ЭЛЕКТРОННЫЙ УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС
ПО УЧЕБНОЙ ДИСЦИПЛИНЕ «ПРОСОДИЯ РЕЧИ (АНГЛИЙСКИЙ ЯЗЫК)»
ДЛЯ СПЕЦИАЛЬНОСТИ «СОВРЕМЕННЫЕ ИНОСТРАННЫЕ ЯЗЫКИ (ПЕРЕВОД)» 1 – 21 06 01-02

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I. ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

1.1 УЧЕБНО-МЕТОДИЧЕСКИЕ ПОСОБИЯ


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TOPIC 1

BASIC NUCLEAR TONES

1. Rising Tones

The High Narrow Rise: The High Narrow Rise has a marked interrogative force bordering on surprise, incredulity, etc. and is typically heard in all kinds of interrogative repetitions.

The Low Narrow Rise: The Low Narrow Rise is most readily associated with non-assertiveness and lack of interest. It is used in various casual remarks, afterthoughts.

The Low Wide Rise: The meaning and usage of the low wide rising tones – mid and low can be described in terms of incompleteness in the most general sense of the word.

1. The Low Wide Rise is commonly pronounced in unfinished parts of sentences and shows that a continuation is going to follow.

2. When it is used in independent utterances there is an effect of the speaker’s interest both in the situation and in the listener’s response.

The Mid Wide Rise: The meaning and usage of the mid wide rising tones – mid and low can be described in terms of incompleteness in the most general sense of the word.

With an increase in the relative height of the rise, the effect of its stimulating the response is still greater, and, therefore, the Mid Wide Rise is a typical nuclear tone of general, alternative (the first part) and...
disjunctive (the second part) questions.

**The Full Wide Rise**

This kind of the rising pitch-change is very often associated with *an emotional colouring* such as surprise, protest, enthusiasm, etc.

### 2. Falling Tones

A falling pitch-change is usually associated with *finality* and *completeness, decisiveness, assertiveness*, etc.

**The High Narrow Fall**

The High Narrow Fall has *the least degree* of finality of all the falling tones. It sounds *light* and *airy*. It is typically used in *direct address* (the so-called calling tone) and *short comments expressing agreement*, etc.

**The Mid Wide Fall**

The general meaning of a falling pitch-change can in full degree be applied to the Mid Wide Fall which is the *most neutral (unmarked)* variety. The term *neutral* here means, firstly that this tone is commonly used in the so-called *unemotional speech* and, secondly, that this usage is least of all limited to a specific situation.

**The High Wide Fall**

The High Wide Fall, alongside *completeness, finality*, etc., often conveys additional connotations of an emotional kind, such as *insistence, protest, personal concern and involvement*.

**The Low Narrow Fall**

The Low Narrow Fall is the opposite of the High Wide Fall in that it completely lacks the meaning of *personal interest or enthusiasm* and often sounds *phlegmatic, calm* or *rather dogmatic*. As compared with the High Narrow Fall, the Low Narrow Fall is much more *independent*: no continuation is signaled and the utterance sounds *cool* and *reserved* rather than *light* and *airy*.

### 3. Falling-Rising Tones

From the semantic point of view the falling-rising tone has *an implicatory meaning*. Utterances with this nuclear tone give the impression that the speaker intends the hearer to understand more than the words themselves convey. The implication expressed in an utterance may be that of *contrast, contradiction, correction, hesitation, doubt, uncertainty, warning, apology*, etc. In each case the exact implication is prompted by the context.

The falling-rising tone is commonly used in non-final intonation-groups, and then its main purpose is to show that all or some of the information in this part of an utterance has been mentioned in the preceding context. The fall-rise in such cases is said to have *a referring meaning*.

Due to the “double” pitch change and wider pitch interval of the falling element the Fall-Rise is associated with greater prominence, which is why reference to familiar information is often perceived as emphasis.
4. Rising-Falling Tones

The rising-falling tone can be used in most utterances for which a falling tone would be fundamentally suitable: it has all the definiteness and finality of a falling tone, but the substitution would add more expression and liveliness to the utterance.

The rising-falling nuclear tone can be compared with the falling-rising nuclear tone both in form and in function. The complex nature of their form leads to a specific functional characteristic, which might be called implicatory. The implications of the two tones, however, are of a different kind: in the Fall-Rise it is basically a continuation of the information already contained in the utterance, it is, so-to-speak, lexically predictable.

In the Rise-Fall the implication is basically of a modal-attitudinal, or pragmatic, kind: the Rise-Fall often gives the impression that what the speaker admits or denies is in conflict with his own or his interlocutor’s previous opinion. That is why it is sometimes called a quizzical tone.

TOPIC 2
BASIC INTONATION PATTERNS OF ENGLISH

1. Classification of Basic Intonation Patterns

The number of actual utterances produced by native speakers of English is obviously unlimited, yet they can be reduced – as far as intonation goes – to a comparatively small list of basic intonation patterns.

The word ‘basic’ is used here to denote several ideas. First of all, it implies meaningfulness; the replacement of one pattern by another causes a change (greater or smaller) in the total meaning of an utterance. All the basic intonation patterns can be contrasted to one another both in form and meaning. Secondly, the basic intonation patterns are pronounced and used in much the same way by all the educated English speaking people; in other words, they are typical. Thirdly, the basic intonation patterns are associated with a complete communicative unit. Their identification is based on the possibility of semantic differentiation of utterances by means of intonation only. So the notion of a basic pattern refers to a simple tune functioning within an independent utterance. It follows then that an intonation-group in a combined tune represents one of the basic patterns and is one of its modifications in connected speech.

In the description of the English intonation system intonation patterns are traditionally presented as pitch-patterns, or contours. Other prosodic parameters are also referred to and add to the complete characteristic of a pattern, but they are not decisive, as far as the differentiation of the patterns is concerned. Of course, pitch features are inseparable from stress and, consequently, from rhythm. Stress, furthermore, influences the speed of utterance and is, on the other hand, itself influenced by the tempo of speech. Variations within all these features are responsible for modifications of the basic patterns and may serve different meaningful purposes, but they do not change the essential nature of the basic pattern.

The discrimination of the basic patterns relies primarily on the directional type of nuclear pitch change: the rising tone-pattern, the falling tone-pattern, the falling-rising tone-pattern and the rising-falling tone-pattern.

Within each of the four tone patterns there is a further division in accordance with the accepted functional variation of the nuclear tones.

Since the structure of an intonation-group is changeable each tone pattern is realized in a number of tunes. The most important subdivision is into tunes having a head and those without a head. The tail plays no significant role in the discrimination of intonation patterns.

The list of intonation patterns below is composed only of tunes which have a head. It is assumed that, firstly, the tune variant without a head can be easily derived by omitting the head and, secondly, special indications as to the kind of prehead or tail are not needed, since they are
supposed to take the ‘normal’ form. The patterns are called **contours** to imply the shape formed by the movement of the pitch over the relevant points in an utterance.

**The Rising Tone-Pattern**

*Contour 1.* High/Stepping Head + High Narrow Rise  
*Contour 2.* Ascending Head + High Narrow Rise  
*Contour 3.* High/Stepping Head + Mid Wide Rise  
*Contour 4.* Scandent Head + Mid Wide Rise  
*Contour 5.* Sliding Head + Mid Wide Rise  
*Contour 6.* High/Stepping Head + Low Wide Rise  
*Contour 7.* Scandent Head + Low Wide Rise  
*Contour 8.* Sliding Head + Low Wide Rise  
*Contour 9.* Low Head + Low Narrow Rise

**The Falling Tone-Pattern**

*Contour 1.* High/Stepping Head + Mid Wide Fall  
*Contour 2.* High/Stepping Head + Low Narrow Fall  
*Contour 3.* High/Stepping Head + High Wide Fall  
*Contour 4.* Sliding Head + Mid/High Wide Fall  
*Contour 5.* Scandent Head + Mid/High Wide Fall

**The Falling-Rising Tone-Pattern**

*Contour 1.* Sliding/High Head + High/Mid Fall-Rise Undivided  
*Contour 2.* High/Stepping Head + High/Mid Fall-Rise Divided  
*Contour 3.* Low Head + Low Fall-Rise Divided  
*Contour 4.* Ascending Head + Fall-Rise Divided

**The Rising-Falling Tone-Pattern**

*Contour 1.* High/Stepping Head + Rise-Fall  
*Contour 2.* Sliding Head + Rise-Fall  
*Contour 3.* Scandent Head + Rise-Fall

The meaning of the contours is, generally speaking, *the sum total* of the meanings of *the nuclear tone* and *the head*.

Two points must be made clear in connection with the usage of the patterns.

1. The semantic effect of an intonation pattern depends to a degree on the type of the sentence it is used in: the inherent meaning of the intonation pattern may coincide with the communicative nature of the sentence-type (e.g. the finality and assertiveness of a fall with a statement; the incompleteness of a rise with a yes-no question). This is why the same pattern is regarded as ‘normal’ for some sentence-types, and ‘not normal’ for others, although in principle and in practice any of the patterns can be applied to any of the sentence-types. ‘Not normal’ here obviously means some additional effect, or *connotation*, leading to a modification of the communicative meaning of the sentence-type (e.g. implicatory statements, insistent or sceptical general questions). This additional effect is usually of a modal-emotional kind.

2. Intonation patterns differ in the expressiveness of their meaning, which is proportional to the expressiveness (vividness) of their *form*. Thus, an utterance with a Scandent Head in combination with any of the nuclear tones is more expressive than an utterance with a Stepping Head and is more suitable for a lively intimate conversation, while an utterance with a Stepping
Head is more suitable for a businesslike talk. Again, utterances with the rising-falling nuclear tone are more colourful than those with a simple falling tone, etc.

According to this principle intonation patterns can be subdivided into emotionally neutral and emotionally coloured. However, this subdivision is but relative and is introduced, mainly, for practical convenience.

In the above lists of the English basic intonation patterns less expressive, or neutral, contours come first in each group of contours, whenever several types of head are combined with one type of the nuclear tone. The present section of the book deals mainly with neutral patterns, while the more expressive and emotionally coloured contours will be treated in one of the next sections devoted to English expressive intonation.

2. The Rising Tone-Pattern

Contour 1. High/Stepping Head + High Narrow Rise

This contour has a strong interrogative force transforming any sentence-type into a question. The presence of the head is not relevant for the basic meaning of the contour. It is significant, however, for the effect of overall prominence attached to the interrogation.

Modal Meaning and Usage

_In statements:_ questioning or asking for repetition because the speaker has failed to hear or is surprised at hearing something that another person has said.

_In special questions:_ calling for a repetition of the particular part of the information just given (with the nuclear tone on the interrogative word); echoing the listener’s question before going on to answer it (with the nuclear tone following the interrogative word).

_In general questions:_ echoing the listener’s question in order to gain time before answering or to make sure if one has heard correctly or to show surprise (usually with a nuclear shift in the repetition).

_In imperatives and exclamations:_ querying all or part of the listener’s utterance but with no critical intention.

Contour 2. High/Stepping Head + Mid Wide Rise

Like the previously described rising pattern this contour is basically interrogative in all sentence-types but the feeling of surprise is much weaker. It is mainly used in straightforward, i.e. non-echo questions. When there is no head, the question sounds casual and light, sometimes tentative. With the head it is more businesslike and formal.
**Contour 3. High/Stepping Head + Low Wide Rise**

**Modal Meaning and Usage**

**In statements:**
- *without a head* – non-categoric; encouraging further conversation;
- *with a head* – very lively, friendly and warm, soothing, reassuring; in echoes – questioning with a note of surprise and disbelief.

**In special questions:**
- *without a head*, i.e. with the nuclear tone on the interrogative word, – puzzled;
- *with a head* – interested, warm, friendly; frequently used in series of questions addressed to children.

**In general questions:**
- *without a head* – casual, light (overlapping with the Mid Wide Rise contour);
- *with a head* – genuinely interested, warmer and friendlier than questions with the Mid Wide Rise (the result of greater pitch contrast with the head).

**In imperatives:**
- soothing, encouraging, calmly patronising (requests).

**In exclamations:**
- airy, bright, friendly.

**Contour 4. Low Head + Low Narrow Rise**

An important feature of this contour is that both the prehead and the head must be *low in pitch*.

**Modal Meaning and Usage**

**In statements:**
- *in monosyllabic utterances* (e.g. Yes. Right. Well.) – encouraging further conversation, guarded; in longer utterances – casual, perfunctory, reserving judgement, sometimes disapproving.

**In special questions:**
- *with the nuclear tone on the interrogative word* – wondering, mildly puzzled; otherwise, very calm, but rather disapproving.

**In general questions:**
- very casual, often disapproving and critical.

**In imperatives:**
- casual, reserved.

**In exclamations:**
- expressing calm, casual acknowledgement.
3. The Falling Tone-Pattern

Falling contours all sound definite and complete, presenting information as ‘news’ which a listener is not expected to know about in advanced. Yet, each separate type of a Falling contour has a more or less clearly distinct range of meanings conveying the speaker’s attitude to the situation, to the subject-matter and to the listener. Since modifications in meaning depending on the type of head are practically eliminated from the ‘neutral’ patterns (by preserving in most cases the same or a similar type of head), the difference in attitudes conveyed by different falling contours actually results from variation in the nuclear tone, while attitudinal differences within the same contour reflect the interaction of syntactic and intonation patterns in the formation of utterances of different communicative types.

Contour 1. High/Stepping Head + Wide/Narrow Low Fall

Modal Meaning and Usage

In statements: with no head (or with the Low Head) – calm, reserved, dispassionate; with a Low Narrow Fall – often cool, grim, surly, possibly resentful;

with the High/Stepping Head – categoric, weighty, considered, serious, assertive.

In special questions: with no head (or with the Low Head) – calm, detached; with a Low Narrow Fall sometimes unsympathetic, even hostile;

with the nucleus on the interrogative word – insistent without interest;

with the High/Stepping Head – serious, searching, intense.

In general questions: with no head (or Low Head) – sceptical, uninterested, sometimes hostile (with a Low Narrow Fall);

with the High/Stepping Head – assertive, urgent, sometimes sceptical.

In imperatives: with no head – calm, controlled, rather cold;

with the High/Stepping Head – very serious and strong.

In exclamations: with no head – calm, reserved, self-possessed;

with the High (or Stepping) Head – very strong and weighty.
Contour 2. High/Stepping Head + High/Mid Wide Fall

This pattern has largely the same meaning with or without a head. At the same time there is often some difference in meaning depending on the type of head – High or Stepping, because in the former case the pitch-level of the prenuclear stresses and the initial level of the nucleus are the same height while in the latter case the nucleus starts on a higher pitch than the last prenuclear stress, thus forming a pitch contrast with it.

Modal Meaning and Usage

*In statements:*  
with the High Head – light and lively, conveying a sense of involvement and personal concern;  
with the Stepping Head – enthusiastic, assertive, sometimes expressing contrast or emphasis.

