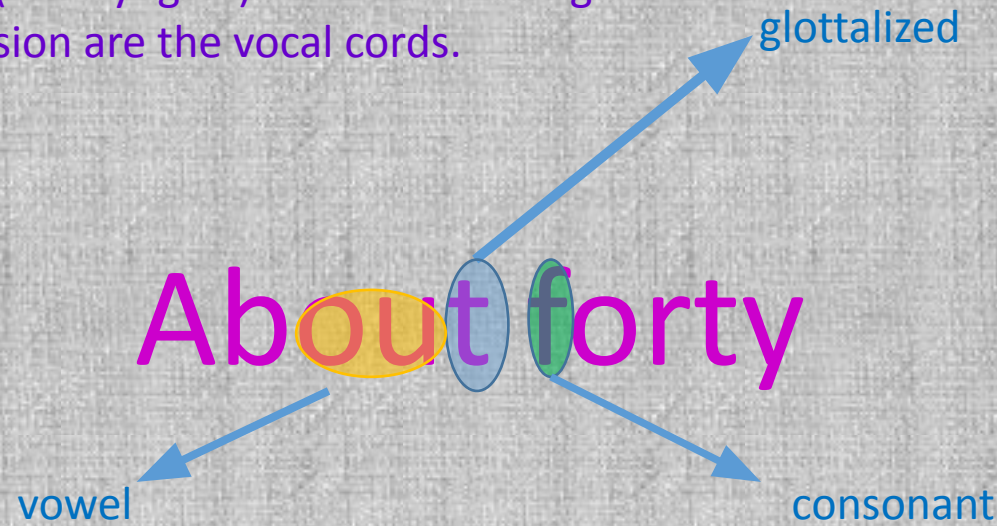


glottalization



To pronounce a glottal stop, the vocal cords come together tightly to close the glottis causing a momentary break in the airstream as happens when we are holding our breath, it's a period of silence. This closure is then released suddenly, exactly as with the remainder of the stops. The audible release of this complete closure is the glottal stop.

Place of Articulation: glottal (or laryngeal) since the moving parts that produce the occlusion are the vocal cords.



Answers:

- 1 I'll be there soon. I just have a couple of things to do.
- 2 Why don't we meet at about eight-ish?
- 3 I left a lot of stuff at the hotel, but I can pick it up later.
- 4 Don't worry. We've got plenty of time.
- 5 We've sort of finished the accounts.
- 6 There'll be about forty or so people attending.

Answers:

- 1 It looks as if he's got a lot of work to do.
- 2 She looks about fifty or so.
- 3 It's a bit dark, isn't it?
- 4 I've got a couple of things to ask.



glottalization

Stop + stop

When one stop consonant is immediately followed by another, as in *kept* *kept* and *ækt* *act*, the closure of the speech organs for the second consonant is made whilst the closure for the first consonant is still in position. In the sequence */pt/* this is what happens: the lips are closed

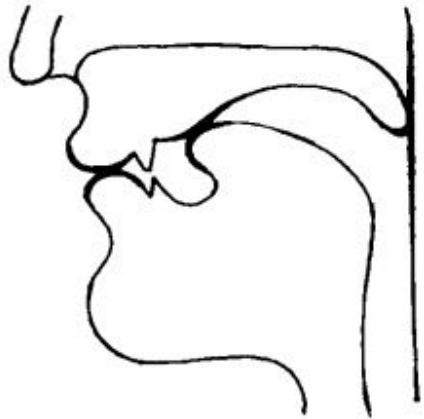


Fig. 25 Double closure in */pt/*

for */p/* and air is compressed as usual by pressure from the lungs; then, with the lips still closed, the tongue-tip is placed on the alveolar ridge ready for */t/*, so that there are two closures, see Figure 25. Then, and only then, the lips are opened, but there is no explosion of air because the tongue closure prevents the compressed air from bursting out of

the mouth; finally, the tongue-tip leaves the alveolar ridge and air explodes out of the mouth. So there is only one explosion for the two stops; the first stop is incomplete.

