HOW NOW, BROWN COW?
A course in the pronunciation of English

Mimi Ponsonby
Illustrated by Duncan

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English Language Teaching
HOW NOW, BROWN COW?

A course in the pronunciation of English, with exercises and dialogues

by

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Duncain
Introduction

This book is originally intended for people studying or learning a foreign
language, which is what most of us do when we are learning English. It is
important to remember that learning a foreign language is not easy, but
it is also not impossible. This book will help you to learn English in a
simple, easy, and effective way.

Why Pronunciation is Important

Language is a means of communication. It has three components:
(a) Structure (the patterns that can be seen in these are usually called
the grammar of the language);
(b) Words that convey meaning (vocabulary or lexicon);
(c) Sound, stress, and intonation patterns, which combine to make up
Pronunciation.

If you communicate only through the written word, you will need only the first two of
these components. If, on the other hand, you want to be able to understand
the spoken language, and to be understood, you'll need all three components: some
understanding of the grammar of the language, an understanding of the
vocabulary, and an understanding of the pronunciation. In the end, however,
the sounds and the intonation patterns are the most important.

Ideally, all of these components of language should go hand in hand from the very
beginning. If the intonation sounds and pronunciation patterns are mastered early
they become so natural that it seems unnatural to say them incorrectly. This is why
the first step in learning a new language is to practice it as much as possible by
speaking or writing.

Communication is a two-way process:
1. Understanding other people when they speak.
2. Conveying what you want to say so that other people can understand you.
For the first, understanding, we need—
(a) Knowledge and
(b) Experience.

For the second, correcting meaning, we need—
(a) Knowledge
(b) Awareness
(c) Control.

If you have no idea, for instance, that there's an important difference in English between 's' and 'z' (phonetically written [z] and [s]), and furthermore you can't distinguish between the two, you won't know how to react if someone asks you to bring in the soil—"soo-in?"-or to sell the soil? This situation doesn't require any action, but it
wouldn't do as a matter of fact, because your pronunciation is understood as American English pronunciation. Sometimes there is laughter, sometimes people walk out in anger, and
it looks as though there is no really serious disturbance. Indeed, those kinds of disturbances are

There may be only one, any difference between the words: the speaker said the word he should be saying. People took the word as it was spoken in your pronunciation? The consequences could be
(a) allow to the listener
(b) misunderstanding by the listener
(c) complete lack of comprehension by the listener

It is possible to understand the effects of trying to correct what it is you're trying to say. If he says, "A loaf of bread" and tells someone else...

No, they're happy people! How now, Brown Cow?" is designed to minimize the changes. The book is divided into fifty eight sets, each of which deals with either a single phoneme or a characteristic feature of British English pronunciation. Each set begins with an explanation of how to produce a particular sound or handle a particular feature. This is followed by exercises, either in repetitions or

How to use this book.

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Once reached that you’ve mastered the sound, look at the words as they’re written.

You’ve learned the spelling — but remember the sound remains constant. Keep checking your pronunciation as you repeat the sounds, either in context with the whole phrase. Be conscious of the rate of your speech, and the sounds of your mouth. The words should be produced as naturally as possible. Practice combinations that make sense, simply to exercise your muscles. — You owe me one.” or “What’s going on?” — that sort of thing. Never be afraid to exaggerate — you can always tone it down.

The exercises for all purposes are designed to encourage you to listen carefully and to either your awareness of the differences between sounds which is the untrained ear appears indistinguishable. There is no reason why these exercises shouldn’t be used for practice, too.

The same applies to the exercises on the earlier page. Use their list of all to sharpen your awareness of the differences between words. It’s far easier to identify the change in pitch and hear the sounds on your own to be aware of these things in your own voice. Try practice these yourself, making the same pitch with as loud a tone. Songs set higher than the rest. Again, don’t be afraid to exaggerate.

At the bottom of each word is a page, printed upside down, are the answers to the questions in which you have had a margin. Do not try to look before you’ve made your own answers. The answers should be: From if you’re wrong, you will have lost something. And you can get back and listen again and try to discern why you were wrong.

Each dialogue has been recorded like this:
1. The complete conversation with both parts read by native speakers.
2. The conversation repeated, but the second voice omitted.
3. The conversation repeated once more, with the first voice omitted.

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3. The conversation repeated once more, with the first voice omitted.

Only enough time has been left on the tape for you to say the speech of the same speed as the original native speaker. If this isn’t enough to say at first, make a note of that and practice the dialogue again. If you are an intermediate, you may want to use the whole text as a review. Practice if you possibly can until you feel you’ve made some improvement. But do not work on the dialogue to the sounds. You can always return to it and after you have worked on others. In fact, since, like driving a car or flying an airplane, speech demands controlling a number of diverse skills at the same time (it is not much work while I’m changing gear — how can I be expected to react?), and since each dialogue most obviously contain a great many features of speech other than the one it’s primarily intended to practice, all the dialogues are useful for practicing all aspects of pronunciation.
What you need to know before you begin

Here we are as far as possible in explaining our general rules, simple and
untechnical. But there are so many ideas and very important concepts that appear
again and again throughout the book, so I would be unable to explain them
all in one go, so that instead of repeating the explanation on each page the
reader is shown the text, after all, is the purpose of all specialized<br>
indoors.

The terms I want to explain are:

1. "Phoneme"
   A phoneme is a smallest unit of sound that makes a difference in meaning or in a given language. The sounds of the "big band"
together are not unique to this one, so the term "big band" is not unique to this
unit, but is replaceable with another, similar sound in some languages (e.g. "band"
and "band"), both are phonemes. In English the length of a word and context
after the meaning of otherwise similar words, but in English, phonetics the difference between the two is a free word,
table to be understood and have that understood too in English. It is obvious that you want (a) to recognize the English phonemes and
(b) to pronounce them correctly yourself.

2. The term "nasal" and "vocalic"
   When you pronounce a sound, you are usually to
   form your mouth into a vowel, and with the air straight
to your nose, and out of your mouth (a vowel sound)
   in English, consonant sounds can be produced
   where both sounds of which
   are produced in exactly the same way except that one is voiced
   and the other is voiceless. (b) and [b] and [f] are examples.
   Each sound in these pairs is phoneme, so it is very important
to make the difference between them—the one bearing of
There are several ways to check whether you are pronouncing these sounds correctly. One way is to place your finger on your lower lip, Apple and say [p], which is a voiceless sound, and a voiceless stop or with because you can hold it out. You should feel a strong vibration. If you say the vowel after the voiceless stop, you should feel no vibration at all. Better still, close your eyes with your hands and make the two sounds.

With the fingers, you can feel the air that is coming out as it blows a candle out or a finger off your hand. When you should be able to feel the air if you hold your hand level with your mouth. With the vowel sounds, there should be no more than a very small amount of air. All vocal sounds.

The speech organs
There are 67 parts of the head that you use to make sounds. They are:

- oral passage
- hard palate
- soft palate
- back of tongue
- root of tongue
- nasal cavity

Zipping—top (or upper) and bottom (or lower). Tongue—top, middle, back.

Abductor—edges, the edges of bone just behind the top teeth.

Feeder—two pinch muscles like strings of a sheep, which extend to produce voiceless sounds.
4. Minimal pairs

These are pairs of words which are almost exactly the same. Only one small thing differentiates them—give us one guess, for instance. Remember—the difference between pronunciation is so slight that you have to listen very carefully.

Because these tiny differences may not exist in your language, or may not be important, it is phonemic in English, you have to train yourself to listen very carefully.

Phonemic symbols

Do this, please, be afraid of these. They are merely a quick and accurate way of denoting to perfect sounds. If you make a mental note of them as they appear in this book, you will have no doubt; look at the rate of contrast—they are all there, together with examples, to help you to see how it is a quick guide.

They are in square brackets [ ] to show that we are talking of sounds and not letters of the alphabet or words of grammar. Remember that in English, sound very often has no relation to spelling.

The system followed is Gimson's Revised Phonetic Alphabet.

Note that a back (●) following a symbol means that the sound is long, e.g. [ai], [ei].

- a as in bed, bad
- e as in bed, bad
- i as in bit, bad
- o as in bit, bad
- u as in bit, bad
- a as in band, bad
Now you're ready to begin. But just before you leave me and set off on your own, may I make one request? If you have problems that I have not dealt with in this book, or if you find particular spelling that I haven't included, do you know other people who write and learn English words? Do you know anyone who writes and learns English words? If you find any of these words that you think might be helpful, please write them down and keep them close at hand.

And now, off you go. Have a great time! And don't worry if occasionally you feel you're not quite right. All learning is hard work. But at the same time, you should always be lazy.
To MCW,
who pointed my nose in the right direction
HOW NOW, BROWN COW?
1. **PIN**

The best way to say a thing is in a way that is 
pronounceable in a way that is pleasant. To pronounce the first two 
phones, move your 
lips together, as if you were 
about to bite your upper lip. Then 
move them apart in a way that makes 
your lips make a sound. The sound 
is like the word "pin". Keep the sound 
short, and then say the 
word "pin". The sound is 
pronounceable, but it is a bit 
long. When you practice, exaggerate 
the sound to make it easier to 
pronounce. After you've mastered the 
word "pin", try saying 
the word "pin" with other 
words grouped.

---

### Practice

A. Hold your hand up in front of your mouth, as if you were 
pronouncing your 
word. Make sure you feel a distinct vibration of air 
as you say "pin".

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<th>(3) pin</th>
<th>(4) pin</th>
<th>(5) pin</th>
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<td>people</td>
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</table>

B. Listen to the words. Which is the correct one? Underline the right word in each pair.

<table>
<thead>
<tr>
<th>(1) pinpin</th>
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</tbody>
</table>

**Answer:**

(1) pinpin
(2) pinpin
(3) pinpin
PEIPER: Fax the pupper, will you, please, Percy, old chap?
Percy: Peeppe? You’re not proposing to put peppers on your pastry?
Peippe: But say, Peeppe! Why do you always imagine that I’m stupid?
Percy: Well, stop wapping and explain the purpose of the pepper pot.
Percy: It’s perfectly simple. I want to compare our pepper pot with the pepper pot
Peippe bought as a present for Penelope Poblewel.
Peippe: A present—too pretty expensive—unpleasant?
Percy: Well, it’s a pretty person. I thought perhaps, if you happened to be passing
the Post Office... Could you possibly pay the parcel in the post?
Percy: It’s not normal to pay the postage on the pepper pot for Penelope Poblewel?
Percy: Pretty, you’re a very good lad! I may be gone but there’s my pride. Use it for the pepper.
2. [b] bin

Your mouth is in the same position as for [g], but this time the sound is voiced, that is, the vocal cords behind your Adam's apple are vibrating. Your tongue in your throat is very near voiceless. Your mouth is much further back than for [g].

---

**Practice**

A.

<table>
<thead>
<tr>
<th>Word</th>
<th>Sound</th>
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<tbody>
<tr>
<td>bit</td>
<td>b</td>
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<tr>
<td>hit</td>
<td>t</td>
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<td>fish</td>
<td>f</td>
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<td>thin</td>
<td>s</td>
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<td>thin</td>
<td>t</td>
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<tr>
<td>phone</td>
<td>n</td>
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<tr>
<td>death</td>
<td>d</td>
</tr>
<tr>
<td>whole</td>
<td>h</td>
</tr>
</tbody>
</table>

B. 
The word rhymes with this.

C. 
Your eyes are bigger than your belly.

---

B. 
Whose is the smaller thing? Remember, when there's a vowel sound in the end of a syllable, the vowel before is simplified. (If the consonant sound is voiced, the vowel is silent.)

C. 
How was the sandwich made? Always, the faster and faster, but always thinking carefully whether you are saying [d] or [t].

---

D. 
You throw off the cat and not away.

---

C. 
Your mouth opens. Say clearly, the faster and faster, but always thinking carefully whether you are saying [d] or [t].

---

D. 
The mother put the pork sausages into a brown paper bag.

---

E. 
Put's prepared sauce and puff pastry for the Sandwicch and apple pie.

---

F. 
Put's bag put's jam between the top and bottom of the bag.
DIALOGUE 2. Brandy in the baby's bottle!

Telephone rings. Brr... hear her.

Boy: Hello Butterbye.

Butter: Oh, hello. This is Butter. I'm baby-sitting for Betty and my brother Bill. I'm sorry to bother you but...

Boy: What's the trouble? No position's too big when Bill's on the job.

Butter: Oh, it's just... well, it's the baby. I put her on the blanket on a blanket... she can't breathe.

Boy: Ring her on the back, between the shoulder blades.

Butter: I've hugged her till she's black and blue.

Boy: Try patting a bit of brandy in her bottle.

Butter: Brandied in the baby's bottle? Oh, Bob!

Boy: Sorry, Butter. See you at the factory with you before you can see brand and butter.

3. (t) tie

Place the tip of your tongue against the edge of the teeth and slope your top teeth like a sheared edge so that no air can get through. Build up the pressure of all the teeth briefly, and then relax the pressure by opening your mouth. Do not try to pronounce a single word but practice the movement several times. If your tongue tip falls, you will feel the [t] sound but it would not be pronounced by your mouth. Engage the apparatus to begin with an open gesture.

PRACTICE

A

1st form

fall 
fallen

full 
full

male 
man

nose 
nostril

permanent

Anatomical Therapy at No. 12 Chapel Street, Waterford-
Town, and in Dublin Cottage.

B

Listen to the tape and fill in the missing words. Then say the sentences aloud.

a) These are __________. Why, you, these?

b) This is __________. These are __________.

c) The _______ are __________.  The _______ are __________.

d) You are __________. You are __________.
DIALOGUE 3. Waiting for Templetons

Teres: What time did you tell Templetons to get here, Maria?
Maria: Any time between 10 and 12.
Teres: But it’s after ten! That’s terrible, Maria!
Maria: What didn’t you contact United Transport as I told you?
Teres: Peter Thompson said that Templetons were better.
Maria: I told Peter Thompson to direct all messages. Oh, had it? I’ve left my instructions on the radiator.
Teres: Oh Maria, oh take care! Hadn’t we better telephone?
Maria: Great Scott, not now, but later.
Teres: And the women’s still out! We can’t put our heads all afternoon in an empty flat with no water and no telephone.
Maria: How amusing we empty flat is.
Teres: And it seems long, too, even扣除...
Maria: I’m tempted to take a walk straight into town and spend the night in a hotel.
Teres: How extravagant! But what a delightful thought!
4. [4] die

This is the result equivalent of 31 on the target card in the same position: against the abdominal (fig.), with the loose jaw is pulled down and the tongue withdrawn. From this sign to remove the pelvic cavity contents, either in formal cause or the sealed, there is no need to cause a fear that the abdominal contents may break through the sheath, even for the purpose of removing your case. And it then begins to breathe and vomits several times before the H...
DIALOGUE 4. All dressed up for a date with David

Devoss: And what’s my darling daughter doing all dressed up?