*In special questions:*  
with the High Head – brisk, businesslike, lively;  
with the Stepping Head – considerate, concerned;  
with the nuclear stress on the interrogative word – insistent and genuinely interested.

*In general questions:*  
with no head (in question-tags used as independent comments) – expressing mildly surprised acceptance of the listener’s premises;  
with the High Head – light, lively, suggesting a point for discussion rather than asking for information;  
with the Stepping Head – insistent, urgent, sometimes sceptical.

*In imperatives:*  
(commands, orders, instructions) with the High Head – brisk, businesslike;  
with the Stepping Head – insistent, urgent.

*In exclamations:* light, airy, involved, sometimes mildly surprised.

4. The Falling-Rising Tone-Pattern

Contour 1. Sliding/Falling Head + Fall-Rise Undivided

The basic meaning of an utterance bearing a falling-rising nuclear tone is largely the same with or without a head of any kind: it is *implicatory* and *referring* to the preceding context which, ultimately, makes the exact implication clear. The latter can be also prompted by the lexical content of the utterance itself.

The given type of contour is the most frequent of all Falling-Rising contours. The high co-occurrence of a nuclear Fall-Rise with the Sliding Head, perhaps, could be explained by phonetic convenience. A more important justification, however, lies in the vividness and intensification
associated with the Sliding Head. These connotations go very well with the semantic nature of the Fall-Rise, increasing its softening effect. Yet, although the Sliding Head is the most recurrent type for the falling-rising tone-pattern, other types of head are possible with it, too.

It must be remembered that the nuclear Fall-Rise Undivided is represented in speech by a number of pitch variants (high wide, high narrow, low, mid Fall-Rise). They do not affect the inherent meaning of the tone pattern.

Modal Meaning and Usage

In statements: grudgingly admitting, reluctantly or defensively dissenting, contradicting, correcting, doubtful, apologetic, concerned, warning, reproachful.

In questions: (in echoes) astonished; otherwise pleading, interested and concerned as well as surprised, expressing contrast.

In imperatives: in warnings urgent with a note of reproach or concern; in requests tentatively suggesting, polite.

In exclamations: cordial, warm or, vice versa, scornful, protesting.

Contour 2. Stepping/High Head + Fall-Rise Divided

Modal Meaning and Usage

In statements: appealing to the listener to continue with the topic of conversation, expressing various implications (contrast, regret, cordiality, apology, concern, etc.).

In questions: appealing, expressing warmth and concern.

In imperatives: polite, cordial, persuading (requests, warning).

In exclamations: intensely encouraging or, vice versa, protesting.

In conversational formulas: friendly, warm, cordial.

5. The Rising-Falling Tone-Pattern

Stepping/High Head + Rise-Fall Contour

The rising-falling tone has such a strong modal-attitudinal colouring that the overall meaning of an utterance (intonation-group) does not depend noticeably on the type of head with which the given tone is combined. However, the rising-falling contours with different kinds of head will vary in the degree of expressiveness. The contour with the Stepping/High Head, clearly, is the most 'neutral' one (if such a term is at all appropriate with reference to a falling-rising tune). Falling-rising tunes with this kind of head have practically the same meaning as those without a head. As will be seen from the contour functions the connotations imparted by the rising-falling pattern are practically independent of the communicative type of an utterance. The exact
connotation will only emerge from the lexical content and the context in which the utterance is used.

**Modal Meaning and Usage**

*In statements:* favourably or unfavourably impressed, self-satisfied, challenging, disclaiming responsibility, mocking, ironical.

*In special questions:* quizzical, challenging or disclaiming responsibility, impatient and sometimes antagonistic.

*In general questions:* impressed, quizzical, mocking, challenging, disclaiming responsibility, sometimes impatient and antagonistic.

*In exclamations:* impressed, sometimes with a hint of accusation or irony.
2.1 УПРАЖНЕНИЯ ПО АНГЛИЙСКОЙ ИНТОНАЦИИ

ENGLISH INTONATION DRILLS

In the system of ten tone-groups elaborated by J.D O’Connor and G. Arnold (1973) for teaching intonation of conversational English to foreigners pitch patterns are structured according to the following principles:

- nuclear tone termination;
- pitch level of the head (prenuclear part of pitch contour);
- pitch level and pitch intervals of nuclear tones
- nuclear tone configuration: simple tones, complex tones, a compound tone.

1. The Low Drop

**Attitude**

*In STATEMENTS:* with no head, detached, cool, dispassionate, reserved, dull, possibly grim or surly; with a high head, categoric, weighty, judicial, considered.

*In WH-QUESTIONS:* with no head, detached, flat, unsympathetic, even hostile; with a high head, searching, serious, intense, urgent.

*In YES-NO QUESTIONS:* with no head (in tags used as independent comments), uninterested, hostile; with a high head, serious, urgent.

*In COMMANDS:* with no head, unemotional, calm, controlled, cold; with a high head, very serious, very strong.

*In INTERJECTIONS:* with no head, calm, unsurprised, reserved, self-possessed; with a high head, very strong.

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

**Low Fall only**

2. You must ask for them now. – Why?
3. I’ll send it to him. – Don’t. Do.
4. He’s just arrived. – Oh! Right! Good! Fine! Great!

**Low Fall + Tail**

6. Who’s running the music club this year? – Peter. Peter’s running it. Peter’s going to run it. Peter’s going to try and run it. Peter’s going to have a try at running it.
7. She’ll ring you on Sunday. – When, precisely?
8. It’ll be all right provided John can help. – Can he, though?
9. What a cold day! – Isn’t it just!
10. Let me see if I can lift you. – Stop it. Don’t, you fathead.
11. Will you be ready by six? – Lord, yes! Heavens, no!

Low Pre-Head + Low Fall (+Tail)
12. What’s your job? – I’m a shop assistant. I’m a bank clerk. I’m a painter. I’m a school teacher. I’m an actor. I’m a taxi driver.
13. Someone’ll have to do it. – But who?
14. What did you say the address was? – How many more times d’you want telling?
15. This knife’s too blunt. – Is this other one any better?
16. I can’t tell you now. – Then phone me about it.
17. It’s terribly difficult. – Let me have a shot at it.
18. They’re not the same, are they? – Of course not! Of course they’re not! Of course they’re not the same!
19. What’s the time, please? – Four o’clock. Half past one. Five past eleven. Quarter past six. Quarter to seven. Twenty five to one. Ten minutes to nine.
20. When’ll it be finished? – Next Wednesday.
21. He told me he’d been in Persia. – When was that, I wonder?
22. I’m afraid I’ve upset the milk. – Why can’t you leave things alone?
23. It’ll be very exciting. – Will you stick to the point?
24. I’m going to resign. – Don’t be ridiculous.
25. Low Pre-Head + High Head + Low Fall (+Tail)
28. How about the jacket? – It won’t do at all.
29. Why have you come? – I want to talk to you.
30. Did you see that pretty girl? – Now which one d’you mean?
31. Oh for a bit of quiet! – When will they stop making that dreadful din?
32. We shall have to take a taxi. – But can we afford it?
33. It’s a long time you’ve been away. – And am I glad to be home!
34. That made you jump. – Don’t ever do that again.
35. How long d’you want me to stay? – Stay as long as you possibly can.
36. I haven’t even started the job. – You lazy good for nothing wretch!
37. I haven’t seen you for ages. – And imagine us meeting here of all places!

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

2. The High Drop

Attitude

In STATEMENTS: conveying a sense of involvement, light, airy.

In WH-QUESTIONS: brisk, businesslike, considerate, not unfriendly, lively, interested.

In YES-NO QUESTIONS: willing to discuss but not urgently, sometimes sceptical; (in
question tags used as independent comments) mildly surprised acceptance of the listener’s premises.

In COMMANDS: suggesting a course of action and not worrying about being obeyed.

In INTERJECTIONS: mildly surprised, not so reserved or self-possessed as with the Low Drop.

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

**High Fall (+Tail)**
2. Is that really the quickest way? – Much. Much the quickest. Much the quickest way.
3. What’s the next move? – Anything can happen.
4. I shall have to give it to him. – Why?
5. I shall be late, I’m afraid. – How late?
6. Let’s paint one of the walls pink. – Which of them, d’you think?
7. I like it here. – Do you? (I thought you’d hate it.)
8. John’s generosity’s amazing. – Is it generosity, d’you think?
9. He’ll be terribly angry. – Let him. Let him be terribly angry.
10. A letter won’t reach Ann in time. – Phone her, then.
11. I love salted almonds. – Take a couple of handfuls.
12. I’ve turned up at last. – Ah! There you are, Johnson!
13. When are you going to Italy again? – Goodness knows!

**Low Pre-Head + High Fall (+Tail)**
15. Did you like Box Hill? – Immensely. It’s a delightful spot.
16. You can’t eat all that. – Oh but I can. I’m starving.
17. You must do it. – But how?
18. D’you think it was Terry? – Who else could it have been?
19. I know all about it – But how can you know?
20. She said she intended to return it – Yes but did she bring it back, in fact?
21. We’ll never be ready by Monday. – Shall we postpone the meeting, then?
22. He can’t afford to pay. – Well give it to him, then.
23. Lots of people don’t like it. – Well take me, for instance.
24. I won’t hear of it. – Now be reasonable, Frank.
25. May I use your phone? – By all means.
26. I owe you an apology. – I should think so, indeed!

**(Low Pre-Head+) High Head + High Fall (+Tail)**
27. Which would you like, tea or coffee? – I’d prefer tea. I’d like coffee.
29. You’re just in time. – I was afraid I should be late. I missed the bus.
30. I’ve just seen that new musical. – What’s it called?
31. Underneath the Arches. – What did you think of it?
32. What was that you said? – Where did you go for your summer holiday?
33. Shall we tell Frank about it? – Dare we risk that?
34. This pen of mine’s useless. – Would you like to borrow mine?
35. D’you think I should ring him? – Mightn’t it be better to wait?
36. I hate quarrelling with Clare. – Then make it up with her.
37. This cocoa’s not very sweet. – Have another lump of sugar.
38. The lid doesn’t fit. – Try turning it the other way round.
39. Thank you very much. – Not at all! Thank you.
40. Why not discuss it with Brian? – A lot of good that would do!

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

3. The Take-Off

Attitude

*In STATEMENTS:* encouraging further conversation, guarded, reserving judgment, appealing to the listener to change his mind, deprecatory, (in contradictions) resentful; in non-final word groups, deprecatory.

*In WH-QUESTIONS:* with the nuclear tone on the interrogative word, wondering, mildly puzzled; otherwise, very calm but very disapproving and resentful.

*In YES-NO QUESTIONS:* disapproving, sceptical.

*In COMMANDS:* (beginning with Don’t) appealing to the listener to change his mind; (in a few short commands) calmly warning, exhortative.

*In INTERJECTIONS:* sometimes reserving judgment, sometimes calm, casual acknowledgement.

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

*Low Rise only*

2. When’s the meeting due to take place? – When? (Why, at five.)
3. The meeting’s at five. – When? (I thought it was at six.)
4. But how do you do it? – Watch. (Like that.)
5. John says he can’t come. – Oh! (Why not?)

*Low Rise + Tail*

7. You said you’d give me one. – That’s not what I said.
8. That’s two pounds exactly. – How much d’you make it?
10. Mary said Maisie was going to play. – Did she play, in fact?
11. It’s very important. – Is it?
12. Your change, sir. – Thank you!
13. You’re on my toe. – Sorry!
17

Low Pre-Head + Low Rise (+Tail)
15. Thank you for your help. – You’re welcome. It was nothing.
16. I went with Mr. Spang. – With who?
17. I’m afraid I can’t meet them. – Who is going to meet them, then?
18. He says they’ll both come. – Can John come?
19. Oh good! Breakfast in bed! – D’you like breakfast in bed?
20. Thank you. – Don’t mention it.
21. Is that really yours? – Of course!
22. Shall we meet at ten? – All right! OK!

(Low Pre-Head++) Low Head + Low Rise (+Tail)
23. I can’t find your book anywhere. – That’s funny. (Where on earth did I put it?)
24. Can I have another apple? – I don’t see why not. We’ve plenty left.
25. You’ve made a mistake. – No, I haven’t.
26. I don’t agree. – Why not?
27. I’ve got a confession to make. – And what have you been up to now?
28. You must return it. – D’you mean that seriously?
29. You mean to say you’re getting married? – Is it so surprising?
30. I don’t think I can dive from that height. – Have a shot at it. (Peter’s done it.)
31. I’m sorry. – Well say it as if you meant it.
32. Let’s do it my way for a change. – As you wish.
33. We had no sunshine at all. – I beg your pardon. (It was sunny all the morning.

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

4. The Low Bounce

Attitude

In STATEMENTS: soothing, reassuring, hint of great self-confidence and self-reliance; (in echoes) questioning with a tone of surprise and disbelief; (in non-final word groups) creating expectancy about what is to follow.

In WH-QUESTIONS: with the nuclear tone on the interrogative word, puzzled; (in echoes) disapproving; otherwise, sympathetically interested.

In YES_NO QUESTIONS: genuinely interested.

In COMMANDS: soothing, encouraging, calmly patronizing.

In INTERJECTIONS: airy, casual yet encouraging, often friendly, brighter than when said with the Take-Off.
1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

**(Low Pre-Head+) High Head + Low Rise (+Tail)**

1. I hate climbing ladders. – It’s all right. You won’t fall.
2. I must pay you what I owe you. – There’s no hurry. Whenever it’s convenient.
4. Well when shall we start? – Any time that suits you.
5. I leave tomorrow morning. – What train are you thinking of catching?
6. Alice is on the phone. – Who does she want to speak to?
7. We ought to go and see Jones sometime. – When’s the best time to catch him, d’you suppose?
8. She’s waiting for my brother. – She’s waiting for who?
9. She’s knitting a magenta pullover. – She’s knitting a what colour pullover?
10. I’m going to do some shopping. – Can I come too?
11. I’d love you to come. – Are you taking the car?
12. I suppose I’ll have to. – Would you like me to drive?
13. Thank you very much. – Have you seen Tom lately?
14. Not since last Wednesday week. – Wasn’t that your mother’s birthday?
15. Yes it was. – Did he bring her a present?
16. No. He said he forgot. – Was that the real reason?
17. No. He’s probably very hard up just now. – May we go and call on your mother?
18. We really haven’t time this morning. – Have the Smiths invited you for Sunday?
19. What a nuisance it all is! – Don’t worry. (It’s not for much longer.)
20. I just can’t quite manage it. – Well keep trying.
22. I’m just going. – Have a good time.
23. I really must be off. – Don’t let me detain you, then.
24. Have a good holiday. – And you!
26. My name’s Lumpkin. – I beg your pardon. (Would you mind saying that again?)
27. You’ve got the wrong number. – Sorry you’ve been troubled.