Figure 26 shows a similar position for the sequence */kt/*. First the back of the tongue makes the closure for */k/*, then the tip of the tongue makes the closure for */t/*, then the back of the tongue is lowered without causing an explosion, and finally the tongue-tip is lowered and air explodes out.

Start with *kept*. First say *kep* and hold the air back with the lips, don't open them. Now put the tongue-tip in position for */t/* (lips still closed). Now open the lips and be sure that no air comes out, and then lower the tongue-tip and allow the air out. Do this several times and be sure that the lips are firmly closed (we do not say *ket*) and that the tongue-tip is ready to hold back the breath before you open the lips. Then do the same with *ækt*, and be sure that although */k/* is properly formed, its ending is, as it were swallowed, so that there is no explosion until the */t/* is released.

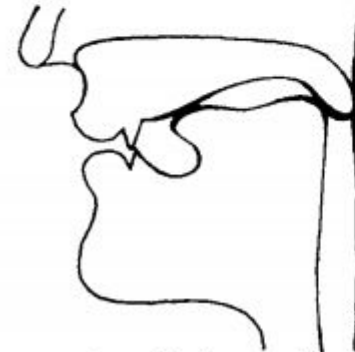


Fig. 26 Double closure in */kt/*


Final sequences


slept	slept	fækt	fact
rʌbd	rubbed	drʌgd	drugged
tɒp dɒg	top dog	ʃɒp ɡɜ:l	shop girl
raɪp təmə:təʊ	ripe tomato	eɪtpəns	eightpence
ɡreɪt keə	great care	hɒt bɑ:θ	hot bath
kwɑɪt ɡʊd	quite good	θɪk pi:s	thick piece
blækbɜ:d	blackbird	blæk dɒg	black dog
klʌb taɪ	club tie	sʌbkɒnʃəs	subconscious
bɒb ɡʊdwaɪn	Bob Goodwin	red pɜ:s	red purse
bæd kəʊld	bad cold	ɡʊdbaɪ	goodbye
aɪd ɡəʊ	I'd go	bæɡpaɪps	bagpipes
pɪɡteɪl	pigtail	bɪɡ bɔɪ	big boy
lektʃə	lecture	ɒbdʒɪkt	object (n.)
bɪɡ dʒəʊk	big joke	tʃi:p tʃi:z	cheap cheese

time: 17:06

refreshing

Getting the picture

A great photographic portrait **captures the beauty** of the human soul in a unique and inspiring way. It's so much more than just a black and white pose. It's **evocative** and has attitude, and it helps us to see a person's true personality. So, what is it that can make a portrait truly **iconic**?

In *Getting the Picture* David Bailey, world-famous photographer, whose **revealing** images are instantly recognisable and have charted decades of fashion, celebrity and notoriety, reveals how he got involved in photography and how he has produced some of the most **striking** and **provocative** images, which have defined our times.

'You've got to see things as they are, not as you think they are,' says Bailey. 'If someone's in a bad mood, I don't mind, because I encourage the bad mood, you know, wind them up a bit. And then you get a reaction from them. You can't be judgmental and be a photographer.'

1. <https://www.vocabulary.com/lists/8099419>
2. And make your own sentences with these words.
3. And write synonyms in the chart)))

1 Underline the correct alternative.

- 1 The image of the exhausted soldiers was frighteningly *iconic/striking*.
- 2 He found the portraits of the boys on the beach *provocative/evocative* of his childhood holidays.
- 3 We went to an exhibition of *revealing/iconic* portraits by unknown photographers.
- 4 The close-up *revealing/captures the beauty* of the model, doesn't it?
- 5 I find her work shocking. It's too *provocative/iconic*.
- 6 Dorothea Lange took some of the most *captures the beauty/iconic* pictures of 1930s USA.

warm up

answering questions in groups

1. What do you know about your family history?
2. Has your family always lived in the place where you live now?
3. Who is your oldest living relative?

1 Work in groups. Look at the photo and discuss the questions.

- 1 What do you know about this city? Think about its geography and history.
- 2 Have you been there? Would you like to go?
- 3 What would it be like to live in Venice? How might it be different from where you live now?