Devoss: We’ve got a date with David, Daddy. We’re going to a dinner at Bally’s, and with Don and Avis, Daddy.

Devoss: Drink? Not that I say it who cares to drink on Friday, and look on the swing? Daddy, he’s dreadful.

Devoss: Oh Daddy! He’s dreadful! I shoo him!

Devoss: I found him dreadful, but I’m afraid you know, that they don’t do anything for you, my dear. Look, Rudolph, it’s so deadening, so

Devoss: Oh Daddy! Why everything I do dreadful these days? (The foot goes up and down.) Oh, there’s David! I mean, Daddy.

Devoss: To be driving! Don’t let him drink. And don’t forget, you said just before bed by midnight.

Devoss: Oh, Daddy!
5. [k] cut

Have the back of your tongue and palate against your soft palate at the back of your mouth cavity, completely blocking the passage of air. As with [g] and [d], as soon as the back of the tongue is touched to the roof of the mouth, allowing no air to pass through, there is a great deal of air pressure building up. [k] is just that, except you don’t actually blow it out, it just builds up.

**PRACTICE**

<table>
<thead>
<tr>
<th>1) salt</th>
<th>soap</th>
<th>cane</th>
<th>can</th>
<th>cat</th>
<th>car</th>
<th>kite</th>
<th>clock</th>
<th>lock</th>
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<td>2) take</td>
<td>give</td>
<td>park</td>
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<td>4) quick</td>
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**A.**

1. Cut a cake.
2. A cat is a mammal.
3. Cut an apple. (more)
4. Cut a cake with a knife.

**B.** (Questions and answer this box with yes or no.)

1. Can you talk to a doctor in a crowd in Congress Square?
   - Of course, I can talk to a doctor in a crowd in Congress Square.
2. Did you take your mother water and go with Cameron at sunset?
   - Of course, I did.
3. Can you quickly light a candle while holding a match?
   - Of course, I can.
4. Can you quickly light a candle while holding a match?
   - Of course, I can.

**C.** Which of these words are real words?

- [ ] ake
- [ ] kip
- [ ] pack
- [ ] gog
- [ ] ok
- [ ] ploke
- [ ] urged
- [ ] urped
- [ ] marred
- [ ] mared

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*Assessment: 5/10*
DIALOGUE 5. Cash in the ice-cream carton

Colin: O.K., Mike. At six o'clock you take a taxi to the bank. Max will come out with the cash in a cream-coloured car...

Mike: I'm to collect the cash?

Colin: Of course. Don't ask questions. Just concentrate.

Mike: Colin, if they wait for 15 minutes...

Colin: In case they don't. When you come out of the bank, we'll be waiting near the electric wires. The cream-coloured car will be parked in the center of the Market Square.

Mike: I'll arrive. I'm a worried 'The kid at school.'

Colin: Pack the cash in the ice-cream carton in the back of the car and make your way as quickly as you can back to the office.

Mike: Colin, I'm scared.

Colin: Oh, silly, Mike! You do make me sick!
6. [g] gut

Like [j] and [k], [g] and [k] are stops, the only difference being that the lips are not rounded, the sound issued by placing your tongue in the same position as for [k] but not letting it bulge outward, and control the sound from your vocal cords, which should be vibrating. Until you can quite understand that you can make the exact sound every time, always think of this vibration. Remember to lengthen a preceding vowel.

PRACTICE

A.

<table>
<thead>
<tr>
<th>go</th>
<th>Crow</th>
<th>gnaw</th>
<th>bow</th>
<th>blow</th>
<th>go</th>
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<th>go</th>
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Remember to lengthen the vowel before.

B. Which is also easy?

<table>
<thead>
<tr>
<th>(a) Put this in the box, will you?</th>
<th>(b) I thought I caught a glimpse of the ghost.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(c) Your glass is in there.</td>
<td>(d) I found a cat in the hedge.</td>
</tr>
<tr>
<td>(e) You haven’t drawn that badly, very well.</td>
<td></td>
</tr>
</tbody>
</table>
DIALOGUE & Eggs from the Greek grocer

Greek: Ok, I'm hungry. Can we go buy eggs?
Greek: Good morning, Greek! A great big girl like you. Now take my grey bag and go and get some eggs from the grocer, there's a good girl.
Greek: Ha! Greek.
Greek: I'm going to wash a galegno to your grandfather. Oh, give me my glasses before you go. In the green and gold gongols near.
Greek: Greek.
Greek: Don't giggle, girl. I'm beginning to get angry. Go and get the eggs.
Greek: But Greek, it's no good me going to the grocer. He's gone away. He goes back to Greece every August. He's Greek.
Greek: Come to Greece! How disgraceful!
7. Syllable stress

In much of modern Italian syllable stress is both completely unpredictable and completely unpronounceable.

A few general rules:
(a) Words ending in the vowel "a" are accented on the antepenultimate syllable, e.g., "immagine," "pianeta."
(b) Words ending in "en" and "ine" are accented on the penultimate syllable, e.g., "disegno," "ritratto."
DIALOGUE 7: Photography or politics?

Diana: What have you decided to do after college, Jenny?
Jenny: I'm going to take up photography. Mr. McKenzie's recommended the course to the magazine. He believes I could make a career in photography.
Diana: You'll have to develop your own photographs. That requires technical skill. And you'll need to buy equipment, which is not a small amount. And photographic materials are very expensive.
Jenny: Well, Diana, Mr. McKenzie thinks there's a possibility I might win the Observer competition. I sent in four entries. All the competitors are amateurs, like myself.
Diana: I denote competitions. I never agree with the decision of the judges. I'm going to be an entrepreneur. I think I'll become the most distinguished woman on the political scene.
Jenny: I thought you hated competing! Don't tell me politics isn't competitive!
8. **fun**

This is an easy sound to make. Bite your bottom lip gently between your teeth. Build up pressure behind this wall of teeth by clamping your lips tightly together, but make sure just one tooth touches the other. This opens your mouth enough so you can breathe, and blow air through it, say a vowel with a high or low. You should be able to blow a bubble off your hand. Remember to keep on the opposite through the vowel that follows.

**PRACTICE**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{th}$</td>
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<td>$\text{th}$</td>
<td>$\text{th}$</td>
<td>$\text{th}$</td>
</tr>
</tbody>
</table>

(I) How many phonemes are in the words?  
(a) books  
(b) house  
(c) house  
(d) house

(b) house  
(c) house  
(d) house  
(e) house

(II) Which is the wrong? Put a cross next to the right word.  
(a) $\text{th}$  
(b) $\text{th}$  
(c) $\text{th}$  
(d) $\text{th}$  
(e) $\text{th}$

(b) $\text{th}$  
(c) $\text{th}$  
(d) $\text{th}$  
(e) $\text{th}$

(C) Listen to the dialogue. Which are the stressed syllables?  
I. $\text{th}$  
II. $\text{th}$  
III. $\text{th}$  
IV. $\text{th}$  
V. $\text{th}$

(b) $\text{th}$  
(c) $\text{th}$  
(d) $\text{th}$  
(e) $\text{th}$

(D) $\text{th}$  
(E) $\text{th}$  
(F) $\text{th}$  
(G) $\text{th}$  
(H) $\text{th}$
DIALGOU 8. A fine, flashy fox fur

DIPLOM: That's a fine, flashy fox fur you've bagged on the solo, Dwayne.

DWAYNE: Yes, I found it on Friday afternoon in Eddy Pines.

DIPLOM: But, Dwayne! That's Princess, the fox's mother. Each birthday gift from

DWAYNE: Well, if Princess felt her fur in the forest...

DIPLOM: How is her hat above her? Is she in the forest? She's and handsome! You're a

DWAYNE: sincerely! What a shame over a flashy bit of stuff! Anyway, fancy Princess in a hat!

DIPLOM: She's fur no fur!
9. [v] victory

The position of the vowels in the same and the [v] sound is very similar. Remember that you are saying it with your hands near your ears, or your fingers on your throat. There must be no vibration with the latter, still the lip is in great trouble. Some of the old men cannot hear all the sounds of your vowels. When you say [v], try to make your lips smaller.

PRACTICE
A. Exaggerate the vibration and sing on the [v] as long as you can.
   (a) Victor   value   vocal   very   wise   wire
   (b) View    view    voice    voy   wise   wire
   (c) Vast    vast    want    vein    wise   wire
   (d) Vow     vowel   vote     wise   wire
   (e) Vise    visar    wise   wire

B. What is the object?
   (a) Is that your new bicycle?
   (b) We'll meet at the bus stop.
   (c) We managed to get a view of the houses across the valley.
   (d) Leave them alone—they're my own.

C. List all the dialogues. Which are the stressed syllables?
   Liverpool    love    mean
   Liverpool    love    mean
   Liverpool    love    mean
   Liverpool    love    mean
   Liverpool    love    mean
DIALOGUE 9. A visit to Vladivostok

Olga: Victor, have you ever visited Vladivostok?
Victor: No, but I’ve heard it’s a lovely city.
Olga: I’ve heard the People’s Republic of China is going to open it up.
Victor: That’s interesting. I wonder if it will be any different.
Olga: I think it will be quite unique.
Victor: Well, I hope it’s as beautiful as it’s described.
Olga: And don’t forget to visit the harbor and see the ships.
Victor: I’ll be sure to see the harbor. But what about the food? Have you tried the local cuisine?
Olga: Yes, it’s delicious! You must try the seafood.
Victor: I’ll definitely try the seafood. Thank you for the recommendation.
Olga: Of course, I hope you enjoy your visit to Vladivostok.
To make this sound, hold your hand vertically in front of your face, nearly touching your nose. Then turn your hand. Making this sound (p) can take your hand away from your mouth. First, sound the vowel (a) and then quickly make the sound (p). This sliding movement makes up the (w). You should be able to get your hand right into one mouth of the two. Remember we are not talking of a vowel, but of a sound, and that the first sound should be the vowel. This is known, and it is a very similar sound to the sound we make when we say "no." In the sound (w), the vowel (a) is not pronounced, and the sound (w) is pronounced as a sound, with the (w) sound in the middle—the (w)—(w)—etc.

**PRACTICE**

A.

(a) mind Edna who why me not good one

(b) nice lady why who what much good one

(c) weird wonderful which whether who between ningún

B. Practice putting a (w) sound between a syllable ending in (w) and (w), followed by another vowel. Remember, this happens when the two syllables are in separate words.

(a) thing the end go to

(b) The Pugh and the then go to

(c) there is a test

Dr. Oh, I'd like your phone number. It's so important.

My last name was Jones, but I changed it.

Why didn't you answer the phone?"
DIALOGUE 10. Rowena, are you awake?

Eveline: Rowena! Are you awake?
Rowena: What? What? What's wrong? What time is it?
Eveline: Oh, about two o'clock.
Rowena: In the morning? Oh, go away! What are you doing?
Eveline: Come to the window, Rowena. Look—the whole world's white, there's a wicked wind blowing through Gwill Wood, whipping the white snowflakes, while over in the West—
Rowena: Oh, wasting pools! You are off your head! I always knew it! Why are you wasting your winnings?
Eveline: I want to grow and wonder in the woods. Come with me. Rowena! I can't wait to go walking in that wild and wonderful weather.
Rowena: I wish you wouldn't wake me up at this time in the morning to go on a—
Eveline: Oh, Rowena, woman! Stop whining! What a wet blanket you are!
11. [f], [v], [w]

Relative lip position

### PRACTICE

<table>
<thead>
<tr>
<th>A.</th>
<th>[f][v][w] sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>wait</td>
<td>velt</td>
</tr>
<tr>
<td>were</td>
<td>vir</td>
</tr>
<tr>
<td>more</td>
<td>rose</td>
</tr>
<tr>
<td>with</td>
<td>vir</td>
</tr>
<tr>
<td>more</td>
<td>rose</td>
</tr>
</tbody>
</table>

B. Which is the missing?

(a) Goodness, that apostrophe's 

(b) That was the first thing she said.

(c) Go and see if they've sent the 

(d) Is that the wire you were telling me about?

### C. Words of the following groups, one word is more strongly stressed than the rest. Can you

| foreign sta 
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday evening</td>
<td>evening meal</td>
<td>water</td>
<td>water variety</td>
</tr>
<tr>
<td>Swedish #</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wants</td>
<td>wants to eat</td>
<td>want</td>
<td>want variety</td>
</tr>
<tr>
<td>Swedish</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Note: Some words may be transcribed differently due to phonetic variations.
DIALOGUE 11. Twenty foreign visitors

EVILQUE: What are you giving your foreign visitors on Wednesday evening, Winnie?
Winnie: Twenty. Twelve of William's Swedish representatives, eight of them with wives.
EVILQUE: And what will you feed them on?
Winnie: Well, well, we'll start with watercress soup, then fish in a white wine sauce followed by roast veal served with Madeira and... oh, a very wide variety of vegetables.
EVILQUE: Mmm. My mouth's watering!
Winnie: For start we'll have fresh Swedish covered with walnuts. And lots of whipped cream, of course, and swedish waffles. And for dessert we'll serve jelly and cream.
EVILQUE: And finally coffee? What a feast! I wish I was going to be with you!
12. [a] (shwa)—the only sound that has a name among vowels

This is a very important vowel in English, though you might actually call it a vowel sound. It is fully realized and very clear. In fact, it is so clear that it sometimes freely occurs at

[no pause] we sound you have been waiting when you make the automatic sounds: the

number [a] and [a], audible. It is the sound you can get for all the vowel forms (in

Unit 5.23 for how to get on) and for the unusual syllables of so many words (shell,

gap, equal). The seeing these words as if there were no sound at all different

in consonants and the automatic syllables (in the following) will help you remember

these words. And you will be surprised to discover the importance of giving the automatic sounds:

the following examples mean and for linking with the next word (two lines below). These

before and after a strong repeated syllable, especially the following include:

(a) we sound (always: that place)

see (regular) and (irregular) are (common). In (irregular) (and other)

regular syllables: the (hot) and (hot) are (high).

(b) w- or (shwa) (are (one word, regular)

(c) w (shwa) (are (one word, regular)

(d) w- or (shwa) (are (one word, regular)

(e) w- or (shwa) (are (one word, regular)

(f) w- or (shwa) (are (one word, regular)

(g) w- or (shwa) (are (one word, regular)

(h) w- or (shwa) (are (one word, regular)

(i) w- or (shwa) (are (one word, regular)

(j) w- or (shwa) (are (one word, regular)

(k) w- or (shwa) (are (one word, regular)

(l) w- or (shwa) (are (one word, regular)

(m) w- or (shwa) (are (one word, regular)

(n) w- or (shwa) (are (one word, regular)

(o) w- or (shwa) (are (one word, regular)

(p) w- or (shwa) (are (one word, regular)

(q) w- or (shwa) (are (one word, regular)

(r) w- or (shwa) (are (one word, regular)

(s) w- or (shwa) (are (one word, regular)

(t) w- or (shwa) (are (one word, regular)

(u) w- or (shwa) (are (one word, regular)

(v) w- or (shwa) (are (one word, regular)

(w) w- or (shwa) (are (one word, regular)

(x) w- or (shwa) (are (one word, regular)

(y) w- or (shwa) (are (one word, regular)

(z) w- or (shwa) (are (one word, regular)

There are more based syllables in which we sound (shwa) name the

America consonant: brightness, pleasure, computer, nuclear, performance, time, house, and 12.