**High Pre-Head + Low Rise (+Tail)**

28. Do hurry up. – I’m coming.
29. I said nothing of the kind. – What did you say, then?
30. He was treated by an osteopath. – By who, did you say?
31. When can I call for it? – Would Friday suit you?
32. We had a splendid game. – Did you win, by the way?
33. Good bye for now. – Look after yourself.
34. Good morning, David. – Hullo, there. (Nice to see you.)
35. You are an idiot. – I’m sorry.

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.
5. The Switchback

**Attitude**

*In STATEMENTS:* grudgingly admitting, reluctantly or defensively dissenting, concerned, reproachful, hurt, reserved, tentatively suggesting; (in echoes) greatly astonished.

*In QUESTIONS:* (in echoes) greatly astonished; otherwise, interested and concerned as well as surprised.

*In COMMANDS:* urgently warning with a note of reproach or concern.

*In INTERJECTIONS:* scornful.

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

**Fall-Rise + Tail of one syllable**

1. I thought they all took one. – Ann did. (But the others didn’t.)
3. He’s never been late. – Never? (Are you sure?)
4. Which one’s mine? – Which one? (That blue one, surely.)
5. That’s yours, over there. – Which one? (Not that blue horror?)
6. Is it difficult? – Is it? (Not half!)
7. It’s tomorrow he leaves. – Is it? (Are you sure?)
8. I’ll dump the suitcases here. – Gently. (They’re not made of iron.)
9. I’ve found a four leafed clover. – Show me.

**Fall-Rise + Tail of more than one syllable**

11. I didn’t say you were wrong. – You didn’t. Tom did though.
12. Jack was first. – George, you mean.
13. She’s only twenty seven. – Twenty seven? (Thirty seven, more likely.)
14. They said they sent it last Monday. – When did they say they sent it? (Last Monday?)
15. He couldn’t help them. – Couldn’t he? (Why ever not?)
16. I feel I could scream. – Steady, there.
17. I hope I don’t break anything. – Try not to.

**Fall-Rise only**

18. You won’t tell him, will you? – No. (But very reluctantly.)
20. They’re very nice. – Nice? (You’re joking!)
21. He’s arriving at Dover. – Where? (Don’t you mean Newhaven?)
22. What’s up Tom? – Mind. (There’s a step here.)

**Low Pre-Head + Fall-Rise (+Tail)**

23. Is it going to keep fine? – I think so. (But I’m not certain.)
24. Is he tall and dark? – Wee he’s tall. (But I shouldn’t call him dark.)
25. It didn’t take you long. – It did. It did, you know.
26. Should I or shouldn’t I play? – You’d enjoy the game.
27. Give me another one, please. – I’m sorry. (But that’s impossible.)
28. Ring me tomorrow afternoon. – Tomorrow afternoon? (Why tomorrow?)
29. Why wouldn’t he buy it? – Why wouldn’t he? (No money!)
30. Were you surprised? – Was I surprised? (Not half!)
31. I’ll give it to you. – D’you mean that? (Seriously?)
32. May I just finish my letter? – Be quick, then.
33. May I hold it for a minute? – Well, be careful with it.

(Low Pre-Head+) Falling Head + Fall-Rise (+Tail)
35. But I thought you didn’t take sugar. – I don’t take it in coffee or cocoa. (But in tea, I do.)
36. You will play, won’t you? – I’d rather not.
37. We got here about midnight. – It was earlier than that.
38. I need two hundred pounds. – Two hundred pounds? (But that’s a small fortune!)
40. Are you sure? – Am I sure? (I’m absolutely positive.)
41. She’s an absolute failure. – Now be fair.
42. I’m sorry. – Well say it as if you meant it.
43. Why not take up squash? – No fear! (Much too energetic.)

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

6. The Long Jump

Attitude

In STATEMENTS: protesting, as if suffering under a sense on injustice.

In WH-QUESTIONS: protesting, somewhat unpleasantly surprised.

In YES-NO QUESTIONS: willing to discuss but protesting the need for settling a crucial point.

In COMMANDS: recommending a course of action but with a note of critical surprise.

In INTERJECTIONS: protesting, surprised

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

(Low Pre-Head+) Rising Head + High Fall (+Tail)
1. May likes it. – Yes but I don’t.
2. I’m not going to help. – No-one’s asked you to.
3. When does he get here? – I’ve just this minute told you. At a quarter past six.
4. What on earth happened to Marjorie? – I can’t understand it. She should have been here ages ago.
5. How many days in a year? – Three hundred and sixty five, you idiot.
6. You ought to have told me at once. – I didn’t realize it was that important.
7. He swears he didn’t know. – That’s downright nonsense. I distinctly remember telling him myself.
8. You mustn’t mention it. – Why not?
9. You’ll have to apologise. – What do you mean? Why on earth should I?
10. We ought to buy a couple. – Where’s the money coming from?
11. I know I brought a knife. – But where in the world have you put it?
12. I was too late. They’d sold it. – Why ever didn’t you buy it when you had the chance?
13. But John’s refused. – Does that matter?
14. It’s always possible. – Is it likely, though?
15. Fancy Jack leaving! – Wasn’t it extraordinary!
16. I doubt whether David’ll subscribe. – Is it fair to expect him to?
17. You’re not very good at it, are you? – Have I ever pretended otherwise?
18. Ten’s not enough. – Take twenty, then.
19. My feet hurt. – Well take your shoes off.
20. I don’t want to go alone. – Come along with us, then.
21. This room’s freezing, isn’t it? – Well go downstairs where it’s a bit warmer.
22. But I’ve lost my invitation. – Then write and ask them to send you another.
23. Nobody turned up. – How strange!
24. But you said I could have it. – Not at all!
25. Look. It works. – Well I never! How extraordinary!
26. What was the show like? – Very good indeed!
27. But I really wanted them. – What a pity you didn’t say so sooner!

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

7. The High Bounce

**Attitude**

*In STATEMENTS:* questioning, trying to elicit a repetition, but lacking any suggestion of disapproval or puzzlement; (in non-final word groups) casual, tentative.

*IN WH-QUESTIONS:* with the nuclear tone on the interrogative word, calling for a repetition of the information already given; with the nuclear tone following the interrogative word, *either* echoing the listener’s question before going on to answer it *or* (in straightforward, non-echo questions) tentative, casual.

*In YES-NO QUESTIONS:* *either* echoing the listener’s question *or* (in straightforward, non-echo questions) light and casual.

*In COMMANDS and INTERJECTIONS:* querying all or part of the listener’s command or interjection, but with no critical intention.
1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

**High Rise (+Tail)**

1. It’s snowing. – Much?
2. I’ve just seen the Edwards girl. – Joan Edwards?
3. Can I borrow some matches? – Matches? (By all means.)
4. I’ve got to go to Leeds. – You’ve got to go?
5. That was Arthur Thompson. – What was his name? (I didn’t quite catch it.)
6. Where are you staying? – Where? (At the Grand.)
7. How did he find out? – How did he find out? (Through Max, I imagine.)
8. Can you make me one? – Make you one? (With pleasure.)
9. Wasn’t it stupid! – Was it so stupid, I wonder?
10. What lovely cherries! – Want some?
11. I like Barbara. – Do you?
12. But me a couple. – Buy you a couple? (Certainly.)

**Low Pre-Head + High Rise (+Tail)**

13. Pass me the paper. – The Times, d’you mean?
14. Has Michael arrived yet? – You were expected him?
15. I shall send it off tomorrow afternoon. – Tomorrow afternoon?
16. It’s four hundred feet tall. – It’s how tall?
17. I told him about your success. – About my what?
18. Would you like one? – Would I like one? (I’d love one.)
19. How d’you like my song? – D’you always sing as flat as that?
20. Take them away. – Take both of them away?
21. Fantastic! – Fantastic? (What’s fantastic about it?)

**(Low Pre-Head+) High Head + High Rise (+Tail)**

22. Why not ask Jennie? – You think she might agree?
23. It isn’t fair. – Not fair? (Why not?)
24. I’d like two dozen. – Two dozen, sir? (Certainly.)
25. How many children has he got? – How many? (Six, I believe.)
26. What would you recommend? – What would I recommend? (The steak, I think.)
27. I waited there two solid hours. – You waited there how long?
28. Won’t your wife be rather cross? – Won’t she be cross with me, d’you mean?
29. Anybody want a lift? – Are you going near Charing Cross, by any chance?
30. Tell me the time, please. – Tell you the time? (Ten past six.)
31. Leave the key with Mrs. Atkins. – Leave it with Mrs. Joyce Atkins?
32. The silly young fool! – Silly young fool? (Who? John?)

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.
8. The Jackknife

**Attitude**

*In STATEMENTS:* impressed, awed, complacent, self-satisfied, challenging, censorious, disclaiming responsibility.

*In WH-QUESTIONS:* challenging, antagonistic, disclaiming responsibility.

*In YES-NO QUESTIONS:* impressed, challenging, antagonistic.

*In COMMANDS:* disclaiming responsibility, sometimes hostile.

*In INTERJECTIONS:* impressed, sometimes a hint of accusation.

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

**Rise-Fall + Tail**
2. Is he as tall as his father? – Taller, even.
3. I was very cross with him. – Naturally. Anyone would be.
4. Surely one of these screws will fit. – Which of them, though?
5. He shot an elephant. – Did he? Did he, now?

**Rise-Fall only**
9. Have you got any doubts about it? – None. (None whatsoever.)
10. Is it cheaper by coach? – Much.
11. You pay for it? – How?
13. John’s got it now. – Oh! (That’s different.)

**Low Pre-Head + Rise-Fall (+Tail)**
15. I thought you didn’t like spinach. – On the contrary. I love it.
16. Why should you do the donkey work? – Who else is there to do it?
17. I’ll make it soon, I promise. – Yes, but how soon?
18. You ought to apologize. – Oh ought I, indeed?
19. Everything’s so dear. – Aren’t potatoes a price!
20. Nobody seems at all keen. – We’ll give up the idea.
21. The petrol tank was empty. – No wonder the car wouldn’t start!

**(Low Pre-Head+) High Head + Rise-Fall (+Tail)**
22. Is he getting fatter? – Getting fatter! (He’s huge!)
23. Did you save time? – I was able to do it in half the time.
24. Why didn’t you call for me? – We thought you’d already gone.
25. I was absolutely livid. – I don’t blame you. It’s enough to make a saint angry.
26. I’ve had this pain for days. – Why don’t you do something about it?
27. I don’t think Bill knows. – Why not write and warn him, then?
28. You seem very happy about something, John. – Wouldn’t you be happy? (I’ve just won a hundred pounds.)
29. Should we go on? – Is there really much point in it?
30. Which one shall I buy? – Please yourself.
31. It’s not much of a cut. – Then don’t make so much fuss about it.
32. Thank you very much. – Not at all. Thank you.

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

9. The High Dive

**Attitude**

*In STATEMENTS:* appealing to the listener to continue with the topic of conversation; expressing gladness, regret, surprise.

*In QUESTIONS:* very emotive, expressing plaintiveness, despair, gushing warmth.

*In COMMANDS:* pleading, persuading.

*In INTERJECTIONS:* intensely encouraging, protesting

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

1. Which are our places? – There’s yours. (Next to Peter.)
2. How can we get to his house? – Walking’s the easiest way.
3. Where could we sleep? – Frances has got a couple of spare beds.
4. I’m from Sheffield. – (Really?) My mother came from there.
5. But you sister said no. – Oh no-one listens to her.
6. Where can I get Brazilian coffee? – Well the supermarket’s got a fresh supply.
7. She’s a pleasant girl, isn’t she? – Yes I like Barbara.
8. How’s Freda getting on? – She’s dreading her driving test.
9. Why not ask Janet? – No I’d hate to ask her a favour.
10. He had at least two helpings. – (I’m not surprised.) He’s mad on apple pie.
11. Are you going by car? – No I loathe driving at night.
12. Have some more. – (Thanks.) I’m partial to Indian curry.
13. It’s a lovely present, Dick. – I hoped you’d like it.
14. Look at the weather. – (Ah well!) I thought it would rain.
15. So you’ve heard from Archie. – Yes and he told me you’d be dropping in to see me.
16. Don’t interrupt, Jake. – I beg your pardon. (I thought you’d finished.)
17. Oh there you are, Tony. – (Hullo, Alf.) I hope I’m not late.
18. I really must go now. – (Good bye, then.) I do hope you have a comfortable journey.
19. Fred’s answer was wrong. – (Funny!) He was sure he’d got it right.
20. It’s sheer highway robbery. – I’m sorry you feel it’s too expensive.
21. I’m so sorry. – It doesn’t matter. There’s no real harm done.
22. But why didn’t you tell me? – I’m so sorry. (I thought I had.)
23. You don’t mind, do you? – No I quite understand.
24. Thanks for inviting me. – We were so glad you could make it.
25. Sorry I haven’t returned it. – That’s quite all right. I’m in no particular hurry for it.
26. It’s an absolute scandal. – There’s no need to get s worked up about it.
27. How do we get there? – Going by underground would be the quickest.
28. Where shall we go this year? – Somewhere in Devon would make a pleasant change.
30. He’s accepted your offer. – (Really?) I didn’t dream he’d take me seriously.
31. Can you let me have six of the large glasses? – (Sorry.) I haven’t got many of them.
32. Haven’t you read that article? – No I don’t often see the Times.
34. He’s promised it for July. – July, will that be soon enough, d’you think?
35. It’ll be difficult, you know. – But do you consider it worth trying?
36. When d’you want me? – If you can, come right away.
37. Which car shall I use? – If you’ve a choice, use the old mini.
38. Won’t forty be enough? – To be on the safe side, take one or two more.

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

10. The Terrace

Attitude

In ALL sentence types: (in non-final word groups) marking non-finality without conveying any impression of expectancy.

In STATEMENTS AND INTERJECTIONS: (in final word groups) calling out to someone as from a distance.

1) Listen carefully to the following conversational situations. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

Mid-Level (+Tail)
1. Let’s hope so. – Hope, that’s all you can do.
2. How’s Tim behaving? – Recently he’s been very considerate.
3. But he only gave me ten pounds. – Some people don’t know when they’re well off.

Low Pre-Head + Mid-Level (+Tail)
4. I’ll give him a piece of my mind. – I hope you’ll do no such thing.
5. Jane’s forgotten her umbrella. – Yes, she left in such a hurry.
6. Fancy Max apologising! – He apologized because he jolly well had to.
7. Invite him again in January. – But in January where will he be?
8. I’m not very interested. – If that’s how you feel why bother about it at all?
9. Well, what time, then? – Shall we say ten or ten thirty?
10. He’s promised it for July. – July, will that be soon enough, d’you think?
11. It’ll be difficult, you know. – But do you consider it worth trying?
12. When d’you want me? – If you can, come right away.
13. Which car shall I use? – If you’ve a choice, use the old mini.
14. Won’t forty be enough? – To be on the safe side, take one or two more.
26

(Low Pre-Head+) High Head + Mid-Level (+Tail)
15. Won’t you have some coffee? – (No, thanks.) Drinking coffee at lunchtime makes me so sleepy.
16. Shall we go today? – No, it would probably be wiser to wait till Saturday.
17. But I thought you’d like one. – As a matter of fact, I’ve already got two.
18. It’s so expensive. – Provided you can afford it, what does it matter how much it costs?
19. He fooled me completely. – How could you with all your experience be so taken in?
20. How shall we feed them? – Why don’t you encourage them all to bring sandwiches?
21. What’s wrong, Jim? – Would it be possible to have the window shut?
22. Shall we walk there? – In case it rains, hadn’t we better take the car?
23. Anything else I can do for you? – Can you call at the Post Office or is that a bit out of your way?
24. I don’t feel like going out. – Well then let’s stay at home and look at television.
25. But Joan’s expecting us. – Even if she is, let her wait a bit.
26. Which is the quickest way? – Take the first on the left, just past the station.
27. They’ve gone on a cruise. – How wonderful to be able to afford such a holiday!
28. Isn’t the weather gorgeous! – And what a perfect excuse for doing absolutely nothing!

