're you running? Aren't you going to have lunch with me?

B. Sorry, Dad. I've got to run. I have a one o'clock class. You can toast the hamburger buns in the oven. There's coconut custard in the refrigerator.

A. How do you like that? I come home for lunch to save money and what happen? Everybody cuts out on me. On top of that, I have to get my own lunch.

5. A. Ana has another boyfriend. She says she's in love.

B. So I heard. What happened to Douglas? Wasn't he supposed to be her true love?

A. He was too jealous. Besides, he didn't make enough money. Judson is her big love of the moment. She thinks he'd make a wonderful husband.

B. They do make a handsome couple but I wonder who the next one will be.

6. A. Honey, there's a bug in my coffee cup. Could you get me another cup of coffee, please?

B. Sorry, Love. Do you want one lump of sugar or two?

A. One's enough. While you're at it, could you bring me some more butter?

B. Coming up. Would you like another cinnamon bun?

A. No. thanks, One's plenty.

7. A. When's your birthday, Myrtle?

B. October 13.

A. Oh, that's my parents' thirtieth wedding anniversary!

B. What a coincidence! I'll be thirty that day, too.

8. A. Did you get caught in that sudden thunder shower this afternoon? I heard some of the roads were flooded.

B. They sure were. Road one was flooded in several places. Several cars ahead of us were half submerged. We had to wait for a couple of hours for the water to subside.

9. A. Exchanging Christmas presents is such a lovely custom, isn't it?

B. Yes, but I wish Christmas weren't becoming so commercial.

A. I do too. It's losing much of its original significance.

10. A. Would you like another cup of coffee?

B. Yes, please, if it's not too much trouble.

A. Not at all. How about some more dessert?

B. I'd like some more of that delicious custard.

11. A. You mentioned that your mother comes from a large family. How many brothers and sisters does she have?

B. There're eleven of them all together. She has seven brothers and three sisters. All of them married with several children.

A. You must have literally dozens of cousins.

B. I have. In fact, I've never even met some of them. The family is scattered all over the country.

12. A. Would you like to come for brunch on Sunday?

B. This Sunday? Sorry, I can't. I promised to visit some cousins in the country I haven't seen them since last summer.

A. Well, we can make it some other time. On Sunday, we always have a special brunch instead of having breakfast and lunch.

B. That's a lovely custom. I'll take you up on your invitation some time soon.

13. A. My mother's younger brother, Judd, is a professional trumpet player.

B. But don't you have an uncle who's a university professor?

A. That's my mother's other brother, my uncle Ernie. He's a physical education instructor here at the university.

B. You have so many uncles and aunts and cousins. I have trouble keeping them straight.

14. A. Does your cousin Marta still work for the federal government?

B. No, she works for her husband's trucking company. She's making a lot more money, but she says she preferred working for the government.

A. Really? That's interesting. The reason I asked you is because I have an interview with the Internal Revenue Service about a job as a computer programmer. I'm very nervous about it.

B. I wouldn't worry if I were you. You're certainly qualified for that kind of work. Call me on Sunday and let me know how things turned out at the interview.

15. A. I heard you and your friend Herbie were injured in an accident. Were either of you hurt seriously?

B. I wasn't injured at all, but Herbie was. We took him to the emergency room. They kept him in the hospital for the observation because they thought he had been hurt internally. That was last Thursday and I just heard he was released yesterday. It turned out that he didn't have any serious injury, thank God.

DIALOGUES TO PRACTICE THE BACK VOWELS / u / ju /

1. A: When did the astronauts fly to the moon? Do you remember?
B: Yes, they flew to the moon in July, 1969.
2. A: When was the last time you took a book out of the library?
B: I took books out just last Tuesday.
3. A: When you were in high school, did you know most of the people in your hometown?
B: Well, I used to know quite a few of them. But many of the people I knew as a student have moved away.
4. A: The decorations for the New Year's Eve party were super! I have never seen so many balloons. How many were there, anyway?
B: We blew-up over 200, but a few of them burst when we were hanging them around the room.
A: 200! You and Ruth didn't blow all of them up by yourselves, did you?
B: No-o-o. Of course, not. We used a machine and we had a whole crew working with us.
5. A: How much of the dialogue of that movie did you understand? I understood only about half of it.
B: I think I understood about two-thirds of it. That's a big improvement over a few months ago. Watching English language TV has really helped my comprehension.
6. A: What sort of souvenirs did Judy buy when she took that excursion to New Mexico?
B: She bought some beautiful and unusual handmade jewelry.
7. A: Did Stuart apologize to Judy for this rude behavior at the class reunion?
B: At first he refused, but later they shook hands.

8. A. What are the cushions from the living room chairs doing here? Who put them here?

B. I did. I'm cleaning the room. I'll put the cushions back as soon as I'm through vacuuming them.

9. A. How many groups of university students are taking the European excursion this summer?

B. Two groups. One group will be touring Europe in June, and the other in July.

10. A. The news broadcast said that the north coast escaped the full fury of the hurricane. Did the storm do any damage to your property?