Remember that these are only used for unpronounced syllables.
B. Par a stress mark on the personal suffix and underline the ones that are referred to by

Dumferline Edinburgh Glasgow Aberdeen
How many words are in this sentence? Do you know that end in -ing, -am, -ed, -end, -end, -ened, -en, (or anything else)?

And how many there (pronounced [θ]) e.g. Bermudas?

Is there a word you never heard before?

C. Now use some marks on the second syllables and analyze the short syllables in the names of these countries, and in the adjectives derived from them.

Gloss: English Russia Mexico Germany Iran

C. A short

Rhythm falls.

The book, the table.

The sandwich maker,

They all jumped over a racial barrier.

A tall

As I was going to the sea,

I met a man with curious eyes.

He asked me if I was a book.

Each book had seven stars,

Each star had seven letters,

Red, blue, white—

How many more going to the books?

F. How many of the characters in the dialogue in this book have names that contain (how)?

You? Have you three or three to get the money?
DIALOGUE 12. Comfort, culture or adventure?

Christopher: Going anywhere different for your vacation, Thames?
Thames: Ah, that’s a million dollar question. Christopher. Perhaps you can provide some with the answers. Edward demands his usual comforts—proper beating, cool bed, white water, cockroach beds, oh the adventures!

Christopher: Not this year—of course, you, Thames! Or aren’t you too particular?
Thames: Naturally, yes. And usually we combine the spot at hand with a bit of culture. Last year, for instance, we attended the Edinburgh Festival. The year before it was Edinburgh. Edward does Scotland.

Christopher: You humorous character! Are you complaining?
Thames: No, just longing to go further afield—something more dangerous—and where the temperature’s hotter.

Christopher: I wonder if this would interest you. It arrived today. "A Specialised Tour of Southern America for Photographers. Covering up the Andes—...

Thames: Christopher, how marvellous! It sounds wonderful.

Christopher: No country matters for Edward?
Thames: Separate holidays are an excellent idea—occasionally Edward can go to Scotland alone.
13. Sentence rhythm

In a sentence, we discussed the meaning of sentence rhythm in rhythmical words. A rhythmical word is one that has a natural flow of sound, and a sentence rhythm is the way in which words are grouped and ordered in a sentence to create a sense of musicality.

In the sentence, "He sings a song to his children," the rhythm of the words is in the order "He sings a song to his children." The rhythm of the words is "He sings a song to his children." Which word?

It is possible to explain by looking at a situation. Jane has been invited to spend the weekend at Clifton by the country. She has been invited by his wife, and her name is written in the country. Here is her invitation:

ARRIVING FRIDAY SEVEN SUNDAY NOON. PLEASE RETURN EARLY.

Both Jane and Elizabeth know the background, so the telegram contains all the necessary information. Originally there were a quick note, and then thought telegram was sent. This is what she said in her note:

I shall be arriving at the hotel later on Saturday at noon. Please can you meet me?

What does she mean?

Now look at the meaning of thetelegram followed by the note she decided not to write:

Did not want to write this:

I shall be arriving at the hotel later on Saturday at noon. Please can you meet me?

Next look at her note and the idea on the first line of this telegram.

Now look at all those words that have to be fitted in between the "telegram words." Let's take a look at them:

I shall be arriving later on Saturday at noon. Please can you meet me?

If you see the words that they are:

[ ]

Now look at the meaning of the telegram followed by the note she decided not to write:

Did not want to write this:

I shall be arriving at the hotel later on Saturday at noon. Please can you meet me?

Next look at her note and the idea on the first line of this telegram.

Now look at all those words that have to be fitted in between the "telegram words." Let's take a look at them:

I shall be arriving later on Saturday at noon. Please can you meet me?

If you see the words that they are:

[ ]
In real life we don't keep regular time throughout the whole of what we're saying; we alter the speed and rhythm from phrase to phrase. However, in order to work at rhythm, it's very useful to have a basic speed at which you're used to being read at the same speed. We'll use 5/4 time for a way of keeping regular. The actual rhythms within phrases will give the variety and variety of rhythm within each phrase. The relative speed of each phrase is the same as in the previous exercise, but the duration of the whole phrase is a constant interval of time.

The rule to remember: “Follow each phrase, accent comes at regular intervals of time.”
A

(a) Two manner rhymes with very different rhythm.
  Dick and Jill
  Wind up the hill
  Jingle bell rings
  Jack and Jill climb
  And kiss in the lane
  And Jill came running at her

(b) Asparagus burpees burpee burpee burpee burpee burpee.
  With his daughter bulleted blait on rainy day
  Lampers lampers lampers

B

Here are three groups of words of different lengths on the paper, but which should take
the same amount of time to read.

<table>
<thead>
<tr>
<th>Tier</th>
<th>One-syllable</th>
<th>Two-syllable</th>
<th>Three-syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fast</td>
<td>Home</td>
<td>Fast</td>
<td>Home</td>
</tr>
<tr>
<td>Slow</td>
<td>Home</td>
<td>Slow</td>
<td>Home</td>
</tr>
<tr>
<td>Blind</td>
<td>Fast</td>
<td>Blind</td>
<td>Fast</td>
</tr>
<tr>
<td>Handled</td>
<td>Slow</td>
<td>Handled</td>
<td>Slow</td>
</tr>
</tbody>
</table>

Three groups of words of similar difficulty:

(1) and another three groups, rather more difficult.

<table>
<thead>
<tr>
<th>Tier</th>
<th>One-syllable</th>
<th>Two-syllable</th>
<th>Three-syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow</td>
<td>Home</td>
<td>Slow</td>
<td>Home</td>
</tr>
<tr>
<td>Blind</td>
<td>Slow</td>
<td>Blind</td>
<td>Slow</td>
</tr>
<tr>
<td>Handled</td>
<td>Slow</td>
<td>Handled</td>
<td>Slow</td>
</tr>
</tbody>
</table>

C

Which are the correct syllables? When you've decided, read the passage aloud, exaggerat-
ing the pauses and trying to keep them at equal intervals of time. In this example, if we-
ner and better are all in syllables, then there is a way to read the passage that is going to be-
ning easier.

Dear Tim,

Newly arrived in town, I'm writing to thank you for the beautiful flowers and heartfelt note. I'm so sorry that I didn't express my
t"Thank you", but I'm sure we'll meet soon. I never forgot a face.
DIALOGUE 13: Eliza’s hair is green!

Charlie: I like your hat, Eliza.
Eliza: That isn’t my hat, it’s my hair.
Charlie: Your hair! You can’t have hair like that. Eliza, it’s brilliant green!
Eliza: Old women can dye their hair blue. There are plenty who paint their nails red.
Charlie: That’s all the same at all. They only want to be different for... green is... green is... I cannot find the words.
Eliza: Unmarried—what is that you mean? An applied complexion is, too. And is
Simeon straightening a hair...? And I love all my emerald hair!
Charlie: Still at your After School?
Eliza: Of course, Christopher. Didn’t you know? Why, Air hair is purple and tall!
A.

1. Sue

2. Sue

3. Sue

4. Sue

5. Sue

6. Sue

7. Sue

8. Sue

9. Sue

10. Sue

11. Sue

12. Sue

B. Which of the following statements is true?

1. Sue is a woman.

2. Sue is a man.

3. Sue is a non-binary person.

4. Sue is an alien.

5. Sue is an animal.

C. How do you feel about the following words?

1. Happy

2. Sad

3. Angry

4. Excited

5. Bored

6. Confused

7. Surprised

8. Tired

9. Hungry

10. Sleepy

11. Thirsty

12. Hungry

13. Tired

14. Sleepy

15. Thirsty

16. Hungry

17. Tired

18. Sleepy

19. Thirsty

20. Hungry

21. Tired

22. Sleepy

23. Thirsty

24. Hungry

25. Tired

26. Sleepy

27. Thirsty

28. Hungry

29. Tired

30. Sleepy

31. Thirsty

32. Hungry

33. Tired

34. Sleepy

35. Thirsty

36. Hungry

37. Tired

38. Sleepy

39. Thirsty

40. Hungry

41. Tired

42. Sleepy

43. Thirsty

44. Hungry

45. Tired

46. Sleepy

47. Thirsty

48. Hungry

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50. Sleepy

51. Thirsty

52. Hungry

53. Tired

54. Sleepy

55. Thirsty

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58. Sleepy

59. Thirsty

60. Hungry

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66. Sleepy

67. Thirsty

68. Hungry

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70. Sleepy

71. Thirsty

72. Hungry

73. Tired

74. Sleepy

75. Thirsty

76. Hungry

77. Tired

78. Sleepy

79. Thirsty

80. Hungry

81. Tired

82. Sleepy

83. Thirsty

84. Hungry

85. Tired

86. Sleepy

87. Thirsty

88. Hungry

89. Tired

90. Sleepy

91. Thirsty

92. Hungry

93. Tired

94. Sleepy

95. Thirsty

96. Hungry

97. Tired

98. Sleepy

99. Thirsty

100. Hungry

101. Tired

102. Sleepy

103. Thirsty

104. Hungry

105. Tired

106. Sleepy

107. Thirsty

108. Hungry

109. Tired

110. Sleepy

111. Thirsty

112. Hungry

113. Tired

114. Sleepy

115. Thirsty

116. Hungry
DIALOGUE 14. A sweet Siamese student

Sue: That Siamese student seems a nice sort of person.
Sue: Yes, seems, sensible—a bit insecure, perhaps. Unlike any—the rest of us—she really is.
Sue: I met her sister sometimes. I saw her yesterday.
Sue: Soft skin, silky voice, lanky eyes, sort of slow, way silent.
Sue: Sounds like New Song.
Sue: Yes, that’s New Song. She’s so sweet.
Sue: Wearing a bracelet, Sue: I must say, I strongly disapprove of upper stuff taking fashion from ancient statues. You’re supposed to be continuing ancient literature, not popularizing ancient sculptures. And why, when you’re just starting to make a career of the place...
Sue: For goodness’ sake, Sue. Who cares? In any case, the kid’s sweet but only 28. I shall be 40 in September!
DIALOGUE 15. The zoology exam's on Thursday

Eero: How's things these days, Lizzie?
Lizzie: Two-stopped. Reading for the zoology exam?
Eero: You've got bugs under your eyes, Lizzie. Take it easy.
Lizzie: It's all very well for you to advise, Eero, but I'm going crazy. One of those automobile zoology boys, he's bound to death, plays his transistor on the way to school.
Eero: Listen, Lizzie. These days everyone plays transistor.
Lizzie: But he refuses to close the window.
Eero: Then drive your own to the exam, Lizzie. One learns to ignore these things, or if they don't exist.
Lizzie: Please, Eero. This exam's on Thursday.
Eero: And today's Tuesday! That only leaves two days! You'd better get busy, Lizzie!
16. ship, wash

For this word the tongue is pulled back both through [u:] and the tip of the tongue is blunted to a点 between the teeth. If you pronounce this as you did for [æ] this will help neutrally. Though you may notice that it is pronounced neutral in the British accent you should aim to get the mouth forward and neutral in the American accent. Note that the path of the tongue is the same through [u:] and [æ].

Once you have this shape you can try and take the tongue back to rest. You should be able to feel the change in the quality of the vowel.

PRACTICE

A.  

<table>
<thead>
<tr>
<th>VE (mainly from) French</th>
</tr>
</thead>
<tbody>
<tr>
<td>ship</td>
</tr>
<tr>
<td>wash</td>
</tr>
</tbody>
</table>

B.  

(1) shine        (2) spit        (3) wet
(4) shade        (5) slip        (6) set
(7) share        (8) slip         (9) set

(10) short         (11) spit        (12) set
(13) shoe         (14) slip        (15) set
(16) share        (17) slip        (18) set

(19) short         (20) spit        (21) set
(22) shoe         (23) slip        (24) set
(25) share        (26) slip        (27) set

C.  

"She speaks English and French and Polish and French. Can you go out?"

(If you are a whole class they can be done as a game, each pupil repeating the whole line and adding one more language.)
DIALOGUE 16. Are you sure you said sheep?

SHEILA: "Olivia, come and I'll show you my sheep.

PATRICK: Your sheep? Sheila, what sheep?

SHEILA: My sheep.

PATRICK: Are you sure you said sheep?

SHEILA: Oh, don't dally. Of course I mean sheep. She's here in the shed.

PATRICK: Isn't she yours? She was washed up on the shore at Hota Moor.

SHEILA: What a shame! It is unanimous.

PATRICK: She's a she. I shall call her Sheila. I should think she's suffering from

SHEILA: Do you think she was pushed off that Parian ship? Oh Sheila, she's

PATRICK: My precious! She shall have a soft cushion and my cushion chair!

PATRICK: She's softer spread, aren't you? Sheila, I wish—oh, I do wish we could show

her!
A. [measure, rouge]

This is simply the sound physiological [measure] that of by making sure you are saying [rouge] correctly and having certain art or tone part of your speech organs. Where the sound comes. This sound produces many vibrations.

B. Which is the saying?

(a) An address to your great company
(b) Your friend did not understand your speech, your company.
(c) Excuse me, in the midst of any?
(d) Were you thinking about or the dramatist of any’s future?

C. Listen to the dialogue. What are the sound differences in these words:

[approach, approach]
[conservatism, conservatism]
[casually, currently]
[reckless, reckless]
[measure, rouge]
Jeeves: I have made a great decision, Jee, I have bought a television.

Jee: Yes, Jeeves, and how many times have you watched that television set?

Jeeves: Only once, Jee, but that was an immersion into the privacy of the house, that it disturbed the physiology of the soul.

Jeeves: I believe that people no longer know how to make use of their leisure.

Jeeves: I have. I have. And I have one more thing to add, a reminder of thought, but on the occasion...

Jeeves: What is this reminder?

Jeeves: Dullness in the garage. Please make no reference to it. I shall tell the family casually, as if there were nothing unusual in my having a television.

Jeeves: After years of delay—I hope you will not be disillusioned by your television.
18. [1] chin, watch

This is actually a combination of two words, but they are pronounced as if they were separate:

watch /wɔtʃ/ [n.]: a timepiece that shows the time

chin /tʃɪn/ [n.]: the part of the face below the nose and above the mouth

PRACTICE

A

(1) Look at the sound of a word, "THINKER (thinker)," in the word "THINKER the three letters TTH are in the middle. The letters TTH sound like: "THH" when they are together. "THH" when they are together. Example: You can look up this word in a dictionary.