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.

11. Tone Group Sequences

1) Listen to the following conversational units. Concentrate your attention on the intonation of the replies. Say what meaning is rendered by them.

A. Low Bounce | High Drop

1. This box is heavy. – D’you want a band or can you manage?
2. Well Bob’s car’s available. – Will there be room for all of us in it or d’you think I should bring mine as well?
3. Would you like one? – As a matter of fact, I’ve already got one.
4. Which day’s best, d’you think? – If you can manage it, go on a Sunday.

B. Low Bounce | Low Bounce

Sorry. He’s out. – When he comes back, would you tell him I phoned?

C. Switchback | High Drop

1. It’s too dear, John says. – In my opinion, he’s absolutely right.
2. Did you eat well? – The food in Paris was superb.

D. Switchback | Switchback

They all got it wrong. – Well, James came close.

E. Take-Off | High Drop
He thinks it’s your fault. – If that’s what he thinks, he can think again.

F. Take-Off | Long Jump

She knew about the dangers, surely. – Bill warned her about them but she just took no notice.

G. High Bounce | Low Drop

But can we afford it? – If it’s the money that’s bothering you, that’s easily settled.

H. High Drop | High Drop

It doesn’t help at all. – Not in the slightest, does it?

I. Take-Off | High Drop

He’s no reason to be cross with you. – I’m doing the best I can, aren’t I?

J. Low Bounce | High Drop

Thanks for having me. – Come again soon, won’t you?

K. Switchback | High Drop

What did you think of the lecture? – It wasn’t exactly sensational, was it?

L. Low Drop | Low Drop

Where’s the money coming from? – It’s very difficult, isn’t it?

M. Jackknife | Jackknife

It’s not all that serious. – You don’t really care, do you?

N. Low Drop | Take-Off

Yes I have finished my course. – You took the exam in June, didn’t you?

O. High Drop | Take-Off

When did we last meet? – Sometime in April, wasn’t it?

P. Take-Off | Take-Off

Oh all right. I’ll get it. – You don’t mind, do you?

Q. Low Bounce | Take-Off

Write to him at Warwick Street. – That’s not his home address, is it?

R. Switchback | Take-Off
I tell you I need it. – But not urgently, do you?

S. High Drop | Take-Off

1. Would you like to come? – Yes, please.
2. He made me feel so at ease. – Yes he’s a nice chap, John.
4. Which one can I take? – You can take both, as far as I’m concerned.
5. When will they get back? – Tomorrow, I think.
6. Any news of Tim? – He’s coming home soon.
7. I don’t think I’ll go. – You said you would go, yesterday.
8. Go by bus. – It doesn’t run on Sundays.
9. Why bring a mac? – It was raining, when I left this morning.
10. Well when did he retire? – Sometime last Spring, if I remember rightly.
11. Who’s that? – Andrew Black, I think his name is.
12. Why’ve you moved? – It was so dreadfully expensive, living in central London.
13. I had to cope alone. – It was a pity you didn’t mention it earlier. (I could have helped.)
14. What shall I do about those shares? – Sell them, of course.
15. What ever shall I do? – Carry on as usual, if you possibly can.

T. Long Jump | Take-Off

But what difference does it make? – All the difference in the world, if you don’t mind my saying so.

U. High Drop | Switchback

1. Does he still work at Ashby’s? – Yes he does, as far as I know.
2. Let’s go and see Pygmalion. – Not a hope, unless you’ve already booked.

V. High Drop | High Drop

1. Don’t you like it? – No, I don’t.
2. You say you gave it back to him? – It’s the absolute truth, I swear it.
3. Mabel was very annoyed. – Naturally, she would be.

2) Listen to the replies and repeat them in the intervals.
3) Listen to the verbal context and reply in the intervals.
4) Repeat the replies until they sound perfectly natural to you.
III. КОНТРОЛЬ ЗНАНИЙ

3.1 ТЕСТЫ ПО ДИСЦИПЛИНЕ «ПРОСОДИЯ РЕЧИ (АНГЛИЙСКИЙ ЯЗЫК)»

The 2\textsuperscript{nd} year, the 3\textsuperscript{rd} term

\textit{TEST 1}

1. Choose the correct variant.

1. ______________ is a prosodic phenomenon of speech with a linguistic function of indicating the relative importance of various elements in an utterance. This function is manifested through phonetic contrastivity of successive syllables in an utterance perceived as their different phonetic prominence.
   a) An intonation-group
   b) Utterance-stress
   c) Tempo
   d) Pitch

2. ______________ is defined as a combination of a pitch change (or pitch contrast) with the force of articulation.
   a) Word-stress
   b) Timber
   c) A tone
   d) Rhythm

3. ______________ syllables generally initiate a certain pitch figure.
   a) Fully stressed
   b) Partially stressed
   c) Unstressed
   d) High

4. An utterance is split into groups of syllables unified by a stressed syllable, i.e. ______________, each of which is a semantic unit – generally a word, often more than a word.
   a) proclitics
   b) enclitics
   c) word-combinations
   d) stress-groups

5. The notion of ______________ implies, first of all, a certain periodicity of phonological events. For an English utterance these events are the stressed syllables.
   a) prosody
   b) rhythm
   c) a tone
   d) function words

6. ______________ is commonly referred to as variations in the height of the voice during speech.
a) Speech melody
b) A pitch-level
c) Speech pattern
d) Sentence-stress

7. ________________ is a typical nuclear tone of general, alternative (the first part) and disjunctive (the second part) questions.
   a) The High Narrow Rise
   b) The Mid Wide Rise
   c) The Low Wide Rise
   d) The Low Narrow Rise

8. ________________ is commonly pronounced in unfinished parts of sentences indicating that a continuation is going to follow. When it is used in independent utterances there is an effect of the speaker’s interest in the situation and the listener’s response.
   a) The Mid Wide Rise
   b) The High Narrow Rise
   c) The Low Wide Rise
   d) The Low Narrow Rise

9. ________________ is most readily associated with non-assertiveness and lack of interest. It is used in various casual remarks, afterthoughts, etc.
   a) The Mid Wide Rise
   b) The High Narrow Rise
   c) The Low Wide Rise
   d) The Low Narrow Rise

10. ________________ has the least degree of finality of all the falling tones. It sounds light and airy. It is typically used in direct address and short comments expressing agreement, etc.
    a) The Mid Wide Fall
    b) The High Wide Fall
    c) The High Narrow Fall
    d) The Low Narrow Fall

11. ________________, alongside completeness, finality, etc., often conveys additional connotations of an emotional kind, such as insistence, protest, personal concern, and involvement.
    a) The Low Narrow Fall
    b) The High Narrow Fall
    c) The High Wide Fall
    d) The Mid Wide Fall

12. ________________ completely lacks personal interest or enthusiasm and often sounds phlegmatic, calm and rather dogmatic.
    a) The Mid Wide Fall
    b) The High Wide Fall
    c) The High Narrow Fall
    d) The Low Narrow Fall

13. From the semantic point of view the falling-rising tone has ________________: utterances with this nuclear tone give the impression that the speaker intends the hearer to understand more than the words themselves convey.
1. Effective communication depends to a significant degree on such features of speech as variations in the _____________, loudness, tempo and timber of the voice. These are prosodic, or non-segmental, features, which form a complex unity of properties commonly referred to as __________________.

2. Tones are divided into two classes since they may be produced in two quite distinct ways: 1) by keeping the vocal cords at a constant tension thus producing a tone of unvarying pitch; 2) by varying the tension of the vocal cords thus producing a tone of varying pitch. Tones of the first type are known as _______________, while those of the second type are known as _______________ or _______________.

3. The tone carried by the most important word (which is generally the last notional word) is called the _________________ tone. It may be called ________________, since it is always the last tone in an intonation-group and serves as its boundary marker.

4. Unstressed or partially stressed syllables which precede the first full stress form the ____________.
5. The ________________ of an intonation-group stretches from the first fully stressed syllable (including it) and extends up to the nucleus. The first fully stressed syllable of an intonation-group is often referred to as the ________________.
6. Unstressed or partially stressed syllables following the nucleus are called the ________________.
7. In the ________________ Head all the syllables are said on the same rather high pitch.
8. Each of the stressed syllables of the ________________ Head takes a static tone pitched higher than the preceding one, so that the onset syllable occupies the lowest pitch in the head. Intervening unstressed syllables are said on the same pitch as the stressed syllable to which they are attached (usually the preceding one).
9. In the ________________ Head all the syllables – stressed and unstressed – are pronounced in the low pitch zone of the speaker’s voice-range. Prominence on the relevant syllables in this type of head is achieved by a greater force of articulation and longer duration.
10. The ________________ Head is formed by a sequence of slides, i.e. downward pitch movements, associated with each fully stressed syllable of the head.

3. Are the following statements True or False?

1. Intonation doesn’t convey the speaker’s attitude to the subject matter and to the speech situation, as well as his relations with the listener and his emotional state at the moment of communication.
2. The classification of English words according to their accentability as in most other languages is based on the following general principle: stress on function words and absence of stress on notional words.
3. From a functional point of view nuclear stress is the only obligatory stress in an intonation-group and signals the central point of information.
4. On the whole, English is similar to Russian/Belarusian in the general predominance of final position of the nucleus in an utterance, but a non-final (penultimate or mid) position is rather more common for these languages than for English.
5. Enclitics appear to be considerably faster in pronunciation than proclitics.
6. A pitch-change is a feature perceived more easily than a pitch-level.
7. Static tones are more significant to the utterance than kinetic tones.
8. The High Narrow Rise has a marked interrogative force bordering on surprise, incredulity, etc., and is typically heard in all kinds of interrogative repetitions.
9. The general meaning of a falling pitch-change can in full degree be applied to the High Wide Fall which is the most neutral (unmarked) variety.
10. Functionally the divided variant of the Fall-Rise is very similar to the undivided falling-rising tone: it also imparts an implicatory meaning to the utterance.
11. The head is the most variable part of the intonation group.
12. The Gradually Descending Stepping Head may have a monotonous effect, especially when the intonation-group contains more than three stressed syllables. This monotony can be avoided by making an upward break somewhere in the middle of the head, after which a downward movement of the pitch is resumed.
13. The Ascending Head is typically combined with the nuclear low falling and low rising tones.
14. Combined with the Low Rise in imperative utterances the Scandent Head has a reassuring, encouraging meaning and is often used in speaking to children.
15. Personal pronouns (he, she, you) always retain their strong form regardless of stress or utterance position.
16. On, off, in are always weak in an unstressed position.
17. In connected speech the omission of one of the stresses is more typical of double-stressed words with a second stress having a semantic function, e.g. weekend, unknown, well-known, etc.,
whereas polysyllabic derivative words, like *examination, conversation* are more stable in their acccentual pattern.

18. From the functional point of view the pitch-level plays an important role in marking the degree of semantic prominence attached by the speaker to this or that word or phrase in an utterance.

The 2nd year, the 4th term

**TEST 2**

1. Choose the correct variant.

A.

1. When analysed for the nuclear tones in each of the component-parts, combined tunes may be described as ____________.
   a) tone-sequences  
   b) tone series  
   c) complex patterns  
   d) intonation-groups

2. The higher units are formed by grouping utterances into complexes, or sets, each occupying a certain ‘slot’ in the semantic structure of the text, reflecting thereby the subdivision of the overall topic into a number of subtopics. The unit coming next to the utterance in the above-mentioned hierarchy is a ________________.
   a) supraphrasal complex  
   b) utterance unity  
   c) supraphrasal unity  
   d) phrasal set

3. The term ‘______________ modifications of pitch, stress and duration features’ implies emphasis proper, i.e. reinforcement of the features constituting a prosodic unit.
   a) quantitative  
   b) evaluative  
   c) qualitative  
   d) tonetic

4. The Emphatic _______________ is most commonly used in General questions to express extreme surprise or a shocked reaction.
   a) High Rise  
   b) Low Rise  
   c) Mid Fall  
   d) Low Fall

5. In statements and imperatives Emphatic _______________ is often preceded by a low-pitched head and expresses a feeling of irritation, dissatisfaction.
   a) High Rise  
   b) Low Rise  
   c) Mid Fall  
   d) Low Fall

6. Structurally, emphatic tones are modifications, or variants, of _____________.
   a) basic kinetic tones  
   b) basic static tones  
   c) basic kinetic and static tones  
   d) tempo
7. The term _______________ is applied to any prehead which is displaced in pitch from the normal position in the lower half or near the middle of the voice-range.
   a) High Prehead
   b) Irregular Prehead
   c) Uncommon Prehead
   d) Low Prehead

8. Intonation-groups having more than one kinetic tone are called _______________.
   a) complex tunes
   b) combined tunes
   c) compound tunes
   d) irregular tunes

9. When it is desired to reinforce the semantic weight of the nuclear word it can be done ________________.
   a) by reducing or eliminating the prenuclear stresses
   b) by using the nuclear shift
   c) by reducing or eliminating the prenuclear stresses or by using the nuclear shift
   d) by pronouncing a statement faster

10. The compound tune __________________ typically occurs in general questions. It gives them a feeling of surprise or incredulity.
    a) Fall-Rise + Fall
    b) Fall + Fall
    c) High Rise + High Rise
    d) Low Rise + Fall

B. Choose the correct variant (a or b) to fill in the following table.

<table>
<thead>
<tr>
<th>Communicative Types</th>
<th>Modal Meaning and Usage</th>
<th>Contours</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. a) in general questions; b) in statements</td>
<td>with the High/Stepping Head – assertive, urgent, sometimes sceptical</td>
<td>High/Stepping Head + Wide/Narrow Low Fall</td>
</tr>
<tr>
<td>12. a) in exclamations; b) in statements</td>
<td>grudgingly admitting, reluctantly or defensively dissenting, contradicting, correcting, doubtful, apologetic, concerned, warning, reproachful</td>
<td>Sliding/Falling Head + Fall Rise Undivided</td>
</tr>
<tr>
<td>13. a) in statements; b) in special questions</td>
<td>favourably or unfavourably impressed, self-satisfied, challenging, disclaiming responsibility, mocking ironical</td>
<td>Stepping/High Head + Rise-Fall Contour</td>
</tr>
<tr>
<td>14. in questions</td>
<td>a) appealing, expressing warmth and concern; b) (in echoes) astonished; otherwise pleading, interested and concerned as well as surprised, expressing contrast.</td>
<td>Stepping/High Head + Fall-Rise Divided</td>
</tr>
<tr>
<td>15. in exclamations</td>
<td>a) with no head – calm, reserved, self-</td>
<td>High/Stepping Head + High/Mid Wide Fal</td>
</tr>
</tbody>
</table>
possessed; with the High (or Stepping) Head – very strong and weighty.
b) light, airy, involved, sometimes mildly surprised.