Venetian

[və'ni:ʃ(ə)n] брит.  / амер. 

1. прил.

венецианский

Venice

[ˈvenɪs]

сущ.; геогр.

Венеция (город в Италии)

Francesco is a good person to host the programme?

 **Francesco's Venice**

Francesco's Venice is a BBC documentary that tells the story of the great Italian city, Venice. Francesco da Mosto, a historian and writer, explains how this city – with no firm ground, no farmland and no army – acquired its power and fame. During the series, da Mosto describes the city's history and shows how his own family's fortunes have been closely related to the fortunes of Venice. In this episode, he goes to a house that his family built centuries ago and imagines his ancestors' lives as merchants.



5 A Answer the questions.

- 1 Why does the story of his ancestors' home break Francesco's heart?
- 2 When did his ancestors build the house?
- 3 What happened to the house in 1603?
- 4 Apart from living there, what did his ancestors use the house for?

B Watch the DVD again to check.

6 Work in pairs and discuss the questions.

- 1 What did you think of Francesco's house?
- 2 What did you find interesting about his story?
- 3 Does your personal family history involve any particular countries or cities? Which ones?

3 Complete the sentences about Francesco's ancestors' house with the words in the box.

warehouse bequeathed showroom rotting

16

1. Venice has lots of rivers.
2. Over 2 000 000 ppl visit Venice each year.
3. No other city in the world has more canals than Venice.
4. Most Venetian residents use gondolas every day to go to work.
5. Venice has no internal roads for cars.
6. Leonardo da Vinci was born in Venice.

3 Complete the sentences about Francesco's ancestors' house with the words in the box.

warehouse bequeathed showroom rotting

- 1 The house is damp and in terrible condition, and the wood is _____.
- 2 Chiara da Mosto _____ the house to another family after falling out with her relatives.
- 3 This room was a _____. They used it to store goods before selling them.
- 4 It served as a _____. They used it to show goods to clients.

Here's your list of 4 words:

- | | | | |
|-------------------------------------|-----------|-------------------------------------|---|
| <input checked="" type="checkbox"/> | warehouse | <input type="button" value="EDIT"/> | a storehouse for goods and merchandise |
| <input checked="" type="checkbox"/> | bequeath | <input type="button" value="EDIT"/> | leave or give, especially by will after one's death |
| <input checked="" type="checkbox"/> | showroom | | an area where merchandise (such as cars) can be displayed |
| <input checked="" type="checkbox"/> | rot | <input type="button" value="EDIT"/> | break down |

bequeath

[br'kwi:ð] брит.  / амер. 

гл.

- 1) завещать (движимость, деньги)
- 2) объявлять; говорить, заявлять; обозначать (в языке)
- 3) оплакивать, скорбеть

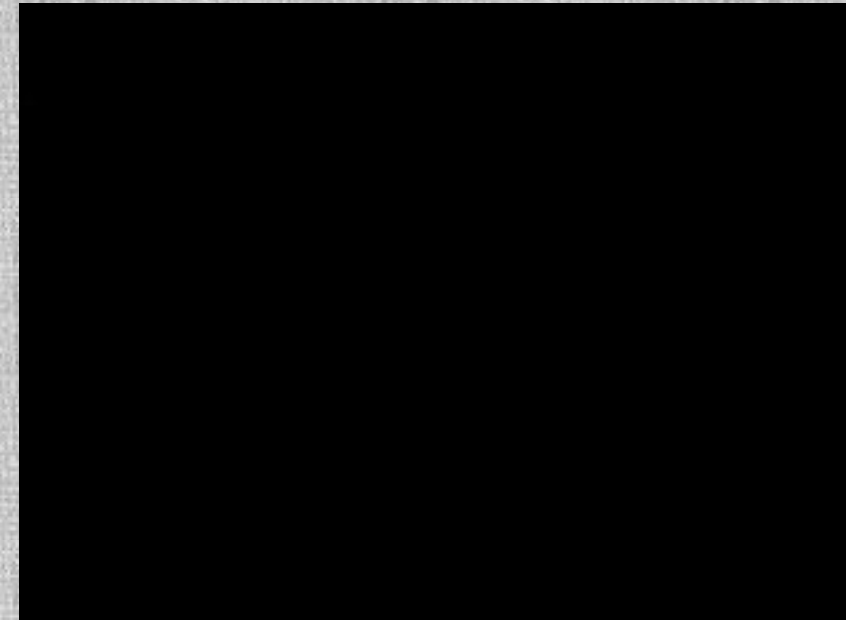
<https://www.vocabulary.com/lists/8099489/practice>