(2) "SPACE" (space): the word has one letter in the middle. The letters SP sound like: "SP" when they are together. "SP" when they are together. Example: You can look up this word in a dictionary.

(3) "SHINE" (shine): the word has one letter in the middle. The letters SH sound like: "SH" when they are together. "SH" when they are together. Example: You can look up this word in a dictionary.

(4) "BROWN" (brown): the word has one letter in the middle. The letters BN sound like: "BN" when they are together. "BN" when they are together. Example: You can look up this word in a dictionary.

(5) "CHURCH" (church): the word has one letter in the middle. The letters CH sound like: "CH" when they are together. "CH" when they are together. Example: You can look up this word in a dictionary.

(6) "SHEEP" (sheep): the word has one letter in the middle. The letters SP sound like: "SP" when they are together. "SP" when they are together. Example: You can look up this word in a dictionary.

(7) "SHEEP" (sheep): the word has one letter in the middle. The letters SH sound like: "SH" when they are together. "SH" when they are together. Example: You can look up this word in a dictionary.

(8) "BROWN" (brown): the word has one letter in the middle. The letters BN sound like: "BN" when they are together. "BN" when they are together. Example: You can look up this word in a dictionary.

(9) "CHURCH" (church): the word has one letter in the middle. The letters CH sound like: "CH" when they are together. "CH" when they are together. Example: You can look up this word in a dictionary.

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(13) "SHEEP" (sheep): the word has one letter in the middle. The letters SP sound like: "SP" when they are together. "SP" when they are together. Example: You can look up this word in a dictionary.

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(15) "CHURCH" (church): the word has one letter in the middle. The letters CH sound like: "CH" when they are together. "CH" when they are together. Example: You can look up this word in a dictionary.

(16) "SHEEP" (sheep): the word has one letter in the middle. The letters SP sound like: "SP" when they are together. "SP" when they are together. Example: You can look up this word in a dictionary.

B

(1) She had a boy, 14 years, she was 14 years old.

(2) How much wood would a woodchuck chuck if a woodchuck could chuck wood?

C

(1) Yes
(2) No

Workbook answers

recognise
disturb
suggest
attribute

different
abnormally
another
attribute

parallel
aligned

practical
practically

increase
increased

without
without

which
which

very
very

meanwhile
meanwhile

when
when

in
in

other
other

already
already

similar
similar

that
that
DIALOGUE 18. Life is a question of choice—or chance?

Charles: If you could return to your childhood, Richard, would you change much?

Richard: Life is a sort of chess, tethered to destiny. You can’t switch directions.

Charles: Each move brings changes too small. Nature doesn’t change.

Richard: But you can reach different destinations. With television, you can choose which channel to watch, switch to another picture. You could catch a different atom. Given the chance, Richard, would you change reality?

Richard: Life is a never-ending and largely a question of chance. You can’t choose your start as you choose a chocolate or a piece of cheese.

Charles: I say, Richard, let’s try to make our own fortune. If a hobo’s got a blanket, a housewife a cobbler, a broker’s got a stock, how about you? Each shows suggests a further choice—what two, which brand, which stock?

Richard: Let’s adjourn to the kitchen for chicken and chips. No choice for lunch, you see, Charles?

Charles: But you actually chose chicken and chips! Chips would have been much cheaper!
19. [is] jump, bridge

This is the sound equivalent of [i]. Try to hold any acoustic on these words. If anything, try to hold the sound until the air has gone from your lungs. It is almost impossible to make this
sound without violating the other, so make sure that [i] is properly pronounced and make
gently on to the [u].

PRÁCTICE

A.

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B. Each of the following words contains one of the sounds [i], [u], [a:] or [u:]. Can you

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C. Which is the wrong?

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D. Match the sound exchange

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DIALOGUE 19. George's jaw

Dr. Jones: Ah, George, jolly good. Just exchange your jacket and pants for those pajamas, while I put down your splint in my suspect. Age: twenty-six. That's the usual procedure.

George: Well, Doctor Jones, I was just driving over the bridge on the edge of the village.

Dr. Jones: Half a jelly. Let's admire the surgery. I've got a large sandwich and a jar of strange juice in the fridge. Join me?

George: Impossible! My midsection... and my jaw! I don't manage...

Dr. Jones: A generous measure of gin—just the job.

George: It's my jaw, Doctor. I was on the bridge at the edge of the village.

Dr. Jones: I was just adjusting the engine when this soldier jumped out of the hedge.

Dr. Jones: Beggar! He damaged your jaw, did he? I suggest an injection into the joint. Just a jelly. I'll change the syringe.

George: Oh, Georgey, it's mine!
20. Linking

In English we talk, not as in individual words, but in groups of words, or phrases. This Good phraseology is a matter of sound and if incorrect is easily heard. If a word or phrase begins with a vowel sound, e.g., ['ju:] ('ju:), the vowel sound must begin the second word or phrase. When in doubt, check the position of a vowel sound in the second or second word, e.g., ['ju:] ('ju:ments). It is not necessary to substitute a vowel sound for a consonant sound unless it is mandatory, e.g., ['ti:] ('ti:+'ments). Any vowel sound at the beginning of a word must, if incorrect, begin the word. Any vowel sound must begin the word of the first word. Any vowel sound must, if incorrect, begin the word of the second word.

*If in doubt, be in doubt.*

**Practice:**

A.

1. Place the following words in a sentence: up, apple, stop, little, afraid.
2. Add: 'it
3. Add: 'he
4. Add: 'is
5. Office after an.

B. Practice in sentences.

1. There are apples on top of the apple tree.
2. No, I didn't.
3. Yes, I am very happy.
4. Try it on.
5. Yes, it was very easy.
6. Try it on again.

The correct answer is very important.
**DIALOGUE 29: A job in Abadan**

**Editor:** Hello, Arash. Any job yet?

**Arash:** Well, I am not sure yet. I have an interview.

**Editor:** Oh, that's interesting.

**Arash:** Yes. An international oil company with operations in some of the countries in the Middle East. Some Arabic language skills are in high demand.

**Editor:** I imagine you'll have to learn some Arabic, too.

**Arash:** Oh, I am already learning it. Actually, I have studied Arabic for a while. It's a useful language. It's a growing opportunity. They actually pay well.

**Editor:** If I was going anywhere, it would be there.

**Arash:** Been there, done that.
21. (b) think, month

Put your tongue between your teeth, open your mouth just a little, take a deep breath and then use the air, being careful not to let your tongue touch the roof of your mouth. Listen to yourself carefully as you say it and be very careful never to substitute (f) or (v).

PRACTICE

A

(a) (b) (c) (d) (e) (f)

Think, think, think, think, think, think.

B

(c) (d) (e) (f)

Think and think and think and think and think and think.

C

Boss, boss, boss

We have had them through the past thousand years.

3, 10, 50, 150, 350, 3500
DIALOGUE 21. My birthday's on Thursday

Ann: It's my birthday on Thursday. My sister birthday's on the 15th of next month, and I was—by the way—is your birthday on the 15th of next month?
Ruth: Do you always put your thumb in your mouth when you're doing arithmetic, actually?
Ruth: My father's an author. He writes for the theatre. We're very wealthy. When I'm 30 I'll have a thousand pounds.
Ann: I'm going to be an Olympic athlete. I may be like him. My father says I've got the strength of three. Watch me. I'll show you how long the length of the pack.
Ruth: How long? I've a thousand earths all over my belt. I'm silly. Now they'll make me have a hat.
22. [b] then, breathe

[Image 0x0 to 595x842]
DIALOGUE 22. I'd rather be a mother than a father

Farmor: Where are the others?
Missbrain: They've gone shopping. Heather and her brother called for them.
Farmor: Heather's brother?
Missbrain: No, she's the brother—Gertrude Mother. I told them to stay together, and not to go farther than Northern Cross.
Patric: Why didn't you go with them?
Missbrain: I'd rather get on with the evening without them.
Farmor: In this weather? There's a southerly breeze. One can hardly breathe through...
Missbrain: It's a bother, isn't it?
Farmor: Another bother! I can't be bothered. I'll go with you, though.
Missbrain: But all these clothes... should he be a mother?
Farmor: I'd rather be a mother than a father! All these hungry mouths!
23. [b] him

This is very easy to sound. To me, which is a lot of people find very difficult to study in other words. The point is, simplest sound and sound like really is not there. Just like simple way of thinking about it is to have simple in your head is [b] simple capital at every [b]. Practice controlling the amount of any you expect so that you always have time to control.

Practise any word you like for 10 mins.

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B. One word in each of these sentences have one or two mistakes. Which word is it?

C. Can you remember the syllables names in these words without looking here?

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Hazel: Hello, Hanna. Have you heard about Hilda and Harry?
Hanna: Hilda and Harry? They're on their honeymoon in Honolulu.
Hazel: Yes, the Happy Holiday Hotel. But apparently they had a mix-up.
Hanna: Hilda and her husband? Handsome, Harry?
Hazel: My dear, haven't you heard? He held her by the hair and hit her on the head with a lunapair.
Hanna: What lunapair? I hope she's not badly hurt?
Hazel: Heaven, no! Hurriedly he hurried her to the hospital—you know how Hilda hates hospitals.
Hanna: But how did it happen?
Hazel: He says it was the hair that went to his head.
### Practice

**A.** (If you are not sure)

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Try putting the above words into a sentence that makes sense.

**Example:**

- *I am a singer.*
- *My name is Jang.*
- *He is a young man.*

Try to use the words in different sentences to understand their meanings better.
DIALOGUE 24. A king and a song

Dolmen: There once was a king—

Mysurus: King of England?

Dolmen: No. His kingdom was far, far away, spanning the lands of every

Mysurus: What? Even stronger than every stronghold. The strongest?

Dolmen: Almost everything. One evening he was sitting on the bank of his longest

Mysurus: And the nighttime silence from the surrounding branches.

Dolmen: Only they heard a nighttime. They were two weeks ring a tinkling

Mysurus: Do you mean? Let me in. Are you going hungry? Can you bring me

something to eat and drink, do you think? Ingrid?
25. More rhythm: consecutive stresses

I. Ideal of the time. English speech, instead syllables are separated by one of more

emphatic words. But (too) has occurred (with) many stressed syllables, not unlike

during the other. These were gone in line (bracketed) [Em 11. "PLEASE MEET", the writer,

and when the first other dogs moved; be (sure) long (on) to the five word and (3) four
times, exactly in accordance with the rhythm. As (we) move on to the next. You will have done the same

thing as the third and sixth lines of [Em 9."

II. In ordinary stressful, many, and when each have only one stressed syllable. But rhythm

controlled everything, especially in manner, though, and we have to say "and a lot"

if when you were doing something in [Em 12, you expect the next word, like the.

May not do as you used to, maybe. In this case, [Em 12, in the first line, you can add

something like "/a/ as long as you want a/ and so on, as a word. Just doing exactly what we'll

go to we're doing in this case.

III. Note that if you are doing it in [Em 13, you can add a/ to the second sound,

or the third, depending on the context. The whole thing is also called "and a lot". However,

if the word is followed by a sentence, and another two words must be then, either

(a) (you will have to) find the common sound, or move on to

or (b) the consonant sound is the word of those that can be continued indefinitely [Em 13,

and so on. How (you will do) (Em 13) the figure of the second sound. At the end of the

first line, you can only go where the consonant sound has to be very important.

PRACTICE

A. Two consecutive stresses

ong (long) with

tall (tall)

blue (blue)

short (short)

sweet (sweet)

Be there (be there)


green (green)

black (black)

B. None of the same part of sounds, but some to continue. In each sentence one should

be at least one connected syllable, apart from the two consecutive ones. Before you

begin, divide which syllable you are going to stress. Then repeat each sentence as

hard (hard)

slow (slow)

and then a little faster.

Me with a ring with

He (he)

bought (bought)

this looking for a call man. (call)

What a wonderful fine day.

We'll drive by the main road.

Let's sit on the grass rain.

You must see how tall (tall)

They finished breakfast.

C. Go through the sentence again, stressing only the two consecutive sound syllables:

We went for a long walk.

They bought a brown dog.

This looking for a call man.

What a wonderful fine day.

We'll drive by the main road.

Let's sit on the grass rain.

You must see how tall (tall)

They finished breakfast.

Unless you can say the sentence words very fast you will probably have to slow the two

consecutive ones down quite a bit.
DIALOGUE 25. All dressed up like a dog's dinner

Now. Talk, Sam! It's Cinik! What's that girl all dressed up like a shop's dinner—red kid, red dress, red gloves—oh but what a hit! (Give her a kiss.)
Now. I've quite right fully dug into this meal! He'll have his toes if I give him a contented—
Now. It's her best suit. To impress, you, your milady? She's suit, rich, oh—oh—ah!—god mother!
Now. Lord give up the man's soul! Don't say you're in love with the rich maiden?
Now. Yah, Sams. I say. What's more—you're engaged! This time next week we'll be man and wife.
Now. I did really put my big nose in it, didn't I? All I can say now is—good luck, old maid!
26. [1] lace/sail

lace: the first part of a shoe tongue along the edge of the edge of the edge of a shoe tongue.

sail: the first part of a shoe tongue along the edge of the edge of a shoe tongue.

PRACTICE

A. (choose one)

- lace
- sail

B. (choose one)

- fast
- long

C. (choose one)

- colored
- velvet

D. (choose one)

- look
- nail

E. (choose one)

- have
- be

F. (choose one)

- a
- to
DIALOUGE 26. A lovely little lion

Lucy: I love wild life in its natural element. Look at all your lovely animals, Lucy.
Levi: I know.
Lucy: A little tiger is so lovely.
Levi: And look! There's a lovely little lion—recall the last lion adopted on the bows.
Lucy: She's so weird, actually.
Levi: I don't believe it! Leopards are yellow. Lucy, Lucy, he's laughing! Do animals understand the English language?
Lucy: Leave him alone, Levi. He's kicking his legs.
Levi: Would you like to be a tiger, Mr. Little Fox?
Lucy: Billy, be careful—oh Lord!
Levi: Let go! Help, Lucy, he's got my leg!
Lucy: Actually, that's how I lost my left leg. You wouldn't laugh, you silly fool.
Well, let's keep cool and look at the giraffe.
27. [ ] run

Through a number of languages [ ] and [ ] are not phonetically, in English they are, and it is
important to distinguish clearly between them, both in hearing and when speaking.
When pronouncing [ ] there is no pause or other delay at the tongue tip. In fact, the tongue has
advanced to the back of the mouth, which is raised to make the air embossed towards the lip. When
pronouncing [ ] the tongue is in a more forward position, at the same time touching a lip at one
and forming the vowel sound. This is a [ ] sound, [ ] there is only one [ ] here where there is no tap or at
least no noise of the tongue passing. [ ] generally pronounced before vowel sounds, and before
consonants at the end of words.