16. in imperatives
   a) casual, reserved
   b) soothing, encouraging, calmly patronising
   Low Head + Low Narrow Rise

17. in statements
   questioning or asking for repetition because the speaker has failed to hear or is surprised at hearing something that another person has said
   a) High/Stepping Head + High Narrow Rise
   b) High/Stepping Head + Low Wide Rise

18. in special questions
   with the High Head – brisk, businesslike, lively;
   with the Stepping Head – considerate, concerned;
   with the nuclear stress on the interrogative word – insistent and genuinely interested.
   a) High/Stepping Head + High/Mid Wide Fall
   b) High/Stepping Head + Wide/Narrow Low Fall

19. in general questions
   impressed, quizzical, mocking, challenging, disclaiming responsibility, sometimes impatient and antagonistic.
   a) a) Sliding/Falling Head + Fall Rise Undivided
   b) Stepping/High Head + Rise-Fall Contour

20. in exclamations
   cordial, warm or, vice versa, scornful, protesting
   c) Sliding/Falling Head + Fall Rise Undivided
   d) Stepping/High Head + Fall-Rise Divided

2. Mark the statements True or False.

1. The replacement of one basic intonation pattern by another can’t cause a change in the total meaning of an utterance.
2. Variations within pitch features, stress, rhythm, the tempo of speech change the essential nature of the basic intonation pattern.
3. The semantic effect of an intonation pattern depends to a degree on the type of the sentence it is used in.
4. Yet, although the Stepping Head is the most recurrent type for the falling-rising tone pattern, other types of head are possible with it, too.
5. The connotations imparted by the rising-falling pattern are practically independent of the communicative type of an utterance. The exact connotation will only emerge from the lexical content and the context in which the utterance is used.
6. Prosodic division is typically obligatory in expanded simple sentences with adverbial modifiers of different kinds, complex sentences with object, relative or attributive clauses.
7. The subject of a sentence expressed by a personal pronoun is but seldom separated from the predicate, a preposed attributive is usually closely linked to the noun.
8. Tone-sequences in English display relatively free combinability of nuclear tones.
9. The most significant feature of prosodic subordination is equality of the nuclear pitch intervals.
10. Subordinative intonation-groups most frequently stand in post-position to superordinate (major) groups.
11. One of the specific features in prosodic co-ordination is dissimilarity of nuclear tones in both intonation-groups.
12. The most typical case of postposed subordination is an afterthought. Depending on the speaker’s attitude the afterthought takes a rising, a falling or a falling-rising nuclear tone of a low narrow variety.
13. The pitch of the onset syllable in the initial phrase of a supraphrasal unity is noticeably lower than in the following phrases.
14. The tempo of speech tends to be somewhat slower at the beginning and end of the supraphrasal unity and faster in the middle.
15. Emphasis on the onset syllable of a falling tune enhances the energetic character of a statement, command or exclamation.
16. When the onset syllable of a high rising tune is made emphatic a note of impatience is suggested to an utterance.
17. Statements pronounced with an Emphatic Fall sound very categoric and decisive.
18. The Low Prehead is most commonly used before a high static tone and before kinetic tones which begin on a higher pitch.
19. In tunes with the nuclear Emphatic Mid/Low Fall the High Irregular Prehead is used to express extreme surprise.
20. A common means of expressiveness in informal conversation is the use of complex tones and emphatic varieties of simple tones in the prenuclear part and the nucleus, the high prehead and types of head such as the sliding and the Scandent heads for instance.

3. Write one word in each gap.

1. In the description of the English intonation system intonation patterns are traditionally presented as pitch-patterns, or ____________.
2. The meaning of the contours is, generally speaking, the sum total of the meanings of the ____________ and the ____________.
3. Intonation patterns differ in the expressiveness of their meaning, which is proportional to the expressiveness (vividness) of their form. According to this principle intonation patterns can be subdivided into emotionally ____________ and emotionally ____________.
4. Falling contours all sound definite and ____________, presenting information as ‘news’ which a listener is not expected to know about in advance.
5. The basic meaning of an utterance bearing a falling-rising nuclear tone is largely the same with or without a head of any kind: it is ____________ and referring to the preceding context.
6. In to-sequences there is a high probability of tonal ____________, which means that if there is a fall (or, let us say, a rise or a fall-rise) in the preceding group, there is a tendency to use the same or a similar kind of nuclear tone in the following one.
7. ____________ tones are used in speech for two main purposes: 1) to increase the semantic prominence of separate words in an utterance or that of entire utterance; 2) to attach an emotional colouring to an utterance.
8. Varieties of language correlating with certain extralinguistic, i.e. social situations are generally known as ____________.

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TEST 3

Choose the right answer.

1. Nuclear stress occupies a relatively fixed position in an intonation-group: in the absence of any disturbing contextual factors it falls on … semantic item.
   (A) last   (B) first   (C) penultimate   (D) mid

2. The … of syllable duration is more typical of unstressed syllables in an utterance.
   (A) development   (B) compression   (C) lengthening   (D) increase

3. The number of the component parts in a tune may vary. The only indispensable element of a tune is the …
   (A) head   (B) tail   (C) nucleus   (D) prehead

4. In the Rise-Fall the implication is basically of a modal-attitudinal kind: the Rise-Fall often gives the impression that what the speaker admits or denies is in conflict with his own or his interlocutor’s previous opinion. That is why it is sometimes called a … tone.
   (A) lexical   (B) apologetic   (C) funny   (D) quizzical

5. The Scandent Head before a … nuclear tone may express the speaker’s irritation, or, vice versa, cheerfulness and interest.
   (A) static   (B) low rising   (C) falling   (D) rising

6. The basic intonation patterns are associated with a/an … communicative unit.
   (A) complete   (B) incomplete   (C) new   (D) allophonic

7. Exclamations pronounced with the contour … sound light, airy, involved, sometimes mildly surprised.
   (A) High/Stepping Head + High Narrow Rise   (B) High/Stepping Head + High/Mid Narrow Rise   (C) Low Head + Low Narrow Rise   (D) Low Head + Low Narrow Fall

8. There is a rather higher probability for … tones in the initial and median phrases than in the final phrase of a supraphrasal unity.
   (A) kinetic   (C) static   (B) falling   (D) non-falling

9. When both the prenuclear and nuclear stresses are made emphatic the overall prominence of an utterance ….
   (A) is reduced   (B) doesn’t change   (C) is decreased   (D) is increased

10. The compound tune Fall + Fall often imparts a feeling of … to special and general questions.
    (A) insistence   (B) surprise   (C) apology   (D) incredulity
Choose the right answer.

1. … stress normally occurs in the head of an intonation-group and in the tail of a rising or falling-rising tune while in the prehead it may be used but occasionally.
   (A) High partial  (B) Low partial  (C) Partial  (D) Nuclear

2. The … of one of the stresses in speech is more typical of double-stressed words with a second stress having a semantic function, e.g. *weekend, unknown, well-known*.
   (A) adding  (B) omission  (C) introduction  (D) correction

3. Unstressed or partially stressed syllables following the nucleus are called the ….
   (A) phrase  (B) head  (C) proclitics  (D) tail

4. The … is the most commonly used variety of falling tones in English. It starts about the high-mid level and ends at the bottom, thus covering the mid and the low pitch zones of the speaker’s voice-range.
   (A) High Wide Fall  (B) High Narrow Fall  (C) Mid Wide Fall  (D) Low Narrow Fall

5. In the … Head semantic prominence is diffuse, or balanced, i.e. distributed evenly, and this emphasizes the meaning of the whole utterance, increasing the overall prominence. In the … Head, on the other hand, semantic prominence is concentrated on the first semantic item (besides the nucleus, of course).
   (A) Sliding, Falling  (B) Falling, Sliding  (C) Sliding, Stepping  (D) Sliding, Broken

6. The notion of a basic intonation pattern refers to a … tune functioning within an independent utterance.
   (A) composite  (B) simple  (C) combined  (D) compound

7. Special questions pronounced with the contour … sound brisk, businesslike, lively.
   (A) High Head + High/Mid Wide Fall  (B) Stepping Head + Low Wide/Narrow Fall  (C) Low Head + Low Narrow Rise  (D) High/Stepping Head + High Narrow Rise

8. A relevant feature of co-ordinative tone-sequences is … of prenuclear pattern, particularly, the pitch height of the head.
   (A) elimination  (B) removal  (C) dissimilarity  (D) similarity

9. When the onset syllable of a low rising tune is made emphatic a not of … is suggested to an utterance.
   (A) enthusiasm  (B) surprise  (C) impatience  (D) incredulity

10. The compound tune Fall + Fall often imparts a feeling of … to statements.
    (A) disagreement  (B) dogmatism  (C) apology  (D) contrast
**TEST 5**

Choose the right answer.

1. … stress is used in the tail after a falling or rising-falling nuclear tone and in the prehead, where it is identified as such due to the pitch contrast with the onset syllable.
   (A) High partial   (B) Nuclear   (C) Partial   (D) Low partial

2. Polysyllabic derivative words, like *examination, conversation* are … in their accentual pattern than double-stressed words with the second stress having a semantic function, e.g. *weekend, unknown, well-known*.
   (A) more stable   (B) less stable   (C) more attractive   (D) more unstable

3. The syllable bearing the … tone is called the nucleus of the utterance.
   (A) low   (B) prenuclear   (C) terminal   (D) static

4. In the … the implication is basically a continuation of the information already contained in the utterance, it is, so-to-speak, lexically predictable.
   (A) tone   (B) Fall-Rise   (C) Low Rise   (D) Rise-Fall

5. The … Head is used in combination with low nuclear tones which are often of a narrow variety. Such utterances often convey a cool, detached, phlegmatic, disinterested or disapproving attitude.
   (A) Broken   (B) Low   (C) High   (D) Stepping Descending Stepping

6. All the basic intonation patterns can be contrasted to one another …. 
   (A) both in form   (B) only in form   (C) only in meaning   (D) in opposition and meaning

7. Statements pronounced with the contour … sound enthusiastic, assertive, sometimes expressing contrast and emphasis.
   (A) High/Stepping Head + High Narrow Rise   (B) High/Stepping Head + Mid Wide Rise   (C) Low Head + Fall-Rise Divided High/Mid Wide Fall Rise   (D) Stepping Head + Low Rise

8. The tone-sequence … is used when an afterthought is added to a perfunctory statement which means keeping the same casual attitude throughout the utterance.
   (A) Low Rise | Low Rise | Fall Rise   (B) Fall-Rise | Fall | Low Rise Rise-Fall Fall   (C) High (Mid) Fall | Low Fall | Low Rise Rise-Fall Fall

9. In tunes with the nuclear *Emphatic Mid/Low Fall* the High Irregular Prehead is used to express …
   (A) incredulity   (B) enthusiasm   (C) disapproval, indignation or insistence   (D) extreme surprise

10. The compound tune *Fall + Fall* often imparts a feeling of … to imperatives.
    (A) persuasiveness   (B) apology   (C) mystification   (D) energy and expostulation

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Choose the right answer.

1. ... syllables generally initiate a certain pitch figure: they are identified with more or less independent pitch units or pitch contrast between the fully stressed syllables in an utterance.
   (A) Stressed  (B) Partially stressed  (C) Fully stressed  (D) Unstressed

2. When the number of syllables in adjacent stress-groups is not equal, the tempo is noticeably ... in a group having fewer syllables.
   (A) peculiar  (B) unchanged  (C) faster  (D) slower

3. A ... of a minimal size coincides with a ... realized in a monosyllabic utterance.
   (A) tune, figurative  (B) tune, tone  (C) stress, tone  (D) tone, tune meaning

4. The ... tone can be used in most utterances for which a falling tone would be fundamentally suitable: it has all the definiteness and finality of a falling tone, but the substitution would add more (A) ... to the utterance and change the feeling of it, giving the conversation a much more (B) ... and (C) ... style.
   (A) rising-falling  (B) falling-rising  (C) rising  (D) static

5. The most frequent nuclear tones after the ... Head are the Low Narrow Fall and the Low Narrow Rise.
   (A) Low  (B) High  (C) Stepping  (D) Sliding

6. The meaning of the contours is, generally speaking, the sum total of the meanings of the nuclear tone and the ....
   (A) static tone  (B) prehead  (C) head  (D) tail

7. The contour ... is mainly used in straightforward, i.e. non-echo questions. When there is no head, the question sounds casual and light, sometimes tentative. With a head it is more businesslike and formal.
   (A) High/Stepping  (B) Stepping/High  (C) Low Head + Low  (D) High/Stepping Head + low Wide  Head + Fall-Rise  Narrow Rise  Head + Mid Wide Rise  Divided  Rise

8. The tone-sequence ... is used when the two adjacent parts of an utterance contain some implication without being contrasted to each other.
   (A) Low Rise | Low Rise  (B) Fall-Rise | Fall-Rise  (C) High (Mid) Fall | (D) Low Fall | Low Rise  Rise  Rise-Fall  Fall

9. When a low-pitched head is pronounced before an Emphatic ... the question acquires a note of antagonism and impatience.
   (A) Fall  (B) Low Rise  (C) High Rise  (D) Fall-Rise

10. Imperatives with the compound tune Fall + Fall-Rise often have a suggestion of ....
    (A) surprise  (B) dogmatism  (C) reproachfulness  (D) wonderment
Choose the right answer.

