

In syllable-timed languages the speaker gives approximately equal period to each syllable no matter whether it is stressed or unstressed. This produces the effect of even rhythm.

In stress-timed languages the effect of rhythm is based on units larger than syllable. The so-called ‘stress pulses’ follow each other in connected speech at roughly equal periods of time no matter how many stressed syllables are between them. Thus the distribution of syllables within rhythmic groups is unequal and the regularity is provided by strong ‘beats’.

The more unstressed syllables there are after a stressed one, the quicker they must be pronounced, for example:

	One		Two		Three		Four
The	One	and	Two	and	Three	and	Four
	One	and a	Two	and a	Three	and a	Four
	One	and then a	Two	and then a	Three	and then a	Four

The peculiarities of English rhythm implying the regular stress-timed pulses of speech, create the abrupt effect of English rhythm. It has the immediate connection with such phonetic phenomena as vowel reduction and elision, placement of word-stress and sentence-stress.

The effect of English rhythm is also presupposed by the analytical structure of the language. It explains greater prominence of notional words and a considerable number of unstressed monosyllabic form words.

It is undoubtful that the most striking rhythmicality is observed in poetry.

Seminar 7

1. Why is intonation viewed as a language universal?
2. What are the levels of studying intonation? What language aspects do they comprise?
3. Discuss the priorities in the linguistic study of intonation in foreign linguistics. Explain the essence of the theories by:

- a) H. Sweet;
 - b) M. Halliday;
 - c) K. Pike;
 - d) D. Crystal.
4. Give your arguments for the definition of intonation suggested by Russian linguists.
 5. What is the difference between the terms 'intonation' and 'prosody'?
 6. Define the term 'intonation pattern'. How is it related to the term 'intonation group'?
 7. What components form the structure of an intonation pattern?
 8. What does the pitch component of intonation include?
 9. What effect is achieved by variations in the direction of pitch?
 10. What nuclear tones are distinguished in modern English? Which of them do you think to be necessary for pronunciation teaching? Why?
 11. What other pitch parameters are important in modifying the contour of an intonation pattern?
 12. Characterize the loudness component of intonation. Suggest your reasons for its connection with the pitch component.
 13. What does the term 'tempo' imply? Explain the peculiarities of rate and pausation.
 14. How is the prosodic system of the English language formed and actualized in the process of communication?
 15. Speak on the structure of the intonation pattern.
 16. Discuss the pre-nuclear and terminal parts of the intonation pattern. Which has the greatest functional value? Why?
 17. Which parts of the intonation pattern are optional? Give your reasons.
 18. What are the ways of representing intonation?
 19. How is the functional aspect of intonation presented in foreign linguistics?

20. What conception of the functional level of intonation is followed in home linguistics?
21. State the value of the communicative function of intonation.
22. What functions of intonation are important for language teaching? Characterize the role of these functions in the process of communication.
23. Suggest examples for the distinctive function of intonation.
24. Prove that intonation is a unit of phonology.
25. Give the classification of phonological units. Illustrate its main ideas with the help of tonemes.
26. What is your understanding of intonation and its role in language organization?
27. What types of rhythmic language organization do you know?
28. Speak on the peculiarities of English rhythm.