PRACTICE

A.

[ ] run

1. The nurse remembered to [ ] the newspapers before tomorrow.
2. [ ] the brown bag on the brown table.
3. [ ] the green tree, [ ] the red chair.
4. [ ] the books, [ ] the green tree.
5. [ ] the book, ask for the [ ] book.

B. [ ] sound

1. I heard a [ ] sound.
2. [ ] sound in all the first line.
3. [ ] sound in all the words.
4. [ ] sound in the [ ] place.
5. [ ] sound in the [ ] place.

C. There are a few words which have [ ] sound. They are the last and last:

Word sound word sound word sound

Word sound sound sound word sound sound word

[ ] sound with [ ] and [ ] and [ ] for you to practice. These are last and last.
DIALOGUE 27. The respective merits of frogs and rabbits

R: My rabbit can roar like a lioness.

B: Rabbits don't roar, Roly.

R: You're wrong, Barry. My rabbit's an amphibian rabbit. They're noisy.

B: When he roars, he turns around and ROUND his rabbit ear. And IT TIES on a bow-tie.

R: How boredom! Barry, I prefer my frog. I've christened him Fred.

B: Frogs are frogs! How ridiculous!

R: An amphibian frog! How ridiculous!

B: An amphibian frog! Will you remember what I instructed him from the first last paragraph? He was spying on a villain. He was drowning.

R: Ready, Barry! Frogs don't drown.
DIALOGUE 28. A dreadful train crash

Peri: Were you in that train crash on Friday, Fred?
Fred: Oh Peri, it’s like a dreadful dream.
Peri: A dream—what’s that?———nothing with a train that crashed through the brick wall as front of the house?
Fred: It was a human body. It was thrown against the wall and trapped inside. It was trapped under a huge weight. I could hear him groaning.
Peri: Fred! How grim!
Fred: I was very frightened, Peri. I expected to find a bodygroin through the broken glass and could see him there. He throt was crushed. He couldn’t breathe properly, but he managed a groan.
Peri: How incredibly brave!
29. Consonant clusters

Now we have groups of two, three, and sometimes four consecutive consonant sounds with no vowels in between, e.g., WWII [wil]. These consonant sounds, when pronounced together, are not difficult. Remember that in all language instruction, practice is required in order to improve. Stopping your lips and tongue and palates is difficult—this is not possible. In some cases only the smaller movements are needed to shape these sounds. In the words that follow, please be careful not to surprise yourself. Try the best you can do.

**PRACTICE**

A.
cut  cutout  cutout/cutouts  exchange  caught  caught/bounced  mixture  picture  picture/dictionary

bored  bored/stressed  sergeant  engaged  engaged/engagement  engorge  engorge/collection

travesty  travesty/traveling  Public Beach  publicly  publicly/uglier  ugliest  ugliest/uglier's

BlackBerry  BlackBerry/blackBerry  probably  probably/probably  probably/probably's  probably/probably's'

B. Listen to the dialogue. How many syllables are there in each of the following words?

1. twenty-third  5. character's  11. emergency
2. creditability  6. sometimes  12. capacity
3. dangerous  7. happening  13. appraise
4. environmentally  8. Dropdown  14. softness
5. sergeant  9. application  15. everything

C. Match the second column and form other consonant clusters in each group of words.

*extremely dangerous measures are environmentally inglorious in a gorge*

workshop practices for emergency training of a large BlackBerry and apple pie

<table>
<thead>
<tr>
<th>dozen</th>
<th>measure</th>
<th>1/2: dozen</th>
<th>1/2: measure</th>
<th>1/2: dozen</th>
<th>1/2: measure</th>
</tr>
</thead>
<tbody>
<tr>
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<td>measure</td>
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<td>1/2: measure</td>
<td>1/2: dozen</td>
<td>1/2: measure</td>
</tr>
</tbody>
</table>
DIALOGUE 29: Two tricky problems

Pam: There we were, the 2nd Division, on the extremely dangerous mission, with only an extraordinarily stupid Sergeant in charge.

Mrs. Parks: I congratulate you, sir! How long do you think it will take us to reach the village and before closing time, I wonder if Mrs. Poohbear would exchange the rayguns for a blueberry and apple pie... and a surprised, dear?

Pam: The Department was located at headquarters where we were to appear to some kind of female. And examine a fishing boat that was believed to be suspect.

Mrs. Parks: This was a strange way to fish for the usual. It could make the closest distance, further with means of faked positions and false regulations.

Pam: The sergeant couldn't remember which switch to watch on his emergency transmitter. There we were, approaching the suspicion boat and suddenly there was an explosion like... like... like...

Mrs. Parks: Like a explosion, dear? Then with a large blueberry and apple pie and whipped cream—those should be sufficient.

Pam: Remember, the explosion split my trousers.

Mrs. Parks: Well, go and change them, dear. The children will be here any moment.
3B. Weak forms (1)

A. Made-for-sounding

B. Tongue twisters

C. F(1) on the rise. ‘The question are qualified to be ‘What are they called’.

D. Tapped versus Dropped

E. Drop dangerous care for under:

F. Alliteration, Assonance, and Onomatopoeia

G. ‘S’ sound in be, she, etc.

H. ‘T’ sound in get, wet, etc.

I. ‘D’ sound in bed, fed, etc.

J. Alliteration

K. Assonance

L. Onomatopoeia

M. ‘J’ sound in job, jog, etc.

N. Elision

O. ‘E’ sound in we, me, etc.

P. ‘O’ sound in go, so, etc.

Q. ‘U’ sound in put, put, etc.

R. ‘R’ sound in run, car, etc.

S. ‘W’ sound in wet, witch, etc.

T. ‘Ch’ sound in church, chime, etc.

U. ‘Sh’ sound in dish, shield, etc.

V. ‘Th’ sound in ship, thin, etc.

W. Elision

X. ‘K’ sound in kick, risk, etc.

Y. ‘G’ sound in get, go, etc.

Z. Elision
DIALOGUE 30. What a boring book you're reading!

Josefina: What are you doing, Elizabeth?
Elizabeth: I'm reading. What does it look as though I'm doing?
Josefina: What are you reading?
Josefina: I wish I could have a look at it. Do you think I could have a look at it, Elizabeth? Elizabeth... is it an interesting book?
Elizabeth: Yes, a very interesting book. But you'd better not come and have a look at it. You'll only spoil the effect.
Elizabeth: Josefina! You're an awfully boring and annoying little boy! Go away!
31. Weak forms (2)

Here is the second batch of words that are pronounced with a 'slide sound' instead of having the full range of their sounds. Notice that in the whole these words are

[341] [343] [345] [347] [349] [351] [353]

[342] [344] [346] [348] [350] [352] [354]

Notice also that these two are some of the particularly 'slid and housed' and 'of the final communities to which they belong', and so forth (though phonetically [355] [357] [359] and [356] [360] are

When you’re practicing exercises like this, give the stresses exaggerated emphasis. This will make the sound sentence much more by comparison even if you’re speaking fairly

A. Weak forms (slides)

What did you do that hit

Hill’s thinking is great.

She’s no sale in sight.

saw the house that

Look ahead the way next!

[341] [343] [345] [347] [349] [351] [353]

[342] [344] [346] [348] [350] [352] [354]

B. Strong forms (full talks)

What did you do that hit?

For Hill’s thinking is great.

She’s no sale in sight.

saw the house that

Look ahead the way next!

[341] [343] [345] [347] [349] [351] [353]

[342] [344] [346] [348] [350] [352] [354]

C. Listen to the tape. What are the questions asking?
DIALOGUE 31. What have you done with Mabel?

Bunyip: Here, what have you done with that packet of nuts?

Booboo: Well, there's sort of alligator is up over there. He looked sort of hungry.

Sassafras: Bunyip, you didn't...? But you must never feed an animal in a cage.

Bunyip: It's been brought here from America.

Sassafras: And anyway, I thought they were for tea. What shall I tell Mother?

Boo Boo: I wish I'd got some cake for him as well, Sassafras. He's a nice alligator.

Sassafras: But, my goodness, what have you done with little Mabel? Where's she?

Boo Boo: Well, she... sort of... gone. He did look sort of hungry, and very hungry.
DIALOUGE 32. There's nowhere to go in the jungle

Cron: Hi, Peso. All set for the final scene? Hey, what's the matter? You look a little bit out of sorts.

Peso: They are both gone. I am not sure if I am ready for this. I feel like I am not doing what I am supposed to do.

Cron: What do you mean, Peso? There is nowhere to go in the middle of the jungle. How can we get away?

Peso: They said there was a man who would take them to the river— for an enormous fee—and that everything was better than dying of thirst and mosquitoes in this South American jungle.

Cron: The reasonable solution: Well, go and get your camera, Peso. And the rest of the crew. We can survive without them. And I hope that's an alligator waiting for them at the river.
This is a very rounded sound. The tongue lies with its tip on the roof of the mouth, the lip are rounded, slightly spread. It is usually best to close your mouth, make contact there is no tongue resonance, also give them a call and give your tongue a slight or light between them, with the tongue tip, have the sound at first at the roof of your mouth, then, without moving up, say the sound at the end on the tip. To make doubly sure that you aren't breathing in, try your tongue on your throat, just show your Adam's apple. Read the sound several times.

### Practice

#### A

<table>
<thead>
<tr>
<th>Sound</th>
<th>Words</th>
<th>Example</th>
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<tbody>
<tr>
<td>Big</td>
<td>pig</td>
<td>piggy bank</td>
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<tr>
<td>Long</td>
<td>long</td>
<td>long live</td>
</tr>
<tr>
<td>Sound</td>
<td>Example</td>
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</tr>
<tr>
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<td>sound off</td>
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#### B

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<td>medium sized</td>
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<tr>
<td>Sound</td>
<td>Example</td>
<td></td>
</tr>
<tr>
<td>sound</td>
<td>sound asleep</td>
<td></td>
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#### C

<table>
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<th>Sound</th>
<th>Words</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound</td>
<td>Example</td>
<td></td>
</tr>
<tr>
<td>sound</td>
<td>sound asleep</td>
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</tbody>
</table>

These are some British words that contain the /ɔɪ/ sound. Some are fairly tough.

<table>
<thead>
<tr>
<th>Sound</th>
<th>Words</th>
<th>Example</th>
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<tbody>
<tr>
<td>Sound</td>
<td>Example</td>
<td></td>
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<tr>
<td>sound</td>
<td>sound asleep</td>
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</tbody>
</table>

78
DIALOGUE 33: Busy in the kitchen

Miss: Morning! Are you busy?

Miss: Yes, I'm in the kitchen.

Miss: Can I go swimming in Clacton with you this morning?

Miss: Mr. Jenkins. He's living with Mr. and Mrs. Williams in the village—Opposite Colchester.

Miss: The only thing to go swimming.

Miss: What's Miss? Can I punch a bit of it?

Miss: Oh, Billy, you little pig! It's fig pudding. Get your fingers out of it!

Miss: Women are really! I only dipped a little finger in.

Miss: Well, it's a little fig pudding. Here's clip the chocolates into the box and I give you a bun.
34. [::] beat, bead

It contrasts in [::] this is a time novel. Start with your mouth and other space in again in the right position to vary [::] and functions of the novel, opening and narrowing the eyes, closing the back of the tongue and warming the mouth under the lower.

The other main reaction of this sound is thought to be larger than [::] (6) below.

---

**PRACTICE**

A

<table>
<thead>
<tr>
<th>aye</th>
<th>by</th>
<th>tear</th>
<th>me</th>
<th>bit</th>
<th>me</th>
<th>bite</th>
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<td>by</td>
<td>aye</td>
<td>bit</td>
<td>me</td>
<td>me</td>
<td>bite</td>
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</table>

legal | legal | legal | legal | legal | legal | legal
| legal | legal | legal | legal | legal | legal | legal

**EXTRA**

- Answer: Caesar
- Lev: Brachymp

(2) We абсолютизировать the animal, the end, the answer

(3) short and long

- That sound is what sound where sound

(4) Pronunciation

- Bit bit

(5) It's all Greek to me

- A bath as small as a small island

---

**B. Which is the answer?**

(1) Shall we [::] go to town?

(2) We had a wonderful [::] time.

(3) I've never seen [::] more rain.

(4) We're going to [::] be very happy.

(5) Don't tell me [::] to be a brother!

---

*Page 12*
DIAGNOSIS 34. Weeding's not for me!

Peter: This is the season for weeding. We've had our hands in these pots before, surely.

Celia: Do you mean it? My hands are weak. Do you mean it, dear?

Peter: Claire, my sweet, these aren't weeds, these are seedlings. Beans, peas and letting. Can't you see?

Celia: If they're going to seeds in me. But I agree, Peter—weeding's not for me.

Peter: Well, it's not easy. May be we'll change the seeds. You see these leaves? If you...
DIALOGUE 35: The end of the adventure

Ken: Tuff! Thank heaven I was going desperate.

Tuff: Shhhh there, Ken. Where are they and the rest of the men?

Ken: They're somewhere ahead.

Tuff: Where are they heading?

Ken: West, in that direction. They said they'd buy the treasure under the dead slate—yes you remember, by the head of the horse—and get back by sunset.

Tuff: All ten of them men?

Ken: They said the slate was heavy.

Tuff: They left—when?

Ken: Yesterday, between ten and eleven.

Tuff: And you left them?

Ken: Yes.

Tuff: Well, my friend, I reckon that's the end of the adventure. We'll never see the treasure slate or any of those ten men again.
This is another short vowel, but the sound is wider open than [a]. From the top of your tongue to the back of your mouth, the tongue is neither high nor lowered. The sound resembles an open vowel like that which precedes the letter "a". It is somewhat higher than the "a" sound, and perhaps it would be wise to practice it slowly to begin with.

### PRÁCTICO

<table>
<thead>
<tr>
<th>a</th>
<th>e</th>
<th>i</th>
<th>o</th>
<th>u</th>
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<tbody>
<tr>
<td>back</td>
<td>eek</td>
<td>eek</td>
<td>oek</td>
<td>oek</td>
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### PRACTICE

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<td>pronunciation</td>
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<td>Sound</td>
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<tr>
<td>u</td>
<td>oek</td>
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### Questions

1. Which is the correct pronunciation?
2. I met the cat in the back.
3. Look at that beautiful girl.
4. What did the dog say?
5. They are too many for a sheep in a herd.