1. The occurrence and the distribution of utterance-stress in an English utterance are determined by factors of two kinds: … and rhythmic.
   (A) morphemic   (B) semantic   (C) linguistic   (D) non-segmental

2. When the number of syllables in adjacent stress-groups is not equal, the speed of utterance will be the highest in the group having … number of syllables.
   (A) strange   (B) the smallest   (C) the largest   (D) even

3. … tones are generally classified according to the following criteria: 1) direction of the pitch change; 2) width of pitch change, or its interval; relative position of the pitch change within the speaker’s voice range.
   (A) Only falling   (B) Level   (C) Static   (D) Kinetic

4. It should be noted that the first element of the Fall-Rise – the fall – is phonetically … the second.
   (A) more   (B) less prominent   (C) as prominent as   (D) subordinate to
   prominent than

5. In the … Head the first fully stressed syllable is said on a high pitch (it can also be mid-high or very high); each following fully stressed syllable (i.e. beginning with the second) always begins lower than the preceding stressed syllable.
   (A) High Level   (B) Low Level   (A) Ascending   (D) Descending

6. In the description of the English intonation system intonation patterns are traditionally presented as pitch-patterns, or …. The term implies the shape formed by the movement of the pitch over the relevant points in an utterance.
   (A) tails   (B) contours   (C) heads   (D) clitics

7. The contour … in statements expresses questioning or asking for repetition because the speaker has failed to hear or is surprised at hearing something that another person has said.
   (A) High/Stepping   (B) Low Head + Low Head + Low Wide Narrow Rise   (C) High/Stepping   (D)High/Stepping Head + Low Wide Narrow Rise   Head + High Narrow Rise + High/Mid Wide Fall

8. The combination … occurs mostly when two general questions are asked in succession, their semantic value and the speaker’s attitude being identical.
   (A) High Rise | (B) Fall-Rise | Fall-Rise High Fall | High Fall | Low Fall | Low Fall

9. In tunes with the nuclear Emphatic … the High Irregular Prehead is used to express disapproval, indignation or insistence.
   (A) Mid/Low Fall   (B) Mid/Low Rise   (C) Fall-Rise   (D) irregular tone

10. The Fall-Rise in the compound tune Fall + Fall Rise is very often of a low emphatic variety, which has a more … note than the High Fall-Rise, especially in statements.
    (A) dogmatic   (B) surprising   (C) insistent   (D) apologetic
3.2 ПРОМЕЖУТОЧНЫЙ КОНТРОЛЬ ЗНАНИЙ (ЗАЧЕТ)

Зачет по дисциплине «Просодия речи (английский язык)» в конце 3 семестра является формой осуществления семестрового контроля. Данная форма контроля направлена на проверку, с одной стороны, фонетических нормативных знаний, и, с другой стороны, фонетических коммуникативно-речевых навыков и умений, приобретенных студентами на соответствующем этапе обучения.

Проверка усвоения фонетических знаний осуществляется, главным образом, путем текущего и финального (предсессионного) письменного тестирования, а также учета ответов студента по анализу изучаемых фонетических явлений в течение семестра.

Проверка овладения фонетическими умениями и навыками осуществляется по текущей успеваемости и по отметкам, полученным по всем разделам обязательной программы (имитация диалогических, монологических и стихотворных отрывков по образцу, т.е. с опорой на интонационную транскрипцию и фонозаписи, чтение без интонационной разметки на основе самостоятельной интерпретации текстов различных жанров, самостоятельное продуцирование диалогических и монологических текстов, выполнение коммуникативно-речевых заданий различного характера).

ВОПРОСЫ К ЗАЧЕТУ ПО ДИСЦИПЛИНЕ «ПРОСОДИЯ РЕЧИ (АНГЛИЙСКИЙ ЯЗЫК)»

1. *Intonation and its functions.* Components of intonation. Functions of intonation: delimiting, accentual, attitudinal (modal-emotional), to show the aim of communication.
5. *The influence of rhythm on word-stress and utterance-stress.* Alternation of stressed and unstressed syllables / stressed and unstressed words. The semantic weight of a word in the given context as the decisive factor for utterance-stressed.
6. *The Pitch Component of Intonation.* Pitch-change in English. Pitch-levels and their classification according to the zones of the speaker’s voice-range. Functions of the pitch level in English.
7. *Static and Kinetic Tones. Anatomy of a Tune.* The functions and classification of static and kinetic tones. The nuclear / terminal tone. A tune and its structure: the prehead, the head, the nucleus, the tail.
8. *Rising Tones in English.* Structural varieties of the rising type of pitch-change. The pronunciation and meaning of The Mid Wide Rise, the High Narrow Rise, the Low Wide Rise, the Low Narrow Rise, Full Wide Rise.
9. *Falling Tones in English.* Structural varieties of the falling type of pitch-change. The pronunciation and meaning of the Mid Wide Fall, the High Wide Fall, the High Narrow Fall, the Low Narrow Fall.
10. *Falling-Rising Tones in English.* Structural varieties of Fall-Rise. Fall-Rise Divided. The implicatory meaning of Fall-Rise.
11. *Rising-Falling Tones in English.* Peculiarities of pronunciation of the structural modifications of the rising-falling tone: one-syllable type, two-syllable type, three-syllable type. The meaning and function of Rise-Fall.
12. **The head. Classification of head types in English.** The head and its function in English. Classifications of heads based on the major criteria: a) the general contour of pitch movement over the head, b) the pitch movement within each stress-group, c) the distribution of relative prominence among the semantic items in the prenuclear part.

13. **The Gradually Descending Stepping Head. The High (Level) Head.** The difference between the Gradually Descending Stepping Head and the High Head. Their pronunciation, modal meaning and usage.

14. **The Broken Descending Stepping Head.** The pronunciation of the Broken Stepping Head: a broken tune, an accidental rise. The modal meaning and usage of the Broken Stepping Head.

15. **The Ascending Stepping Head.** The pronunciation, modal meaning and usage of the Ascending Stepping Head. The degree of prominence of the nucleus in the Ascending Stepping Head.

16. **The Low Head.** The pronunciation, modal meaning and usage of the Low Head. The differences between the Low Head and the Ascending Stepping Head.

17. **The Sliding Head.** The pronunciation, modal meaning and usage of the Sliding Head. The Falling Head. The difference between the Sliding Head and the Stepping Head.

18. **The Scandent Head.** The pronunciation, modal meaning and usage of the Scandent Head. The Level Scandent Head, the Descending Scandent Head, the Ascending Scandent Head. The Rising Head.

**The List of Texts, Dialogues and Poems for Reproduction**

1. Good English. (p. 76)
2. Linguistic Talent. (p. 89–90)
3. A Sobering Thought. (p. 99–100)
4. Peter Parker. (p. 101)
5. An Extract from “Hamlet” by William Shakespeare. (p. 102)
6. ‘She is Not Fair’ by Hartley Coleridge. (p. 122)
7. I’m sorry I’m so late – there was an awful traffic jam… (p. 130–131)
8. ‘Love’s Philosophy’ by Percy Bysshe Shelley. (p. 133)
9. Oh, there you are, Peter. At last. (p. 155)
10. ‘The Cloud’ by Percy Bysshe Shelley. (p. 179)
11. Good English. (p. 76)
12. Linguistic Talent. (p. 89–90)
13. A Sobering Thought. (p. 99–100)
14. Peter Parker. (p. 101)
15. An Extract from “Hamlet” by William Shakespeare. (p. 102)
16. I’m sorry I’m so late – there was an awful traffic jam… (p. 130–131)
17. Oh, there you are, Peter. At last. (p. 155)
18. ‘Love’s Philosophy’ by Percy Bysshe Shelley. (p. 133)
3.3 ИТОГОВЫЙ КОНТРОЛЬ ЗНАНИЙ (ЭКЗАМЕН)

Итоговый контроль по дисциплине «Просодия речи (английский язык)» проводится в конце курса в 4 семестре в виде экзамена. Экзамен направлен на проверку, с одной стороны, нормативных фонетических знаний, полученных на данном этапе обучения, и, с другой стороны, произносительных умений и навыков в двух видах речевой деятельности – чтении вслух и говорении.

Проверка усвоения нормативных знаний осуществляется в форме письменного теста. Кроме того, элементы анализа звуковых явлений включены в устный экзамен. Проверка умения дифференцировать и идентифицировать фонемы и акцентно-мелодические структуры в связной звучащей речи осуществляется при помощи фонетического диктанта на материале аутентичного текста, а также в ходе выполнения специальных заданий на устном экзамене, который является суммирующим этапом оценки уровня владения произносительной нормой изучаемого иностранного языка.

Проверка овладения практическими произносительными умениями и навыками на экзамене осуществляется при помощи заданий как репродуктивного, так и продуктивного характера. Это, в частности:
- выбор и продуцирование акцентно-ритмической и высотно-мелодической структуры высказываний в соответствии с их семантико-синтаксической структурой и заданным контекстом модально-прагматическим значением (фонетическая речевая компетенция: ситуативно-адекватный выбор интонационного типа);
- чтение фрагмента текста или микродиалога по интонационной разметке (академическая / языковая фонетическая компетенция: владение системой просодического транскрибирования и умение соотнести заданные акцентно-мелодические структуры с соответствующим слуховым эталоном);
- чтение незнакомого неразмеченного текста (приблизительно 1000 знаков) с последующим анализом интонационных и звуковых явлений (фонетическая академическая, профессиональная и дискурсивная компетенция: применение приобретенных нормативных знаний и артикуляторно-перцептивных умений в самостоятельно продуцируемой речи; интегрирование фонетических умений и навыков в общеречевые на коммуникативно-семантической основе).
- воспроизведение интонации изученного в течение года (семестра) связного речевого отрывка (фонетическая коммуникативно-речевая компетенция);
- Отметка, выставляемая на экзамене, складывается из следующих компонентов:
- результаты предэкзаменационного тестирования;
- общая оценка за ответы по перечисленным выше заданиям на устном экзамене;
- объем и качество выполнения текущих заданий в семестре.

ВОПРОСЫ К ЭКЗАМЕНУ ПО ДИСЦИПЛИНЕ «ПРОСОДИЯ РЕЧИ (АНГЛИЙСКИЙ ЯЗЫК)»

1. Classification of Basic Intonation Patterns. Basic intonation patterns and their general characteristic. The discrimination of the basic patterns based on the directional type of nuclear pitch change. Pitch-patterns (contours).
3. The Falling Tone-Pattern. Modal meaning and usage of the falling contours: High/Stepping Head + Low Wide/Narrow Fall.
4. The Falling-Rising Tone-Pattern. Modal meaning and usage of the falling-rising contours: Sliding/Falling Head + Fall-Rise Undivided, Stepping/High Head + Fall-Rise Divided.
5. **The Rising-Falling Tone-Pattern.** Rising-falling tones. Modal meaning and usage of Stepping/High Head + Rise-Fall Contour.

6. **Division of Utterances into Intonation-Groups.** A combined tune. Factors of prosodic division. Location of boundaries between intonation-groups.

7. **Basic Types of Tone-Sequences in English.** Combinability of nuclear tones in sequences: underlying tendencies. Tonal reduplication.

8. **Prosodic Co-Ordination.** Relevant features of co-ordinative tone-sequences. Typical combinations of nuclear tones: High (Mid) Fall | High (Mid) Fall, High (Mid) Fall | Rise-Fall. High Rise | High Rise, Low Rise | Low Rise, Fall-Rise | Fall-Rise.


10. **Supraphrasal Unities.** Prosodic features of supraphrasal unities: pitch, loudness, tempo. The degree of semantic completeness of the utterances within a supraphrasal unity.

11. **Emphatic Tones.** The purposes of using emphatic tones in speech. Structural characteristics of emphatic tones.

12. **The Use of Emphatic Static Tones.** Emphasis on the onset syllable of a high rising tune / a falling tune / a low rising tune. The Broken Head. The use of several emphatic stresses in the head.

13. **Emphasis on Kinetic Nuclear Tones.** The use of the Emphatic High Rise, the Emphatic Low Rise, The Emphatic Fall.

14. **Irregular Preheads.** The High Irregular Prehead: pronunciation, modal-emotional meaning (in tunes with the nuclear Emphatic Mid/Low Fall, with the emphatic Low Rise, with the emphatic High Rise). The Low Irregular Prehead: pronunciation and usage.

15. **Relative Prominence through Stress Reduction and Nuclear Tone-Shift.** Reducing and eliminating prenuclear stresses. Displacing the nuclear tone from its normal position. The accentual function of intonation.

16. **Compound Tunes.** Compound tunes and the Ascending Head, the Sliding Head, the Scandent Head. Modal meaning and usage of the most common types of compound tunes: High Rise + High Rise, Low Rise + Fall, Fall + Fall-Rise, Fall + Fall, Fall-Rise + Fall.

17. **Prosodic Peculiarities of Formal and Informal Speech.** Speech styles. The formal style (formal-official and formal neutral) and its prosodic peculiarities. The informal style (informal-ordinary and informal-familiar) and its prosodic peculiarities.

**The List of Texts, Dialogues and Poems for Reproduction**

1. Sea or Air? (p. 211)
2. A Prayer in Spring *by Robert Frost* (p. 215)
3. Well, Robert, have you made up your mind yet… (p. 212)
4. A Little Gossip. (p. 231)
5. Malta. (p. 253)
6. Did you see Othello on television last night? (p. 248)
7. The Daffodils *by William Wordsworth* (p. 271)
8. Loyal Fans. (p. 278)
9. Home again. (p. 292)
10. Sea or Air? (p. 211)
11. A Prayer in Spring *by Robert Frost* (p. 215)
12. A Little Gossip. (p. 231)
13. Malta. (p. 253)
14. Did you see Othello on television last night? (p. 248)
15. The Daffodils *by William Wordsworth* (p. 271)
16. Loyal Fans. (p. 278)
17. Home again. (p. 292)
Примерное содержание экзаменационного билета

ЭКЗАМЕНАЦИОННЫЙ БИЛЕТ № 1

1. Do practice assignment № 1 (see card № 1).
2. Reproduce text № 1 (see the list of texts, dialogues and poems for reproduction).

Примерное содержание экзаменационного практического задания

CARD № 1

1. Act out the following conversational situations choosing an appropriate tune. Comment on the intonation in the reactions.
2. Read the following passage aloud according to the intonation marked.
3. Read the following text aloud observing the peculiarities in intonation-group division, pitch, stress and tempo.
IV. ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

4.1 УЧЕБНАЯ ПРОГРАММА ДИСЦИПЛИНЫ «ПРОСОДИЯ РЕЧИ (АНГЛИЙСКИЙ ЯЗЫК)»

ПОЯСНITELЬНАЯ ЗАПИСКА

Курс «Просодия речи (английский язык)» предназначен для студентов 2 курса специальности 1-21 06 01-02 «Современные иностранные языки (перевод)». Название курса отражает доминирующую роль просодических характеристик в продуцировании связной речи, которое является объектом фонетического анализа и обучения на продвинутом этапе иноязычного образования.

Опираясь на нормативные знания о речевой просодии, полученные студентами на предшествующем этапе, данный курс включает в число обязательных для изучения такие фонетические явления, которые связаны в большей степени с вариативностью словесной и фразовой просодических структур при их функционировании в различных типах устного дискурса.

Концепция преподавания учебной дисциплины «Просодия речи» в высшем учебном заведении определяется 1) признанием важной роли просодии (интонации) в формировании структуры и содержания коммуникативных единиц речи, а также взаимодействия просодических и сегментных единиц в процессе порождения и восприятия устного высказывания; 2) пониманием фонетики не только как науки о звучащей речи, но и искусства успешного общения на иностранном языке.

Такой подход делает обучение иноязычному произношению неотъемлемой частью овладения иностранным языком, обеспечивающей адекватное порождение и восприятие устного речевого высказывания.