Watching and discussing

4 Watch the DVD. Number the scenes in the order they appear.

- a) Francesco stands on the balcony and looks across the canal.
- b) He sails a small boat and looks at the house.
- c) He walks through the house.
- d) He imagines his ancestors and other people inside the house.

answering questions in groups



5 A Answer the questions.

- 1 Why does the story of his ancestors' home break Francesco's heart?
- 2 When did his ancestors build the house?
- 3 What happened to the house in 1603?
- 4 Apart from living there, what did his ancestors use the house for?

6 Work in pairs and discuss the questions.

- 1 What did you think of Francesco's house?
- 2 What did you find interesting about his story?
- 3 Does your personal family history involve any particular countries or cities? Which ones?



FdM = Francesco da Mosto

FdM: It was around this time my family became successful merchants and decided to build a grand house. It is the oldest palazzo to survive on the Grand Canal. Now it is rotting and one of the saddest sights of the city. It breaks my heart. This palace is called Ca' da Mosto. It was built by my family in the thirteenth century and my ancestors lived here nearly four hundred years until 1603, when it was bequeathed to another family. I've driven past it a thousand times, but I've never been inside.

If I have to be sincere, I'm a little shy to come inside this place – because I have always seen this house from outside; the mask that normally the public sees. It's difficult to enter a world where you have never been before, a place you know all the people of your family lived over many centuries. It's quite a strange sensation, something that gives you a feeling of all the history on your shoulders, the thing of who you are in this moment of your life.

My family didn't just live in this house, they did business here. They used their house as a warehouse, a showroom, a place to make money and a landing stage, because the most profitable goods were from overseas, so a successful merchant had to be a sailor, too.

- **Background:** the history of the object.
- **Physical description:** what it looks/feels/sounds/smells like.
- **Value:** why it is so important.
- **Memories:** what feelings or stories are associated with it.

B Listen again and tick the key phrases you hear.

KEY PHRASES

(It) has been in my family for four generations.
My grandmother inherited it.
It has sentimental value.
(It) was bequeathed to me.
I should repair it.
I will always treasure it.

8 A Now think about a treasured possession of your own or a place that is special to your family. Make notes on the points in Exercise 7A.

B Work in groups and take turns. Tell each other about your possession/place.



speaking

in groups

I own an antique gramophone player that belonged to my grandfather and then my father. It was made in Germany in the 1920s and has a heavy base made of pine wood and a large brass horn. In the days before cassette players, CDs and iPods, this is how people listened to music at home.

The gramophone reminds me of my childhood because when we went to my grandfather's house in Essex, near London, he used to play records on it. While his grandchildren were running and bellowing all over the house, he would be sitting there drinking tea and listening to a scratchy recording of a Bach sonata or Fauré's *Requiem*.

When he died, the gramophone was handed down to my father. It sat in the corner of the living room where a light skin of dust settled upon it. It was a piece of furniture, an heirloom that no one used or noticed but that just seemed to belong there, just as now it belongs in its own special corner of my living room. I don't know if many people nowadays would recognise a gramophone if they saw one, but I treasure the object because of the memories associated with it.

1. Words

<https://www.vocabulary.com/lists/8099526/practice>

2. Tell about an object or a thing that is important to you.

- **Background:** the history of the object.
- **Physical description:** what it looks/feels/sounds/smells like.
- **Value:** why it is so important.
- **Memories:** what feelings or stories are associated with it.

script

True or false/ in groups