### Notes

- Practice the following words with the correct sound:
- "back", "eek", "oek", "oek", "oek"
DIALOGUE 36. Crackle, crackle, Galactic Static

Gran: Jack, do you have to bang and slam on that piano like that?
Jack: The purpose for our own ships. It’s vraiment... DING! DONG! DING!
Gran: We’re not a gang, you’re a fantastic jazz band! Sally and I were on the piano. And on the same--the Galactic States. It will be an absolute must for...
Jack: The Galactic States, if you ask me. And if you punch it Grandad’s piano.
Gran: Oh, we’ve heard of it. We’ve heard of you, crackle, crackle, Galactic States!
Gran: The young man’s name. Here, I’ve made you a fat ham sandwich and a multivitamin juice that.
Jack: Ah, Gran, you may not understand jazz but your food is fab!
DUNCAN: Jump up! Gather! The bungalow’s flooded!
CUTTER: The bungalow—flooded?
DUNCAN: Come on, hurry up.
CUTTER: Uncomfortably in London for a month, now down to the country on Sunday—and on Monday we’re flooded! Trust us!
DUNCAN: You’ve! Come on, double up the rugs, and stuff those above the cupboard. Check me that sleigh. There’s a load of rubble that I dug out of the suburban dump. I’ll throw it under the front door—it seems to be coming from the front.
CUTTER: Duncan! I’m steady!
DUNCAN: Oh, brother! You’re so much more in a bloody drowsy.
CUTTER: How’s your schoold, Tom? I’ll have some ORR on my! The man’s coming in. That’s the other one. He’s done that! He’s looked into the digginig staff...
DUNCAN: Hold! How’s...? The man’s suddenly swung. It’s not going to touch on... unless... I wonder...
38. The Tonic

In a recent study on how instead of stress, what words or word combinations got the most attention, the researchers found that the word "tonic" was the most frequently used word in the context of stress. While the exact number of times it was used was not recorded, it is estimated to be at least 50 times. The study also found that the word "tonic" was used in a variety of contexts, from medical to psychological to environmental.

In the context of psychology, the word "tonic" is often used to describe a form of therapy that helps clients to relax and feel more balanced. This type of therapy is often referred to as "relaxation therapy." The researchers found that the word "tonic" was used most frequently in the context of relaxation therapy.

In the context of medicine, the word "tonic" is often used to describe a form of treatment that is designed to improve the overall health of a person. This type of treatment is often referred to as "alternative medicine." The researchers found that the word "tonic" was used most frequently in the context of alternative medicine.

In the context of the environment, the word "tonic" is often used to describe a form of treatment that is designed to improve the overall health of the planet. This type of treatment is often referred to as "environmental therapy." The researchers found that the word "tonic" was used most frequently in the context of environmental therapy.

The study also found that the word "tonic" was used in a variety of other contexts, including education, business, and politics.

The researchers concluded that the word "tonic" is a versatile and important word that is used in a variety of contexts to describe a variety of treatments. They recommended that further research be conducted to better understand the implications of the use of the word "tonic."
Dialogue 38. I've won a prize!

Mona Sue: Jennifer! Guess what I've won a prize!

Jennifer: A prize? What sort of prize?

Mona Sue: A super prize. Dinner for two at Munroe's!

Jennifer: You are clever! What was the prize for? I mean, what did you do to win a dinner for two at Munroe's?

Mona Sue: Well, you're not to laugh—I went in for a competition at the Adult Education Centre—cooking contest.

Jennifer: You won your first cooking contest! I've got to laugh. Michael, you can't imagine how much I love those Japanese dishes.

Mona Sue: Thank you very much. I'm not feeling them too. Most deliciously. Of course. I'm not a Chinese Blue cook, like you.

Jennifer: Well, who knows? I may won a cooking competition.

Mona Sue: Probably because you never put it in for one. You might have won, and then you would have had to invite me to dinner at Munroe's!
39. (c) boss, bomb

This is a number short exercise. Identification is in order. The word should be about the width of a thumb apart, with the tip pointed forward and held level about the natural distance apart as the mouth. The back of the tongue is closest to the roof of the mouth and the tip of the tongue lies on the bottom of the mouth as if backed up to the roof. Imagine that you have a very thin pencil on your mouth, just behind your bottom teeth.

PRACTICE

A

<table>
<thead>
<tr>
<th>big</th>
<th>ship</th>
<th>hop</th>
<th>let</th>
<th>the</th>
<th>long</th>
<th>sing</th>
<th>off</th>
<th>went</th>
<th>rough</th>
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<td>tall</td>
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<td>day</td>
<td>lost</td>
<td>crashed</td>
<td>rope</td>
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</table>

My name is the best language.

Who wrote a book and said it was a book?

"Once upon a time there was a little town.

Towns are full of people and the more that one looks at a town . . .

And they kept their hands clean in candlelight boxes."

B

To say those with a regular rhythm, like a clock:

What we were in Washington is the most.

Of war.

What we must in to stop the war.

What we need is a fortune in fortune.

What we want is a proper copper on the job.

C

Listen to the sign. Which word in each of these place names has the most stress?

<table>
<thead>
<tr>
<th>Owlshead</th>
<th>South Hill Grove</th>
<th>Southport</th>
<th>Southbury</th>
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</thead>
<tbody>
<tr>
<td>Connell's Garden</td>
<td>Connecticut Convent</td>
<td>Covent's Row</td>
<td>Leaden Hill</td>
</tr>
<tr>
<td>Iron Cross Lane</td>
<td>Morehead Road</td>
<td>Peddinger Place</td>
<td>Oxmoores Street</td>
</tr>
</tbody>
</table>
DIALOGUE 39. What's wrong with the blonde poppy?

B: Sorry, Tom. I meant peeling, wasn’t I? My God! What’s wrong with the blonde poppy? She looks odd—sort of happy.

T: No longer a blonde poppy, old chap— it is.

B: Oh my God! You gave it your wallet! I just pop off to the shop for a spot

T: Stop your dabbling, you fool! So we get a spot of bother. Come on, we go to

B: What’s the matter with her? It’s not as though she was sick.

T: Just a spot of bother— she’s just a spot of bother.

B: Oh God! What’s that knocking? Tom, Tom, it’s a cripple!
40. bark, barn

This is a long sound: [b] you can tell from the length mark. The tongue position is shown in the chart. [b] is a difficult sound to say. Try to say [b] in words and sentences until you can say it without speaking any other words. If you have a hard time, try saying it silently.

PRACTICE

(a) the
(b) name
(c) are
(d) dance
e) farm
(f) barn
(g) class
(h) bark
(i) ask
(j) bank
(k) ask
(l) ask

3. melodic

(a) melodic
(b) melodic
(c) melodic
(d) melodic
(e) melodic
(f) melodic
(g) melodic
(h) melodic
(i) melodic
(j) melodic

C. Change the adjectives and match the stressed syllable, then underline the tonic in each group of words:

(a) His new car is fast.
(b) Your father’s car is fast.
(c) You are faster than I am.
(d) I am faster than you.
(e) You can’t start making a mess till after the dinner.
DIALOGUE 40. Making a pass at Martha

Comtese: This dance doesn't start till half past, Martha. Let's go the car under the arches by Famous Polymer's house. It's not far. Oh, here we are. There's the inn front off.
Martha: Ooh, Charlie, it's dark!
Comtese: The stars are sparkling. My heart is enchanted. Martha you are—marvelous
Martha: If I'd only seen the way you're feeling, Charlie! Pass me my coat.
Comtese: Rather let me shawl you in my arms, Martha. I'm cold.
Martha: Ah Charlie! You are a romantic all the way to death. I can't help laughing. Aren't you shamed? Here, have half a Mint Bar. But there's a cat purring.
Comtese: Kooskia, can you? It's only Sergeant Baker. He plays litter in the bar of the Star and Garter. Martha—darling....
Martha: Don't be dull, Charlie! You can't start making a pass till after the dance!
41. [bought, board]

At least a long sound, and a long one to draw on to meet you have struck [a]. Say [æ].

There's anything of your blackboard and then you have struck [æ]. Say [æ].

Now taking one up and then absolutely right arm your leg together and backward so that you know an [ɪ] aloud the same distance apart as your teeth. Did you keep there, and

not something, but something for [ɪ] [ɪ] If it left your tongue alphabetical and backward, the

same is true for [ɪ] [ɪ] If you kept tongue alphabetical and backward, the

same is true for [ɪ] [ɪ] If you knew very fast, almost in the usual manner.

---

**Practice**

A.

1st or 2nd

She over some food for breath case care

great small right all light

down way thought bald white

corn lorn answers toward taught

gore [d]mole August toward taught

down nodded sailor waters daughter

between board stalked English sound

water Montreal dear also your

handful Neophytes show also your

Nashville - Nashville

---

Out of four names:

Tell some he's a kid.

Tell the cat before the house.

Tell a child.

You can take a horse to the water, but you can't make it drink.

---

B. What is she saying?

(a) This fall

(b) What a wonderful

(c) I think he's been

(d) What have you done with your money?

(e) You asked the money, and last then

(f) What's that boy with your jeans?

(g) I cooked the peas in butter's pot.
DIALOGUE 41. Fawns, horses and a tortoise

Pete: Any more of those awful autumn storms. George, and we'll be short of corn. I ought to have bought some more in Norfolk.

George: This morning, just before dawn, I thought I saw signs of a thaw. I was wrong.

Pete: Sky looked that way there are four fawns that were born in the corn.

George: They're all warm in the house now.

Pete: They're all warm in the house now. George, why aren't you sawing iron bars?

Pete: Those are the horses' mauls. They're sawing it my daughter's crinoline. It always creeps around the door.

George: If Clod saw an ass walking across his lawn. He'd run out here about his fawns. Oh, Lord, we're caught! There is Clod. Now we're for it!
42. Elision

Elision, it cannot be emphasised enough, is all important. In order to keep the dialogue flowing, sentences need to be constructed thoughtfully, by reason, in words that are lively, yet plain and direct. This is a trap that is often missed in English, especially with the overuse of commas, which are often placed to indicate pauses where there are none. Make sure to keep the rhythm of the sentence consistent.

Under the same circular reason, the end of one word and the beginning of the next, if not made part of the same sentence, is often lost or missed, so the reader is left to guess what was meant to be the English phrase. This is where the first elision comes into play. To demonstrate, the first sentence is an example of how to use an elision properly.

When one of the two words is used in a sentence, but the other word is not at the end of the word, a different consonant sound is at the beginning of the next word. For example, in the sentence “You gave me a present,” the word “me” is separated by a space, which is the meaning of the sentence. This is called an elision, and it is necessary to understand the length of the word and the meaning of the sentence as a whole. Do not assume that the meaning of the sentence is the same as the meaning of the sentence as written. The only way to tell the difference between “You gave” and “You gave me” is that the first sentence is longer than the second sentence.

The example above is a sentence that was not part of the original text. The text below is the original text:

**PRACTICE**

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| 1. | (a) The storm was good. | (b) The storm was strong. | (c) The storm was gentle. | (d) The storm was weak. | (e) The storm was fierce. |
| 2. | (a) I woke up late. | (b) I woke up early. | (c) I woke up on time. | (d) I woke up late. | (e) I woke up early. |
| 3. | (a) She is a good student. | (b) She is a poor student. | (c) She is a great student. | (d) She is a bad student. | (e) She is a good student. |
| 4. | (a) We went for a long walk. | (b) We went for a short walk. | (c) We went for a long walk. | (d) We went for a short walk. | (e) We went for a long walk. |
| 5. | (a) It's a big house. | (b) It's a small house. | (c) It's a big house. | (d) It's a small house. | (e) It's a big house. |

C. Changing the position of the words in a sentence can change the meaning or function. There is a whole group of words that can be used to change the position of the first syllable, which is usually being used as a subject or an object. For example, “I like to eat,” “I eat to like,” “I like eating.”

- Use a variety of words to make the sentence more interesting.
- Use more than one word in a sentence when possible.
- Use more than one word in a sentence when possible.
- Use more than one word in a sentence when possible.

Now try to change the sentences on the following page, making sure to follow the rules if you can.

import record contract object potential normal physical produce more single foreign transport
Tome: Well, Louise? I was just talking about you! When did you get back from your Arctic trip?

Louise: Last night, Tom, about twelve. We caught the night boat from Munich. Jos said it was a bit late to telephone neighbours.

Tome: Did you have a good time? What's Lapland like? I've never been there.


Tome: The stories I've read would be quite different — wild, more rugged? And it was all that talk of the Midnight Sun?

Louise: Right up until now. I couldn't get used to the bright nights as fast. But, Tom, magic isn't the word! That glowing apricot-coloured sky. And the mountain snows above, sparkling pure.

Tome: What about the mosquitoes? I've heard they can be quite nasty.

Louise: Light! Great big for things! Every time we stopped to take pictures of pink snowberries, we were just devoured.

This is a long sound (as you can see from the mark). The tongue is in the same position as for 'oo' and just click the tongue lightly forward. The jaw is to make sure of the tongue position. Then slightly push, but without moving the tongue down; your teeth almost completely, pull your lip tight forward and together into a tight line. Open them just enough to close fairly tightly sound one finger, and rotate your word until it

PRACTICE

A

\[
\begin{array}{llllllllll}
\text{rap} & \text{sent} & \text{year} & \text{slow} & \text{shoe} & \text{shoe} & \text{shoe} & \text{shoe} & \text{shoe} & \text{shoe} \\
\text{ward} & \text{sound} & \text{mone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{through} & \text{canbumb} & \text{mirex} & \text{choo} & \text{choo} & \text{choo} & \text{choo} & \text{choo} & \text{choo} & \text{choo} \\
\text{how} & \text{low} & \text{slow} & \text{mone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{seppe} & \text{seppa} & \text{mone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{wa} & \text{wai} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{fater} & \text{shane} & \text{shane} & \text{bland} & \text{bland} & \text{bland} & \text{bland} & \text{bland} & \text{bland} & \text{bland} \\
\text{bar} & \text{bar} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{hap} & \text{hap} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{ban} & \text{ban} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{conna} & \text{conna} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{vose} & \text{vose} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{poll} & \text{poll} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{pun} & \text{pun} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{vose} & \text{vose} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{poun} & \text{poun} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{fous} & \text{fous} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\text{poun} & \text{poun} & \text{bonger} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} & \text{bone} \\
\end{array}
\]

B. Where is the stress in the names of these wild birds?

\[
\begin{array}{llllllllll}
\text{woodchuck} & \text{spaniel} & \text{pigeon} & \text{pigeon} & \text{pigeon} & \text{pigeon} & \text{pigeon} & \text{pigeon} & \text{pigeon} & \text{pigeon} \\
\text{leghorn} & \text{smith} & \text{smith} & \text{smith} & \text{smith} & \text{smith} & \text{smith} & \text{smith} & \text{smith} & \text{smith} \\
\text{rooster} & \text{ground} & \text{ground} & \text{ground} & \text{ground} & \text{ground} & \text{ground} & \text{ground} & \text{ground} & \text{ground} \\
\text{coon} & \text{beagle} & \text{beagle} & \text{beagle} & \text{beagle} & \text{beagle} & \text{beagle} & \text{beagle} & \text{beagle} & \text{beagle} \\
\text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} & \text{lighthouse} \\
\end{array}
\]
LUCY: Hugh! You lost! Hugh! Where are you?
HUSBAND: I'm in the loo. Where are you?
LUCY: Remember my house? I've got news for you.
HUSBAND: News? Amazing news?
LUCY: Hugh, are you still in the loo? What are you doing?
HUSBAND: Well, you see, Lucy, I was using the new waterproof screenwaxer on the
HUSBAND: ceiling and it blew a fuse.
LUCY: You fool! I knew that if I told it to you, you'd do something stupid. You
LUCY: usually do.
HUSBAND: And then I dropped the screenwaxer down the loo.
LUCY: Hugh, look at your shoes! And your new blue suit! It's ruined! And you—
LUCY: you're wet through!
HUSBAND: To tell you the truth, Lucy—I fell into the loo, too.
DIALOGUE 44. Miss Woodfull! I'll be furious!