Цели и задачи учебной дисциплины

Основной целью курса «Просодия речи (английский язык)» является овладение студентами просодическими средствами организации связного речевого высказывания в различных типах устного дискурса: чтение описательных, монологических и диалогических текстов различных жанрово-стилистических разновидностей; воспроизведение стихотворных произведений; продуцирование монологических и диалогических высказываний с учетом разнообразия ситуаций речевого общения. В цепи курса входит также систематизация знаний о базовых интонационных структурах английского языка и консолидация умений и навыков их идентификации, воспроизведения и адекватного употребления в речи.

Достижение названных целей предполагает решение следующих задач:

- овладение знаниями о типичных акцентно-ритмических структурах слова и фразы и о коммуникативно-значимых противопоставлениях высотно-мелодических моделей английской фразы и развитие умений и навыков их реализации и перцептивной идентификации;
- овладение закономерностями высотно-мелодической просодической организации различных форм и типов устно-речевого дискурса и развитие умений их перцептивной идентификации;
- ознакомление с особенностями сочетаемости высотно-тональных контуров в процессе формирования семантически и синтаксически осложненного высказывания;
- овладение умениями и навыками реализации сложных интонационных структур, отражающих различные типы смысловых отношений между частями высказывания;
• усвоение нормативных знаний о просодических средствах английской экспрессивной и эмоционально окрашенной речи и их влиянии на модификации сегментных единиц;
• овладение умениями и навыками идентификации, воспроизведения и продуцирования экспрессивных просодических структур, а также навыками их адекватного употребления в эмоционально окрашенных высказываниях;
• усвоение знаний о фоностиллистической дифференциации английской речи и частотно-дistribутивных особенностях употребления различных типов и вариантов просодических единиц в зависимости от экстралингвистических факторов;
• овладение умениями и навыками идентификации фоностиллистических разновидностей английской устной речи с опорой на особенности сегментных и просодических единиц.

Цели и задачи курса просодии речи английского языка направлены на приобретение студентами языкового вуза необходимых когнитивно-коммуникативных компетенций, которые входят в следующие обобщенные типы:
• академические (лингвистические), обеспечивающие адекватный выбор фонетических единиц и их вариантов для передачи смысловых значений;
• социально-личностные, обеспечивающие интеграцию фонетических умений и навыков в реальное межличностное и межкультурное иноязычное речевое общение;
• профессиональные, обеспечивающие успешное применение полученных фонетических знаний, умений и навыков в практической профессиональной деятельности.

Требования к уровню освоения учебной дисциплины

В результате усвоения учебной дисциплины «Просодия речи (английский язык)» студент должен
знать:
• основные тенденции в распределении ударений во фразе; слабые и сильные формы служебных слов;
• основные тенденции ритмической организации речи;
• основные высотно-методические структуры и принципы их сочетаемости в сложных речевых единицах;
• специальные средства английской просодии и основные типы модификаций сегментных и просодических средств, служащих для формирования экспрессивной и эмоционально окрашенной речи;
• просодические характеристики основных речевых стилей;
уметь:
• идентифицировать и воспроизводить основные акцентно-ритмические и высотно-мелодические структуры речи;
• пользоваться фонетическими знаками для разметки просодической структуры речи;
• читать вслух тексты различной жанрово-стилистической принадлежности в соответствии с произносительными нормами изучаемого языка;
• продуцировать монологические и диалогические высказывания с учетом их жанрово-стилистической принадлежности;
владеть:
• основами системной организации сегментных и просодических характеристик изучаемого языка;
• нормативными произносительными навыками в процессе чтения вслух и говорения на английском языке;
• основными приемами модификации просодических средств речи для передачи экспрессивности;
умениями и навыками дифференциации и идентификации фоностилистических разновидностей английской устной речи с опорой на особенности сегментных и просодических единиц.

**I. СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА**

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7.1, УМК, компьютеры

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4.2 МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ИЗУЧЕНИЮ ДИСЦИПЛИНЫ

Структура содержания учебной дисциплины

Общая трудоемкость дисциплины «Просодия речи (английский язык)» по направлению специальности 1-21 06 01-02 «Современные иностранные языки (перевод)» составляет 7 зачетных единиц. Количество часов, отведенных на изучение дисциплины – 250, из которых 140 часов отводится на аудиторные (практические) занятия (в 3 семестре – 72 ч, в 4 семестре – 68 ч). Преподавание просодии речи как самостоятельной учебной дисциплины продолжается в течение двух семестров.

Методы (технологии) обучения

Методологической основой курса просодии речи является признание целостности и неразрывности языковой системы и взаимодействия ее компонентов (подсистем). В соответствии с таким пониманием знание звукового строя языка и овладение произношением рассматриваются как интегральная часть общей программы обучения иностранному языку, направленной на приобретение студентами необходимых когнитивно-коммуникативных и профессиональных компетенций. Методическими основами дисциплины являются:

- взаимодействие концентрического и последовательного принципов обучения;
- аутентичность образцов звучащей речи как на уровне минимальных речевых фрагментов (звук, слог), так и на уровне фразы/высказывания и текста;
- опора на аудитивный анализ и перцептивную дискретизацию явлений звучащей речи при выработке навыков осознанной идентификации сегментных и супрасегментных единиц и анализе их перцептивно-артикуляторных признаков;
- последовательная отработка навыков имитации, воспроизведения и продуцирования звуковых единиц в условиях коммуникативной ситуации.

Рекомендации по подготовке к практическим занятиям

Курс просодии речи имеет практическую направленность. Материал распределяется таким образом, чтобы студенты, изучая минимум теоретических основ, имели возможность большой практической тренировки и развития практических фонетических навыков. Учебный материал подается поэтапно, от простого к сложному. Соблюдается принцип последовательного повторения пройденного материала путем выполнения заданий, связанных с повторением звуковых норм английского языка и обязательным анализом (полным или частичным) текстов разных функциональных стилей речи. Теоретический материал закрепляется системой упражнений, что нацелено на формирование практических навыков.

На практических занятиях используются аудиозаписи текстов. Методический раздаточный материал включает в себя тексты, предполагаемые для прослушивания. Предполагается многократное прослушивание записей с последующей разметкой ударных и безударных слов, делением на интонационные группы, обозначением ядерных тонов. Студенты должны обращать внимание на темп речи и максимально стараться учесть и воспроизвести все детали интонационных оттенков аудиозаписи.
Рекомендации по организации и выполнению самостоятельной работы студентов по дисциплине

Самостоятельная работа студентов включает в себя подготовку как теоретических тем курса, так и выполнение лабораторных и практических заданий. Основное внимание должно уделяться практической отработке навыков произношения и интонации. Студентам предоставляется обязательный объем теоретического материала, который они могут дополнить и расширить самостоятельно, используя дополнительную литературу.

Условия для самостоятельной работы студентов, в частности, для развития навыков самоконтроля, способствующих интенсификации учебного процесса, обеспечиваются наличием моделей и ключей в лабораторных работах и методических пособиях, также как и наличием просодической разметки текстов и упражнений в учебниках по просодии речи.

Проверка контроля качества выполненной самостоятельной работы студента осуществляется путем проведения контрольных работ и тестов. Кроме этого, используется такая форма контроля, как промежуточный зачет.

Контроль за самостоятельной работой студентов осуществляется путем проведения контрольных работ и проверки индивидуальных заданий. Контроль за самостоятельной работой студентов рекомендуется проводить после изучения каждого модуля учебной программы.

Контрольные задания включают:
- аудирование рассказов и диалогов с последующим пересказом и имитацией интонации;
- анализ и воспроизведение наизусть стихов и текстов;
- фонетический анализ предложений и текстов;
- тестирование;
- зачеты по модулям теоретического материала;
- контроль фонетического чтения упражнений и текстов.

Рекомендуемые средства диагностики учебных достижений студента

Оценка учебных достижений студента осуществляется с использованием фонда оценочных средств и технологий. Фонд оценочных средств учебных достижений студента включает:
- типовые задания в различных формах (устные, письменные, тестовые, ситуационные и т.п.);
- контрольные работы;
- тестовые задания;
- творческие задания студентов;
- тесты;
- контроль фонетического чтения упражнений и текстов.

Фонд технологий контроля обучения включает:
- устный индивидуальный и фронтальный опрос;
- текущая аттестация студентов в середине семестра с применением устной, письменной, тестовой и иных методик контроля обучения;
- коллективное собеседование.

Текущий контроль рекомендуется осуществлять в течение всего периода обучения в виде
- самостоятельного подготовленного чтения с просодическим анализом;
- использованием изучаемых явлений в речевых ситуациях;
- использованием письменных контрольных работ на проверку нормативных знаний;
- тестовых заданий аналитического характера;
- устных сообщений и презентаций.
Проверка умения идентифицировать просодические явления в связанной звучащей речи осуществляется при помощи фонетических диктантов на материале аутентичных текстов.

Промежуточный контроль осуществляется в виде зачета в конце 3 семестра. Итоговый контроль проводится в конце курса в 4 семестре в виде экзамена.
4.3 ГЛОССАРИЙ ТЕРМИНОВ

A

Accentual function of intonation
Intonation gives precision to the information being conveyed. In particular, it signals the central point of information by marking more or less important elements within the utterance through contrasts in the degree of prominence. This function of intonation is called accentual.

Ascending heads
The first fully stressed syllable in ascending heads is said on a low pitch; each following fully stressed syllable always begins higher than the preceding one.

Attitudinal (modal-emotional function) of intonation
Widely recognized is the important role of intonation in conveying the speaker’s attitude to the subject matter and to the speech situation, as well as his/her relations with the listener and his/her emotional state at the moment of communication. This is the attitudinal, or modal-emotional, function of intonation.

B

Basic intonation patterns
The number of actual utterances produced by native speakers of English is obviously unlimited, yet they can be reduced – as far as intonation goes – to a comparatively small list of basic intonation patterns. The word ‘basic’ is used here to denote several ideas. First of all, it implies meaningfulness; the replacement of one pattern by another causes a change (greater or smaller) in the total meaning of an utterance. All the basic intonation patterns can be contrasted to one another both in form and meaning. Secondly, the basic intonation patterns are pronounced and used in much the same way by all the educated English speaking people; in other words, they are typical. Thirdly, the basic intonation patterns are associated with a complete communicative unit. Their identification is based on the possibility of semantic differentiation of utterances by means of intonation only. So the notion of a basic pattern refers to a simple tune functioning within an independent utterance. It follows then that an intonation-group in a combined tune represents one of the basic patterns and is one of its modifications in connected speech.

C

Combined tune
Most grammatical sentences are prosodically expressed by a combination of intonation-groups. These combinations have a specific function of a double nature: on the one hand, they present information in the form of relatively separate semantic items, and on the other hand, they make up a communicative whole (entity) out of these separate parts. Utterances which are composed of more than one intonation-group form a combined tune.

Communicative function of intonation
One of the functions of intonation is to show the aim of communication, i.e. to indicate the type of a speech act, or, in other terms, the communicative type (a statement, a question, an imperative, an exclamation) or subtype of an utterance (e.g. a reply or an announcement as subtypes of a statement; an instruction or an order as subtypes of an imperative; an alternative question with a complete/incomplete list of choices or a certainty/uncertainty disjunctive question within
interrogative utterances). Often, intonation is the only marker of the speaker’s communicative intent.

**Compound Tunes**

Expressiveness of speech is often the result of using *more than one kinetic tone* in an intonation-group, since kinetic tones are by their nature more expressive and colourful than static. Intonation-groups having more than one kinetic tone are called **compound tunes** (as opposed to simple tunes, with one kinetic tone on the nuclear syllable).

Comparison with the pitch patterns shows that there is a clear resemblance in form and function between what has been defined as a *compound tune* and some of the *types of heads*, particularly, between the *Ascending Head* and the *Low Rise + High Fall compound tune*, the *Sliding Head* and the *Fall + Fall compound tune*, the *Scandent Head* and the *Rise + Rise compound tunes*, while other possible combinations of kinetic tones resemble the so-called *heterogeneous heads*.

However, in a compound tune the departure from a static pitch pattern of the prenuclear stress is rather more vivid. It can be regarded, therefore, as an intensified variant of one of the above head types.

**Contours**

Intonation patterns are called **contours** to imply that the pitch movement over the relevant points – stressed syllables – forms a line of some shape. The meaning of the contours is, generally speaking, the sum total of the meanings of the nuclear tone and the head.

**D**

**Delimiting (grammatical) function of intonation**

Intonation delimits utterances and parts of utterances in the speech flow. The division of an utterance into intonation-groups in English, as in other languages, is determined by the semantic and syntactic relations between the words in it. Sometimes it is only through the placement of intonation boundaries (markers of intonation division) that the actual kind of relationship is revealed in oral speech. So the *delimiting* function of intonation (prosody) often becomes *grammatical* (syntactic).

**Descending heads**

The first fully stressed syllable in *descending heads* is said on a high pitch (it can also be mid-high or very high); each following fully stressed syllable i.e. beginning with the second) always begins lower than the preceding stressed syllable.

**Double-peak head**

All the semantically important words are given full stress by the speaker and thus made equally prominent to the listener. The overall prominence of the utterance increases as a result, and so does the weight of each of the words. The simplest form of this head-type is a *double-peak head*. More complicated patterns could be called *diffuse heads*.

**E**

**Emphatic tones**

**Emphatic tones** are used in speech for two main purposes: 1) to increase the semantic prominence of separate words in an utterance or that of an entire utterance; 2) to attach an emotional colouring to an utterance. The two functions are closely connected and are often performed simultaneously. At other times, however, one of the functions will prevail while the other one is weakened and
practically neutralised. Structurally, emphatic tones are modifications, or variants, of basic kinetic and static tones. In other words, the system of tones in the so-called ‘neutral’ (less emotionally coloured) speech, on the one hand, and expressive speech, on the other, remains the same. Emphasis applied to a tone increases the force of articulation on the syllable carrying the tone and, consequently, the effect of loudness. It also changes the pitch characteristics, moving the upper point of a kinetic tone upward and the lower point of it downward, thus widening the interval of the pitch-change. In the case of a static tone emphasis displaces the ‘normal’ pitch-height of the tone upwards or downwards (extra-high and extra-low pitch levels, respectively). As a result the voice-range of an utterance is widened as compared with the ‘normal’ voice-range of ‘neutral’ speech. Emphasis on narrow kinetic tones (High Narrow Fall, Low Narrow Fall, High Narrow Rise, Low Narrow Rise) and mid-static tones widens the range of these tones or changes their relative height, so that as result, the pitch gradation of emphatic tones can be reduced to no more than 2 or 3 varieties: high and low or high, mid and low.

Expressive means of English intonation
Prosodic devices that are used in English to produce expressive effects comprise various modifications of pitch, stress and duration features. These can be broadly divided into 2 types: quantitative and qualitative. The first type implies emphasis proper, i.e. reinforcement of the features constituting a prosodic unit. The most convenient way of analysing and describing such modifications is through the notion of emphatic stress and tones. The term qualitative modifications can be applied to prosodic units, tones and head-patterns, with an inherent emotional colouring, such as the ascending, scendent, sliding, and broken head-types or the rising-falling tone.