B. Yes. The storm blew the roof off our beach house and all our new furniture was ruined.

Dearest creature in creation
Studying English pronunciation,
I will teach you in my verse
Sounds like corpse, corps, horse and
worse
I will keep you, Susy, busy,
Make your head with heat grow dizzy.
Tear in eye your dress you'll tear,
So shall I! Oh, hear my prayer,
Pray, console your loving poet,
Make my coat look new, dear, sew it!
Just compare heart, beard and heard,
Dies and diet, lord and word,
Sword and sward, retain and Britain.
(Mind the latter, how it's written).
Made has not the sound of bade,
Say said, pay-paid, laid, but plaid.
Now I surely will not plague you
With such words as vague and ague,
But be careful how you speak,
Say break, steak, but bleak and streak.
Previous, precious, fuchsia, via,
Pipe, snipe, recipe and choir,
Cloven, oven, how and low,
Script, receipt, shoe, poem, toe.
Hear me say, devoid of trickery:
Daughter, laughter and Terpsichore,

Typhoid, measles, topsails, aisles.
Exiles, similes, reviles.
Wholly, holly, signal, signing.
Thames, examining, combining
Scholar, vicar, and cigar,
Solar, mica, war, and far.
From "desire": desirable--admirable
from "admire."
Lumber, plumber, bier, but brier.
Chatham, brougham, renown, but
known.
Knowledge, done, but gone and tone,
One, anemone. Balmoral.
Kitchen, lichen, laundry, laurel,
Gertrude, German, wind, and mind.
Scene, Melpomene, mankind,
Tortoise, turquoise, chamois-leather,
Reading, reading, heathen, heather.
This phonetic labyrinth
Gives moss, gross, brook, brooch, ninth,
plinth.
Billet does not end like ballet;
Bouquet, wallet, mallet, chalet;
Blood and flood are not like food,
Nor is mould like should and would.
Banquet is not nearly parquet,
Which is said to rime with "darky."

Viscous, Viscount, load, and broad.
Toward, to forward, to reward.
And your pronunciation's O.K.,
When you say correctly: croquet.
Rounded, wounded, grieve, and sieve,
Friend and fiend, alive, and live,
Liberty, library, heave, and heaven,
Rachel, ache, moustache, eleven,
We say hallowed, but allowed,
People, leopard, towed, but vowed.
Mark the difference, moreover,
Between mover, plover, Dover,
Leeches, breeches, wise, precise,
Chalice, but police, and lice.
Camel, constable, unstable,
Principle, disciple, label,
Petal, penal, and canal,
Wait, surmise, plait, promise, pal.
Suit, suite, ruin, circuit, conduit,
Rime with "shirk it" and "beyond it."
But it is not hard to tell,
Why it's pall, mall, but Pall Mall.
Muscle, muscular, gaol, iron,
Timber, climber, bullion, lion,
Worm and storm, chaise, chaos, and
chair,
Senator, spectator, mayor,
Ivy, privy, famous, clamour

And enamour rime with hammer.
Pussy, hussy, and possess,
Desert, but dessert, address.
Golf, wolf, countenance, lieutenants.
Hoist, in lieu of flags, left pennants.
River, rival, tomb, bomb, comb,
Doll and roll and some and home.
Stranger does not rime with anger.
Neither does devour with clangour.
Soul, but foul and gaunt but aunt.
Font, front, won't, want, grand, and
grant.
Shoes, goes, does. Now first say: finger.
And then: singer, ginger, linger,
Real, zeal, mauve, gauze, and gauge,
Marriage, foliage, mirage, age.
Query does not rime with very,
Nor does fury sound like bury.
Dost, lost, post; and doth, cloth, loth;
Job, Job; blossom, bosom, oath.
Though the difference seems little,
We say actual, but victual.
Seat, sweat; chaste, caste.; Leigh, eight,
height;
Put, nut; granite, and unite.
Reefer does not rime with deafer,
Feoffer does, and zephyr, heifer.
Dull, bull, Geoffrey, George, ate, late,

Hint, pint, Senate, but sedate.
 Scenic, Arabic, Pacific,
 Science, conscience, scientific,
 Tour, but our and succour, four,
 Gas, alas, and Arkansas.
 Sea, idea, guinea, area,
 Psalm, Maria, but malaria,
 Youth, south, southern, cleanse and
 clean,
 Doctrine, turpentine, marine.
 Compare alien with Italian,
 Dandelion with battalion.
 Sally with ally, yea, ye,
 Eye, I, ay, aye, whey, key, quay.
 Say aver, but ever, fever.
 Neither, leisure, skein, receiver.
 Never guess--it is not safe:
 We say calves, valves, half, but Ralph.
 Heron, granary, canary,
 Crevice and device, and eyrie,
 Face but preface, but efface,
 Phlegm, phlegmatic, ass, glass, bass.
 Large, but target, gin, give, verging,
 Ought, out, joust, and scour, but
 scourging,
 Ear but earn, and wear and bear
 Do not rime with here, but ere.
 Seven is right, but so is even,

Hyphen, roughen, nephew, Stephen,
 Monkey, donkey, clerk, and jerk,
 Asp, grasp, wasp, and cork and work.
 Pronunciation--think of psyche--!
 Is a paling, stout and spikey,
 Won't it make you lose your wits,
 Writing "groats" and saying "grits"?
 It's a dark abyss or tunnel,
 Strewn with stones, like rowlock,
 gunwale,
 Islington and Isle of Wight,
 Housewife, verdict, and indict!
 Don't you think so, reader, rather,
 Saying lather, bather, father?
 Finally: which rimes with "enough"
 Though, through, plough, cough, hough,
 or tough?
 Hiccough has the sound of "cup."
 My advice is--give it up!

Тетяна Юріївна Введенська

Юлія Олександрівна Савіна

STRESS, PRONUNCIATION AND INTONATION
МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ДО ПРАКТИЧНИХ ЗАНЯТЬ
для студентів напряму підготовки 6.020303 Філологія

Друкується в редакційній обробці авторів

Підписано до друку _____. Формат 30х42/4.

Папір офсет. Ризографія. Ум. друк. арк. 12

Обл.- вид. арк. 19,3. Тираж 60 прим. Зам. № ____

Державний ВНЗ «Національний гірничий університет»

49027, м. Дніпропетровськ, пр. К. Маркса, 19