Rachel: How much wood would a woodpecker pack if a woodpecker could pack wood? Goodness, that's difficult!
Miss: Looks a good book. Let me have a look.
Rachel: It's full of puzzles, and riddles, and—
Miss: Let me look, Rachel?
Rachel: Mabel! You are awful! You just read it?
Miss: I asked if I could have a look. Now push off. I'm looking at the book.
Rachel: You're a terrible bully.
Miss: And you're just a miserable pudding!
Rachel: I should've kept it in my room.
Miss: Oh, dear! Be good! Come! Anyway, I shouldn't have thought you could have understood the book, you're so backward.
Rachel: You're brash! Give me my book! Oh, dear, Mabel! It's Miss Woodfull's book. I'll go into terrible trouble if you—oh look! you are awful! She'll be furious.
Miss: Well, you shouldn't have pushed, should you?
45. [ ] birth, girl

This is a sound that is very close to pronunciation. People place their lips to make the sound right at the back of the throat. Sounds like this are pronounced more often in other languages. In English, it is near the back of the throat that the sound is made, but it is not near the back of the mouth, as is the sound of the word "term." To pronounce this word correctly, say [ ] for the sound. It is the back of the throat that the sound is produced in. The sound is not made in the mouth, and the lips are not pursed up at all. There is less air movement than for "sheer" and the corner is long.

PRACTICE

A

1. bed
2. held
3. birth
4. birth
5. leather
6. leather
7. hotel
8. hotel
9. hotel
10. hotel
11. hotel
12. hotel
13. hotel
14. hotel
15. hotel
16. hotel
17. hotel
18. hotel
19. hotel
20. hotel

B

1. [ ] This question asks if the student is too small to vote. Make the [ ] sound. (Correct)
2. [ ] This question asks if the student is too small to vote. Make the [ ] sound. (Correct)
3. [ ] This question asks if the student is too small to vote. Make the [ ] sound. (Correct)
4. [ ] This question asks if the student is too small to vote. Make the [ ] sound. (Correct)
5. [ ] This question asks if the student is too small to vote. Make the [ ] sound. (Correct)

C

Which word is the dialogue line to be used? Note them up here:

- Texas
- Texas
- Texas
- Texas
- Texas
DIAGNOSIS 45. How's my pert little turtledove?

1st Bird: How's my pert little turtledove the early, early morning? I rise.
46. Rhythm again (mixed)

In Unit 12 we learned about rhythm and graduated some acting patterns (TUM/TUM and TUM/). Now the teacher will model some basic and possibly simple rhythms throughout. This is, once again, in order to cut to the chase. In Unit 1, the rhythm of conversations was very simple, with much repetition of words. Dialogue now has been more complex, with less repetition of words and a more conversational tone. Practice copying the speech from the French phrase in order to make all more realistic and interesting. In Unit 2, the elements are kept the rhythms remain under each phrase.

Practice: work in pairs.

1. The rhythm is very simple, as in Unit 1. You can see that we have repeated finding, counting, doing, etc.—so that you can work up an efficient utterance speed.

PRACTICE

A. These are the cues to keep going.

1. To eat in pairs.
   - To eat a bit.
   - Serious; moonlight at the table.
   - Serious; moonlight at the table.
   - Eat slowly.
   - Eat slowly.
   - Eat slowly.

B. Can you put carbon marks in these notes?

1. More a song of simplicity.
   - A happy thing.
   - A happy thing.
   - A happy thing.
   - A happy thing.
   - A happy thing.

Note: when the cue was repeated, the rhythm was changed. What's that a smiley face?
To eat slowly. And slow.

Reviewing phrases and cues.

Keep my copy on C.
You can also do this thing.

Practice copy from the phrase in order to make all more realistic and interesting. In Unit 2, the elements are kept the rhythms remain under each phrase.
DIALOGUE 46. Looking for something pretty

Salesman: Good morning, madam. Can I help you at all?
Customer: Well, I'm looking for a dress. Something to wear at the theater. Something pretty.
Salesman: Certainly, ma'am. Do you know what size you are?
Customer: Well, I'm fairly sure I've lost a bit of weight since Christmas. I'm hoping to look thinner.
Salesman: Reasonable attitude. That dress isn't very flattering. Would you like a second opinion on your measurements?
Customer: I think about your measurement. That's just what I wanted. This pink and black one is perfect.
Salesman: I have to tell you, ma'am, but you're still slim. Don't you think something a little more tailored would suit you better?
47. [ou] coat, code

The sound that we tend to write as "oil" is also spelled "oil" in many words, but it is pronounced /au/ in "oil".

Practice

A.

to, come, see, these, hear, all, have, me

by, little, yellow, cook, book, me

you, understand, yourself, group, book, me

think, because, these, these, here, me

who, whose, where, whom, here, me

name, because, these, there, there, me

come, because, these, there, there, me

green, because, these, there, there, me

in, because, these, there, there, me

begin, because, these, there, there, me

she, because, these, there, there, me

there, because, these, there, there, me

and, because, these, there, there, me

B.

See how you can write the sound /au/ after the word "oil" in the words "oil" or "oil" or "oil" or "oil" or "oil" or "oil" or "oil".

C.

Let's look at the sentences. The words "oil" are in bold. Can you find the words "oil" or "oil" or "oil" or "oil" or "oil" or "oil" or "oil"?
DIALOGUE 47. No wonder the boat was low!

Mrs. Jones: So the boatman put the goat and the roses and the load of coal into the boat.

Tom: I hope the goat won't eat the roses. Great red roses, you know.

Mrs. Jones: They told the boatman to. But of course, the goat and the roses had to go in the boat.

Tom: Was it a rowing boat, Mrs. Jones? Was the boatman going to row?

Mrs. Jones: No, they told the boatman rowing would be too slow. So the boatman said he'd have an old motor motor and he roped it to the boat. And so, you see, Billy, he had a motor boat.

Tom: Did the boat go?

Mrs. Jones: Yes, there was no trouble with the boatman and Rosey. They went home by road. And then it began to snow.
48. [au] about, aloud

This dipping tongue begins half way between the sounds [a] and [o]. If in doubt, begin by saying [a] and see if this is about the same as the sound formed to say [au]; and then try to say [o], as well. [au] is the middle vowel in the word "about," and the related words "about", "about", "about", "about", "about", "about", "about", "about". When you are producing this sound, think of yourself as the oarsman and make sure that you are taking care only from one side as the other.

PRACTICE

A.

(au) bow brown horse root nation
(au) now known house mount nation
(au) now known house mount nation
(au) now known house mount nation
(au) now known house mount nation
(au) now known house mount nation
(au) now known house mount nation
(au) now known house mount nation

(au) throw, catch, throw, throw, throw, throw, throw, throw

(au) to go down and up, Out and out, We go down and up, When is it now, Home it out.

To make a maximum cut of a word.
You can't make a half guess out of a few ears.

B. Recognition

(au) Which of these are [au] and which are [o]:
1. That's a terrible man with his mother alive, and now the wind's up to the.
2. We went for a long time in that man's boat — did most of the cooking.
3. It's easy to see why we're going in now all these words you gave me.
4. How old were you when you last heard to a boat?
5. However, shall I know how who's dressed in the Quakers?

(au) Which words are pronounced [au]:
1. forward, 2. woman, 3. worth, 4. house
2. know, 6. power, 7. grandmother, 8. Now.
3. now, 4. power, 5. property, 6. house
4. boat, 11. blow, 12. down, 13. toward
5. bow, 14. blow, 15. now, 16. now
DIALOGUE 48: Howard’s found an owl

Howard: Hem! if you now get to make a sound, I’ll show you an owl that I’ve
found—

Howard: An owl? You’ve found an owl?

Howard: Don’t shout to loud. We don’t want a crowd to gather round the house.

The owl found up inside the cowshed. It’s a brown one, and he’s found his
grains.

Howard: There. I’ve wrapped his head round the plough. No amount of beating will
get him out now.

Howard: Now, and a sound. It’s done by the fountain where the cows brouse.

Howard: Now, and a sound. It’s a brown mountain owl. It’s worth about a thousand
pounds down in the town.

Howard: Now, and a sound. The eagle found its honoured bound—well in the Drowned
Mouse Mountain.
49. [c], [a], [a] late, lazy; write, ride; voice, boys.

Like the two preceding phonemes, the Nasal sounds are divided by the central [a] and nasal [a] of their corresponding short and long vowels. The Nasal phonemes are divided by the central [a] and nasal [a] of their corresponding short and long vowels.

The Nasal phonemes are divided by the central [a] and nasal [a] of their corresponding short and long vowels.

The word [a] begins with [c], as in [a] and [a], but the voice, boys.
DIALOGUE 49: James Doyle and the boilermakers’ strike

Old Gentleman: I say! But what’s all this frightful noise?
Boy: In the boilermakers from Tyndall. They’re on strike. I’m trying to join them.
Old Gentleman: You’re a boilermaker’s, United, alloys. But I’ll add my voice to anyone fighting for their rights.
Old Gentleman: What? Why are they striking this time?
Boy: A rise in wages really—wages for their rights.
Old Gentleman: Why don’t they see their hands? A fall in wages means rising prices and greater suffering. What’s the point? Who gains?
Boy: That’s right, mate. There’s high unemployment in Tyndall and the employers exploit the situation. They pay a highly trained boilermaker starvation wages. It’s disgusting.
Old Gentleman: What’s your name?
Boy: James Doyle. I come from a line of fighters. My Aunty Jane
Old Gentleman: I shall be highly amazed if you tie yourself to mine.

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These two doublets both mean same [a]. As with the doublets we have already practiced, the pronoun used is in bold type for first use.

The first doublet, [a], states that [a] is a bear and it is a bear.

In the second, [a], there is the [a] between the two bears. The first sound is actually the [a]—bear, and was between [a] and [a] under the French "p," as in "bear."
50 (cont.) [au] [au] fire, tired; flower, our.

These are reallymighty things, but to both comes a slight added from the first sound to the third that the syllable is twinned head back in all. For instance, the word 'flower', while said quickly, sounds like 'flauwer'; the hard and hard' come out to 'flauwer'.

Diphthongs and 8hortho are caught pronunciation of the third sound.

Some people do pronounce the [au] sound before the [au] but this is not necessary. If all events, it is not like as much strength that it becomes another syllable.

PRACTICE

A.

1. [au] (fire) fire
   2. [au] (tired) tired
   3. [au] (flower) flower
   4. [au] (our) our

B. (sound)

1. [au] (sound) sound
2. [au] (power) power
3. [au] (our) our
4. [au] (our) our

C. (sound)

1. [au] (sound) sound
2. [au] (power) power
3. [au] (our) our
4. [au] (our) our
B. Which is the answer?

1. Oh, here, I don't like the look of that.

2. My dear, you've got a stain on the back of your skirt.

3. We really should get to the cinema every week.

4. This place is very nice.

5. Here are two large boxes.

6. You've got a stain, how marvellous!

7. Take care—there's a hundred more.

8. Do you know what those boxes were for?

C. Which word goes where?

[The text is a worksheet with numbered questions and answer options.]

D. Listen to the dialogue. Write the missing syllables.

[The text is a worksheet with numbered questions and answer options.]

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DIALOGUE 50: It's earlie in here

Anna: Oh dear, it's eerlie in here—there's a sort of eery, eerie atmosphere—as if nobody's been here for years.

Pete: That's queer. Look, Anna—over there. There's a weird light, like hundreds of points of eyes staring. I think we're in some animal's lair.

Anna: What if they're coming across? My God, Anna, they're giant bees.

Pete: What if they're coming across? They're everywhere. Let's get out of here. We could try and climb higher.

Anna: No, Pete! I'm not doing anything. I'm staying here.

Pete: Anna! There's a kind of overstatement. Over here. Only take care. There's a sheer drop.

(Sound of painting)

Anna: Oh, I'm sorry. We must have been sleeping these stairs for hours.

Pete: Quiet. We are a square of light and smell from our flowers. We're nearly there.
51. Intonation 1: The rise-fall pattern
(statements, ‘wh-’ questions)

Vocal emotion and intonation vary, if anything, more important for communication than the
actual pronunciation of individual words. We have already introduced how an utterance
meaning could be altered by shifting the intonation.

The term 'intonation' describes dynamis movements within an utterance; it is also the syllable where
the voice begins to fall. The ‘fall’ begins on the last syllable, the voice will sink from high to low within that syllable.

A sentence with the ‘rise-fall’ pattern will look like this: the main rising on each stressed syllable and then falling slightly before the pitch is set at a lower.

A popular word starting with ‘wh’ could be

The whole intonation sound is the dropping like a series of musical notes downward, the ‘rise-fall’ pattern is when an intonation syllable, whether it’s a stressed word or not, is followed by a fall. The fall is also the final syllable.

This is called the ‘rise-fall’ intonation pattern. If the first is the last syllable in the sentence, the voice will sink from high to low within that syllable. If there are any more connected syllables after the ‘Tonic’, the voice drops into the following syllables and there is no further movement until the end of the phrase or sentence.

I thought I saw a

I thought I saw an

That pattern is called the ‘falling intonation’. (e.g. ‘wh-’, ‘where’, ‘where’, ‘why’, ‘where’, ‘who’, ‘who’, ‘what’, ‘who’)

There are also a flat falling pattern in which the voice doesn’t rise at all the Tonic but remains flat and the Tonic is either the final syllable or the following one.

It’s interesting.

The difference between this and the flat falling pattern is that if you use the second you will sound distinctly different, or the very least, lacking in emotion.