Formal style
The formal style covers those varieties of English that we hear from a lecturer, a public speaker, a radio announcer, etc. These types of communication are frequently reduced to monologue, addressed by one person to many, and are often prepared in advance. They also include official and business talks.

Head
The portion of the tune extending from the first stressed syllable up to, but not including, the nuclear syllable is referred to as the head. The head plays an important part in conveying the speaker’s attitude and feelings towards the listener, the subject-matter and the situation. In other words, it is relevant for expressing the modal-attitudinal meaning and emotional colouring.

High Irregular Prehead
In the High Irregular Prehead (sometimes called High Prehead) all the syllables are said on a very high pitch, i.e. higher even than the onset syllable, which is normally the highest syllable in an intonation-group. In a printed text the High Prehead is indicated by a high pitch-mark (\m).

Influence of rhythm on utterance-stress
The tendency to avoid stressing adjacent words is observed even when these words are not monosyllabic. The feature of alternation is not restricted to stressed and unstressed syllables but
involving alternating stressed and unstressed (prominent and non-prominent) words as well. As a result, the ‘normal’ stressing of words in an utterance can be modified: words entitled to become prominent due to their content nature are ‘deprived’ of prominence in an utterance, if both the immediately following and immediately preceding words are stressed. This phenomenon is known as the influence of rhythm on utterance-stress. At the same time, such modifications should not interfere with the communicative meaning of an utterance; in other words, the decisive factor for utterance-stress is the semantic weight of a word in the given context.

Informal style
The informal style is used in personal every-day communication. This category embraces the most frequent and the most widespread occurrences of spoken English. Most typically informal speech takes the form of a conversation, although monologue is not infrequent either.

Intonation
Effective communication depends to a significant degree on such features of speech as variations in the pitch, loudness, tempo and timbre of the voice. These are prosodic, or non-segmental, features, which form a complex unity of properties commonly referred to as intonation. Intonation does not only constitute a constant structural characteristic of an utterance but performs a number of important communicative functions as well.

Intonation pattern
Each syllable in the speech chain has a special pitch colouring. Some of the syllables are characterized by significant moves of tone up and down. Each syllable bears a definite amount of loudness. Pitch movements are inseparably connected with variations of loudness. Together with the tempo of speech they form an intonation pattern which is the basic unit of intonation.

Intonation group
The utterance may either be a single intonational unit or consist of two or more intonational units. This intonational unit is called the intonation group. If considered not only from the purely intonational point of view, but also from the semantic and grammatical points this unit is known as the sense-group. An intonation group may be a whole utterance or a part of it. In either case it may consist of a single word or a number of words. An intonation group has the following characteristics: 1. It has at least one accented word carrying a marked change in pitch (a rise, a fall, etc.). 2. It is pronounced at a certain rate and without any pause within it. 3. It has some kind of voice quality.

Irregular Prehead
Among the various ways in which the whole intonation-group can be made livelier and more emotional is the so-called Irregular Prehead. This term is applied to any prehead which is displaced in pitch from the normal position in the lower half or near the middle of the voice-range. The displacement can be made both upward and downward – High Irregular and Low Irregular Preheads, respectively, the former being much more typical of English speech. The Irregular Prehead (High or Low) is never very long, it rarely contains more than two or three syllables.

Isochrony (equality of time intervals)
A typical feature of English pronunciation is that the stressed (prominent) syllables in an utterance occur at approximately equal periods of time. When an utterance consists of stressed syllables only, this peculiarity implies more or less the same length of each stressed syllable in an utterance. When there are unstressed syllables between the stressed ones as well, it means equal time for each of the stress-groups. It must be understood that this isochrony (equality of time intervals) is relative, not
absolute: the actual physical duration of adjacent stress-groups in an utterance is but rarely equal; however, on the level of perception stresses seem to occur more or less regularly.

\( K \)

**Kinetic (dynamic) tones**

Kinetic (dynamic) tones are produced by varying the tension of the vocal cords thus producing a tone of varying pitch. Kinetic tones are generally classified according to the following criteria: 1) direction of the pitch change; 2) width of the pitch change, or its interval; 3) relative position of the pitch change within the speaker’s voice-range.

Besides giving prominence to words, kinetic tones serve to convey the overall communicative meaning of an utterance. In particular, they 1) indicate the communicative type of an utterance; 2) express the speaker’s attitude towards the subject-matter, the listener and the situation; 3) single out the centre of new information in an utterance, i.e. the point of greater semantic importance as viewed by the speaker.

\( L \)

**Level heads**

There are no perceptible contrasts in the initial pitch-height of the successive stressed syllables in level heads. According to the actual pitch of the syllables the Level head may be of a high, mid and low varieties.

**Low Irregular Prehead**

In the Low Irregular Prehead all the syllables are said on a very low pitch, i.e. lower even than the syllables at the end of a falling tune. It is indicated by the pitch mark (\( .m \)).

\( N \)

**Non-nuclear stresses**

Non-nuclear stresses are subdivided into full and partial. This gradation reflects variations in the degree and type of prosodic prominence.

The peculiarity of full stress is that it occurs only in the head of an intonation-group while partial stress occurs, besides the head, also in the prehead and tail. Fully stressed syllables generally initiate a certain pitch figure (movement, change or contrast). Partially stressed syllables, on the other hand, are not free in their pitch characteristics. They do not have a pitch figure of their own: the pitch pattern of these syllables is determined by that of the preceding fully stressed syllable.

**Nuclear stress**

From a functional point of view nuclear stress is the only obligatory stress in an intonation-group and signals the central point of information. The specific structural features of nuclear stress are connected with its location in an intonation-group: 1) it is normally associated with final pitch change, which means that there are no other significant (i.e. perceptible) pitch changes following it; 2) it occupies a relatively fixed position in an intonation-group: in the absence of any disturbing contextual factors it falls on the last content word.
Nuclear tone
The kinetic tone carried by the most important word (which is generally the last notional word) is called the nuclear tone.

Nuclear tone-shift
When it is desired to reinforce the semantic weight of the nuclear word it can be done by using the so-called nuclear tone-shift, which means displacing the nuclear tone from its normal position – on the last notional word in an utterance – to a word at the beginning or in the middle of it. The effect of a departure from final position is that of special semantic prominence or contrast. The effect of a contrastive tone-shift is always greater when the nuclear stress is given to a function word.

O

One-peak (compact) head
The first semantic tem of an utterance bears a full stress, i.e. becomes the onset of the head, and all the other content or potentially prominent form words are given partial stresses to show their smaller semantic importance, or they may be left altogether unstressed. The whole head in this case produces the impression of a closely-knit semantic unit with one peak of prominence in the initial position – one-peak, or compact, head.

Onset
The first fully stressed syllable with which the head begins is often referred to as the onset.

P

Phonetic prominence
Prominence is the placement of stress in discourse by the speaker (often referred to as ‘sentence stress’ or ‘utterance stress’). It is also known as highlighting, focus, tonic prominence. The effect of phonetic prominence is based on a complex of prosodic modifications which can be in a general way described as an increase of the force of articulation (intensity), length (duration), and pitch level (fundamental frequency of the voice). Besides, the articulation of a vowel (formant structure) also plays a role in the perception of utterance-stress: a syllable prominent on utterance level always has a full quality vowel.

Pitch (speech melody)
The pitch component of intonation, or speech melody, is commonly referred to as variations in the height of the voice during speech, and is generally described in terms of pitch-changes and levels.

Pitch-change
If the voice at the beginning of a unit is higher (or lower) than at its end, there is an effect of a falling or a rising pitch change. The height of the voice within a unit may change in two directions: upward and the downward, or vice versa – a Rise-Fall or a Fall-Rise, respectively; sometimes there may be three changes – Rise-Fall-Rise. Perceptible variations in the pitch of the voice can be based on actual changes of the fundamental frequency of the voice within vowels and sonorants, or result from a contrast between the pitch-levels of the stressed syllable and the unstressed syllable(s) following it in the rhythmic-accentual group.
Pitch-level
A pitch-level is a certain height within the speaker’s voice-range. The notion of a level may be applied to the whole stretch of an utterance, and then it means the average height of the voice during the pronunciation of the given utterance. In a narrower sense, a pitch-level is associated with some particular point in an utterance, such as, e.g., the beginning and ending points of pronunciation units: syllables, rhythmic groups, intonation-groups. These points, especially in a unit such as a syllable, may coincide in their height, i.e. the syllable is pronounced on a steady, unchanged pitch. Its most significant perceptible characteristic is the actual height of the unit in relation to the speaker’s voice-range. From the functional point of view, the pitch-level plays an important role in marking the degree of semantic prominence attached by the speaker to this or that word or phrase in an utterance. Pitch level is also significant for conveying various shades of modal-attitudinal meanings and emotional colouring.

Pitch-patterns
In the description of the English intonation system intonation patterns are traditionally presented as pitch-patterns, or contours.

Prehead
Unstressed or partially stressed syllables which precede the first full stress (the onset) form the prehead.

Prosody
This term is often used synonymously with the term intonation or suprasegmentals, but may also include the study of syllable structure.

R

Rhythm
The notion of rhythm implies, first of all, a certain periodicity of phonological events. For an English utterance these events are the stressed syllables. Periodicity does not necessarily mean equality of time intervals between certain phenomena.

Rhythmic groups
Stress-groups act as units of the rhythmic structure of an utterance and can, therefore, be called rhythmic groups.

S

Scandent (climbing) heads
Scandent (climbing) heads are characterized by an upward pitch movement over the stress-groups.

Simple tune
An intonation-group corresponding to a grammatical sentence is marked by specific characteristics of tone, stress and duration, serving to express semantic completeness and independence – the relevant features of an utterance. An intonation-group of this kind is defined as a simple tune.

Sliding heads
Sliding heads are characterized by a downward pitch movement over the stress-groups.
**Static (level) tones**

Static (level) tones are produced by keeping the vocal cords at a constant tension thus producing a tone of unvarying pitch. According to the actual height within the speaker’s voice range static tones may be high, mid and low.

Static tones give prominence to words. In general, the degree of prominence is proportional to the pitch-height of the static tone: the higher varieties are usually associated with greater prominence and, consequently, greater semantic importance.

**Stepping heads**

Stepping heads are characterized by an even, unchanging pitch-level over each of the stress-groups.

**Stress**

A syllable is stressed when it is made more noticeable or prominent than other syllables; this effect is achieved if it is pronounced with one or more of the following features: greater length, greater loudness, higher pitch or a pitch change. Uses of stress: (1) lexical stress, or word-stress; (2) prominence, or ‘sentence/utterance stress’.

**Stress-groups**

An utterance is split into groups of syllables unified by a stressed syllable, i.e. stress-groups, each of which is a semantic unit – generally a word, often more than one word, because stress does not fall on each word in an utterance, and occasionally it is less than a word, considering the possibility of words with two stresses. Within a stress-group composed of one polysyllabic word the unstressed syllables may join the stressed one as either proclitics (preceding it) or enclitics (following it).

**Styles**

Varieties of language correlating with extralinguistic, i.e. social, situations are generally termed styles. The distinctive features of styles include language features of various kinds, among which phonetic modifications play the leading role in oral speech.

**Suprasegmentals**

Suprasegmentals are features of speech stretching over more than one sound, or segment, up to whole utterance (e.g. stress, rhythm, tempo, voice quality).

**Supraphrasal unity (SPU)**

The view of a text as ‘built up’ by utterances – the minimal self-contained units of communication – has been enriched in modern linguistics by introducing a ‘hierarchy’ of text constituents which embraces a variety of ‘intermediate’ units lying between an unexpanded simple utterance and the text.

The higher units are formed by grouping utterances into complexes, or sets, each occupying a certain ‘slot’ in the semantic structure of the text, reflecting thereby the subdivision of the overall topic into a number of subtopics. The unit coming next to an utterance in the above-mentioned hierarchy is a supraphrasal unity (SPU). The individual phrases within a SPU have specific language markers of a closer semantic relationship between them than between the initial phrase of a SPU and the following utterance in the text, on the other. Because of this ‘marked’ semantic closeness a supraphrasal is not unrestricted in its length, which does not typically exceed 4 or 5 component phrases.

**Syllable**

The syllable is a unit of pronunciation, consisting of a vowel and any consonants which form its beginning or end.
Tail
Unstressed or partially stressed syllables following the nucleus are called the tail.

Tempo of speech
The tempo of speech is the speed with which utterances or their parts are pronounced. It is determined by the rate at which speech sounds are uttered and by the number and length of pauses.

Terminal tone
The nuclear tone may be called terminal, since it is always the last kinetic tone in an intonation-group and serves as its boundary marker.

Three-unit pause
An important feature marking the boundary of a supraphrasal unity is a pause which is considerably longer than any of the pauses separating the phrases within the unity. It is the so-called three-unit pause.

Timbre of the voice (voice quality)
The voice quality (timbre) is a special colouring of the voice in pronouncing utterances which is superimposed on speech melody and shows the speaker’s emotions, such as joy, sadness, irony, anger, indignation, etc.

Tonal reduplication
However free the use of nuclear tones in the adjacent intonation-groups may seem, there are certain underlying tendencies in their choice. First of all, there is some evidence that the choice of a nuclear tone in an intonation-group is to a considerable degree determined by the immediately preceding nuclear tone. In other words, there is a high probability of tonal reduplication, which means that if there is a fall (or, let us say, a rise or a fall-rise) in the preceding group, there is a tendency to use the same or a similar kind of nuclear tone in the following one. The purpose of such a repetition of tones in adjacent groups seems to consist in keeping the same attitude throughout an utterance as a means of linking its parts more closely together.

Tone
The tone is the basic element of English intonation. A word carrying utterance-stress is at the same time the carrier of a tone which is defined as a combination of a pitch change (or pitch contrast) with the force of articulation, and the number of stresses in an utterance coincides with the number of tones.

Tone-sequences (sequences of tones)
When analysed for the nuclear tones in each of the component-parts, combined tunes may be described as sequences of tones, or tone-sequences.

Tone unit
A tone unit is a group of syllables united by a pitch movement; used for the description of intonation (also referred to as sense group, intonation group, tone group, or thought group).

Tune
The term tune is used to refer to the pitch pattern of the whole intonation-group.
Utterance-stress (sentence-stress)

Utterance-stress (sentence-stress) is a prosodic phenomenon of speech with a linguistic function of indicating the relative importance of various elements in an utterance. This function is manifested through phonetic contrastivity of successive syllables in an utterance perceived as their different phonetic prominence. Importantly, phonetic contrasts between stressed and unstressed syllables in an English utterance are more conspicuous than in many other languages, including Russian.

Variety

A variety is a social, geographical (or historical) variant of a language.
4.4 СПИСОК УЧЕБНОЙ ЛИТЕРАТУРЫ И ИНФОРМАЦИОННО-АНАЛИТИЧЕСКИХ МАТЕРИАЛОВ

Основная литература


Дополнительная литература

Источники практического материала