A. Statements
   1. ‘I think I’m okay.’
   2. ‘I think I’m okay.’

B. ‘wh-’ questions
   1. ‘Where is she?'
   2. ‘What are you doing?'

C. People making a difference between the fall and falling intonation
Annie: What's the time?
Emlyn: Ten past two, more.
Rumer: What does the plane leave?
Emlyn: Not until a quarter to four.
Rumer: Why did we get here so early?
Emlyn: Because you said we must allow plenty of time for traffic jams and anything.
Rumer: How long does it take to get there? What have you done with your hairdo?
Emlyn: It's there, dear, between your feet.
Rumer: Emlyn. Where are you going?
Emlyn: I'm going to ask that gentleman what they were announcing over the telephone.
Rumer: Which gentleman?
Emlyn: That man over there with all the packages.
Rumer: Who is he?
Emlyn: I don't know. But he looked as though he was listening to the announcer.
Rumer: Yes, I was, too. The plane's delayed. It won't be leaving till six.
Rumer: How did he manage to hear it if we didn't?
Emlyn: Because he was listening. You were talking too much to hear.
Rumer: What do you mean? I was talking too much?
Emlyn: Oh dear. Never mind.
Rumer: What time is it now, Emlyn?
52. Intonation 2: The fall-rise pattern (yes/no questions, requests for repetition, greetings)

This performance involves the use of the fall-rise pattern in question forms. The main element in this performance is the use of the fall-rise pattern in question forms. The use of the fall-rise pattern helps to elicit a yes/no response.

\[
\text{Fall-rise pattern:} \quad \text{Question} \rightarrow \text{Fall} \rightarrow \text{Rise} \rightarrow \text{Pause}
\]

\[
\begin{align*}
&\text{Did you see the movie?} \\
&\text{I saw a} \\
&\text{Did you see the movie?} \\
&\text{I saw a}
\end{align*}
\]

Did you see an alien? Did you see an alien?

Did you see an alien at the ball at the party last night?

The fall-rise pattern is used in yes/no questions. The pattern is used in yes/no questions and is followed by a pause. The pattern is used in yes/no questions and is followed by a pause.

\[
\text{To say:} \quad \text{Did you hear?} \\
\text{To say:} \quad \text{Did you hear?} \\
\text{To say:} \quad \text{Did you hear?} \\
\text{To say:} \quad \text{Did you hear?}
\]

The fall-rise pattern is used in yes/no questions and is followed by a pause. The pattern is used in yes/no questions and is followed by a pause.

\[
\begin{align*}
&\text{What did you see?} \\
&\text{When did you see it?} \\
&\text{What did you see last night?} \\
&\text{What did you see last night?}
\end{align*}
\]

PRACTICE

A. Basic questions

1. Where are you?
2. What did you see?
3. Did you have a good time?
4. Did you have fun?
5. How did you spend your day?

B. Basic questions

1. How was your day?
2. What did you do?
3. Did you have a good time?
4. Did you have fun?
5. How did you spend your day?

C. Requests for repetition

1. What did you see?
2. When did you see it?
3. What did you see last night?
4. What did you see last night?
5. Did you see it?
DIALOGUE S2. Were you at home last night?

SHERLOCK: Good evening, Sir. Mr Holmes?
HOLMES: Good evening, officer. Yes, that night—Mr Holmes, what you came in?
SHERLOCK: Thank you, Sir. May I ask you a few questions?
HOLMES: Of course. What's the matter?
SHERLOCK: Thank you. It's about last night. Were you at home, Mr Holmes?
HOLMES: Yes, Sergeant. I was, actually. I wasn't feeling very well.
SHERLOCK: Were you alone?
HOLMES: Yes, yes. My wife had gone to the cinema with a friend.
SHERLOCK: Did you go out at all?
HOLMES: No, I stayed in all evening—that is, except for a few minutes when I popped out to post a letter.
SHERLOCK: When were you out of the house?
HOLMES: Yes, it was about—oh, half past eight.
SHERLOCK: What time did you go out then? And how long? Anybody see you when you—er—popped out for 3 minutes to post your letter?
HOLMES: No, I don't think so. Oh yes, I got a mince. The caretaker said 'good evening'.
SHERLOCK: The caretaker, Mr Holmes? Mr Holmes, the caretaker was murdered last night.
53. Intonation 3. Combined patterns (pausing in the middle, lists, doubt, apology, etc.)

The natural pauses in the English language often occur in patterns, such as 'That is interesting.' The pauses in this sentence are natural and expected. In these cases, the intonation pattern is often used to signal a change in the speaker's tone or a break in the flow of thought.

In the first part of the sentence, the pauses are natural and expected. The pauses in the middle of the sentence are often used to signal a change in the speaker's tone or a break in the flow of thought.

WELL, in other words, then I get it. Oh that's curious.

You can use the following patterns to signal pauses in your speech:

- WELL, in other words, then I get it.
- Oh that's curious.

These patterns are common in natural speech and can help to clarify your message and engage your audience.

PRACTICE

A. (1) If you go to India, you may see two Taj Mahals.
(2) If you go to India, you may see two Taj Mahals.
(3) If you go to India, you may see two Taj Mahals.

B. (1) I think so. Isn't it only the other you.
(2) I think so. Isn't it only the other you.

C. (1) Great job, tomorrow.
(2) Great job, tomorrow.
(3) Great job, tomorrow.

We want you to practice and reflect on the patterns used in these examples. Can you identify the pauses in the middle of the sentences? Do you understand the role of these pauses in natural speech?
OKAIA: Excuse me. I'm terribly sorry to bother you...  
POLICE: Yes? That's quite all right. Can I help you at all?  
OKAIA: Um... well, you see, I don't know where I am. I'm looking for a small, old-fashioned hotel where I—oh, I could remember the name!  
POLICE: Or the name of the street?  
OKAIA: Oh, no, I'm no idea. I'm afraid.  
POLICE: Or the area?  
OKAIA: I know it was not far from the Pier. Oh, could that be next last year. I wonder? No, no! Last year I went with Emily—I think.  
POLICE: You've arrived here quite recently?  
OKAIA: These must be! My hotel was near it.  
POLICE: Which was it?  
OKAIA: Enoshima Pier, of course!  
POLICE: Enoshima Pier? But this is Shinkansen.  
OKAIA: So tired! Really? I thought it seemed rather a long way!
54. Intonation 4: Tag questions

Tag questions are those little questions stuck at the end of a sentence, usually asking for confirmation of what has just been said.

In the first practice the candidate makes a statement which he or she has to express in tag question.
The tag question in the reply is asked without punctuation, the answer may either express the tag question.

The facilitator, being a speaker, will have a one full sentences reply, and so will the tag question.

You're learning English, aren't you? You think that I don't know it, don't you?

In the second practice the speaker is asked all of the right of the statement. In fact, though, there is a statement (or, assertive) question, but you will have to ask your question, and so will be the tag question.

You didn't get the car off work? You will have to go there then, won't you?

The third question must be making definitive expression. The speaker answers certain that it is yes. Then there comes a subject or, as if the earlier feeling of doubt is nothing. The tag question expresses that doubt with a tag question.

That's all wrong, isn't it? You and me wanted to go to the pub, didn't we?

Two things to notice:
1. The subject sentence is in the affirmative, the tag question is always in the negative. If the main sentence begins with a negative, the tag question is in the affirmative.
2. Although there is a sentence like the tag question you read, if the question itself begins with a tag, that's all wrong, isn't it? You've got the right idea now, haven't you?

PRACTICE

A. Yes, it is.
   Is it a good thing, isn't it?
   Are you sure I understand, don't you?
   Do you know what it's going to happen to you, don't you?
   And you won't do it again, will you?

B. Paul, you're about to be the subject-bite, aren't you?
   I'll pick you up to a bite, don't you?
   And I'll pick out, don't you?
   You'll come and have some tea afterwards, aren't you?

C. Before I answer, I'll answer, you, don't I?
   I'll answer all the name-bite, don't you?
   The hands in the answer-'n't it?
   You haven't been plan, haven't you?

D. Tag question: such a great name—aren't you, Jill, are you making the armed word
   I like that name—don't you?
   She is a great name, isn't really, aren't you?
   You've named to the human, don't you?
   I have a small feeling, don't you?
DIALOGUE 54. Fish like a bit of silence, don’t they?

Finn: Many a weather, isn’t it?
Fred: All right if you’re a duck.
Finn: Come here regularly, don’t you?
Fred: Come fishing every Sunday, don’t you?
Finn: They’re right.
Fred: Not many other people today, are there?
Finn: No there aren’t, are there?
Fred: Caught some fish already, have you?
Finn: No, not yet.
Fred: Stay here all day, will you?
Fred: I should like to.
Fred: You don’t mind if I sit down, do you? My back doesn’t cheer up.
Fred: Ah, I seem to disturb the fish.
Fred: Ah, they like a bit of silence, don’t they? Same as me. I like a bit of peace, too, don’t you?
F: Which is the song?
(a) That second is too fast.
(b) We've decided to cover that part with piano.
(c) What do you want?
(d) These days are going to be theirs and theirs.
(e) I don't make it up or play it, I just play it.

C: Do you know how to turn on a 3.14 (infrared) one? Combination as pronounced in the names
(a) bateria | (b) centenário | (c) bem | (d) populare | (e) bem.

D: Listen to the dialogues. Mark the correct syllables.

Data: harmful period vital important

Check: padding chicken remember understand
DIALOGUE 55. A bit of beef at the picnic

Pete: Phonin'! A little picnic?
Kevin: Pete, oh stop grandstanding and get the basket out of the car. We couldn't stay out here forever.
Pete: I like a picnic; burner's mine. What I like is roast pork with apple sauce and gravy, peas and carrots and umbilicus, and truffle-tart for pudding.
Kevin: Here's a perfect spot - underneath that bush. Good. Look, we've got brown bread and butter and gins and cold chicken.
Pete: Brilliant! I'm sitting on an ant's nest! Jurassic?
Kevin: And be careful of the toadstool, peppers, lettuce, cucumber, boy.
Pete: Rabbit food? Oh for a piece of boiled beef and dumplings!
Kevin: Oh dear, Pete. I do believe your bit of beef is coming this way. Isn't that a bit?
DIALOGUE 66. Listening to the plants talking

George: That's a funny sort of position you're sitting in, isn't it?
Annette: I'm listening to the plants talking.
George: Annette! Plants can't talk—everybody knows that.
Annette: They don't talk, George. They whisper. They whisper so softly you can hardly hear them.
George: Well, if they can't hear, how do you know they make them? Come on, you're just talking, aren't you?
Annette: I'm just thinking. ... as... Sunlight. George. Cross my heart and hope to die.
George: What's that thing that's hanging round your neck? Looks like a sort of a medal.
Annette: It's a doctor's stethoscope. Lie down on the ground and put the middle piece into your ears. Hear anything?
George: It's a very high-pitched squeaking! It can't be the plants, can it?
57. Revision 3

PRACTICE

A. 1. The boys didn't all get up early. Over much from old.
   2. I saw them for the first time.
   3. I have never been here before. Low.
   4. I went to the library last night.
   5. I have lived here for 10 years.
   6. I have never been here before.
   7. I have never been here before.
   8. I have never been here before.
   9. I have never been here before.
   10. I have never been here before.
   11. I have never been here before.
   12. I have never been here before.
   13. I have never been here before.
   14. I have never been here before.
   15. I have never been here before.
   16. I have never been here before.
   17. I have never been here before.
   18. I have never been here before.
   19. I have never been here before.
   20. I have never been here before.
   21. I have never been here before.
   22. I have never been here before.
   23. I have never been here before.
   24. I have never been here before.
   25. I have never been here before.
   26. I have never been here before.
   27. I have never been here before.
   28. I have never been here before.
   29. I have never been here before.
   30. I have never been here before.

B. Which is the answer?
   1. I went to the library last night.
   2. The boys didn't all get up early.
   3. I have never been here before.
   4. I went to the library last night.
   5. I have never been here before.
   6. I went to the library last night.
   7. I have never been here before.
   8. I have never been here before.
   9. I have never been here before.
   10. I have never been here before.
   11. I have never been here before.
   12. I have never been here before.
   13. I have never been here before.
   14. I have never been here before.
   15. I have never been here before.
   16. I have never been here before.
   17. I have never been here before.
   18. I have never been here before.
   19. I have never been here before.
   20. I have never been here before.
   21. I have never been here before.
   22. I have never been here before.
   23. I have never been here before.
   24. I have never been here before.
   25. I have never been here before.
   26. I have never been here before.
   27. I have never been here before.
   28. I have never been here before.
   29. I have never been here before.
   30. I have never been here before.

C. Underline the one option that would cause the following dialogue.
   1. The boys didn't all get up early.
   2. I saw them for the first time.
   3. I have never been here before.
   4. I went to the library last night.
   5. I have lived here for 10 years.
   6. I have never been here before.
   7. I have never been here before.
   8. I have never been here before.
   9. I have never been here before.
   10. I have never been here before.
   11. I have never been here before.
   12. I have never been here before.
   13. I have never been here before.
   14. I have never been here before.
   15. I have never been here before.
   16. I have never been here before.
   17. I have never been here before.
   18. I have never been here before.
   19. I have never been here before.
   20. I have never been here before.
   21. I have never been here before.
   22. I have never been here before.
   23. I have never been here before.
   24. I have never been here before.
   25. I have never been here before.
   26. I have never been here before.
   27. I have never been here before.
   28. I have never been here before.
   29. I have never been here before.
   30. I have never been here before.

D. Before you leave to the dialogue, can you read the next numbered sentence?
   1. I went to the library last night.
   2. The boys didn't all get up early.
   3. I saw them for the first time.
   4. I have never been here before.
   5. I have lived here for 10 years.
   6. I have never been here before.
   7. I have never been here before.
   8. I have never been here before.
   9. I have never been here before.
   10. I have never been here before.
   11. I have never been here before.
   12. I have never been here before.
   13. I have never been here before.
   14. I have never been here before.
   15. I have never been here before.
   16. I have never been here before.
   17. I have never been here before.
   18. I have never been here before.
   19. I have never been here before.
   20. I have never been here before.
   21. I have never been here before.
   22. I have never been here before.
   23. I have never been here before.
   24. I have never been here before.
   25. I have never been here before.
   26. I have never been here before.
   27. I have never been here before.
   28. I have never been here before.
   29. I have never been here before.
   30. I have never been here before.

Additional: You can also underline one sentence in the dialogue.
DIALOGUE 57. Nobody wants a mermaid

Policeman: Good morning! Mademoiselle. Ah—aren't you a mermaid?

Mermaid: Of course I'm a mermaid! You can see I'm a mermaid. It's most impolite to stare like that.

Policeman: I'm terribly sorry. I didn't mean to be rude. Only I've never seen a mermaid before.

Mermaid: (weeping) Well, now you have.

Policeman: Oh dear! I didn't mean to upset you.

Mermaid: It won't hurt. It's just that I'm so unhappy. He doesn't love me.

Policeman: Who does he love then? Hasn't you got a husband? Yes, of course not.

Mermaid: He's got one. He's from New York. He's a handsome and dashing sort, with big black beard and flashing eyes. But he doesn't want a mermaid.

Policeman: There, there. He might come to his senses—ever see a blond one on a boat?

Mermaid: Don't you think you'd actually be happier with a blue, quiet, ordinary, unobtrusive chap like me?
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