Stress, Rhythm, Tone And Intonation

Ching Kang Liu
National Taipei University
ckliu@mail.ntpu.edu.tw
http://web.ntpu.edu.tw/~ckliu/
1. **Rhythm** (suprasegmental stress patterns) (time)
   a. The relationship between stressed and unstressed syllables
   b. Patterns of combination of stressed and unstressed syllables
   c. The liaison or other phonological structures (assimilation, deletion, etc.)

2. **Intonation** (suprasegmental melody) (time + space)
   a. Pitch contours; break indexes (time)
   b. The intonation units; the pitch accent (time + space)

3. **Declination** (suprasegmental melody) (time + space)
   a. Declination of statements (time + space)
   b. Down-step slopes (time + space)
What are different between the two languages?

1. Stress & rhythm
2. Intonation units
3. Pitch accents
   (The invariable quality of the stressed syllable/sound)
4. The break index
5. Mismatched patterns
   (The relations between the adjacent syllables)
6. Declination
A. Stress (words and phrases)
   a. Primary stresses
   b. Secondary stresses, etc.
   c. Other subtle things about stress

B. Rhythm (suprasegmental stress patterns)
   a. The relationship between stressed and unstressed syllables
   b. Patterns of combination of stressed and unstressed syllables
   c. The liaison or other phonological structures (assimilation, deletion, etc.)

C. Intonation (suprasegmental melody)
   a. Patterns of pitch contours
   b. More scientific ways to understand the intonation of English

D. Intonation units and break index (suprasegmental melody)
   Patterns of IU, break index, mismatch patterns and declination

E. Practice the intonation units & contours
1. Are you living here? (Prator, 1985, etc.)

2. WHAT’S he LOOKing for? (Targeting Pronunciation; Focus on Pronunciation, etc.)

3. The combination of 1 and 2. (Celce Mercia, et. al.)

4. Highlighting important words (Focus on Pronunciation)

   My name isn't TAM MY --it's SAN DY.

5. Thought groups (Focus on Pronunciation)

   My flight is arriving at nine o’clock. I’ll call you from the airport.
1. Pitch contours
2. Generalized patterns
3. Possible sample presentations of different patterns
   (Sixteen possible varieties in utterances:

(Celce Mercia, et. al., 1996. Teaching Pronunciation)
Traditional intonational frameworks

4 = extra high
3 = high
2 = middle
1 = low

Normal conversation moves between middle and high pitch, with low pitch typically signaling the end of an utterance. The extra high level is generally used to express a strong emotion such as surprise, great enthusiasm, or disbelief, and is the pitch level often used in contrastive or emphatic stress.”

(Celce Mercia, et. al., 1996. Teaching Pronunciation)
Intonation

Contrasting the traditional contours & acoustic data

The traditional approach

John's sick.

He's taken an aspirin

Have you got a minute?

Can I ask you a question?

Who will help?

What about Jonathan?
Intonation

Contrasting the traditional contours & acoustic data

The acoustic approach

John's sick.
Contrasting the traditional contours & acoustic data

The acoustic approach

What about Jonathan?
Intonation
Contrasting the traditional contours & acoustic data

The acoustic approach

Have you got a minute?

Can I ask you a question?
 CONTRAST

Are they different?

Have you got a minute?

你攀得上去嗎？
Stressed sounds vs. Unstressed sounds
1. **English speakers** focus very much on stressed vowels and usually “blur” unstressed vowels in their speech. **Mandarin speakers** focus more on the tone than on the stress.

2. **English speakers** focus very much on the relationship between the local stress and the global stress in an utterance. **Mandarin speakers** focus more on each individual “word.”
Iambic or trochee

1. Iambic (Pentameter)

   To **strive**, to **seek**, to **find**, and not to **yield**. (Alfred Tennyson, "Ulysses")
   A **horse**! A **horse**! My **kingdom** for a **horse**! (William Shakespeare, Richard III)

2. Trochee

   **Peter**, **Peter** pumpkin-eater
   **Had** a **wife** and **couldn't keep** her (Children's rhymes)

   **Tyger**, **Tyger**, burning **bright**
   In the **forests** of the **night** (William Blake)
Stress, rhythm, and time

Read the following expressions (containing different number of syllables) in about the same length of time

1. broad view
   broad review
   broader review

2. strong taste
   stronger taste
   strongest distaste

3. slow turn
   slowly turn
   slowly return

4. quick call
   quick recall
   quickly recall

5. new vice
   newest device
   new device
Read the following expressions (containing different number of syllables) in about the same length of time

1. fire kitchen
   fire in kitchen
   fire in the kitchen
   a fire in the kitchen
   It’s a fire in the kitchen
Stress

Stress, rhythm, and time

2

- snow expected Friday
- snow is expected Friday
- snow is expected on Friday
- some snow is expected on Friday

Practice:
- a. I can understand.
- b. Give me the book.
- c. He wants to leave.
- d. I did it as quickly as possible.
- e. He was sick.
**Stress**

**More examples in different situations**

<table>
<thead>
<tr>
<th>MAN</th>
<th>LEAVEs</th>
<th>HOME.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The MAN</td>
<td>LEAVEs</td>
<td>his</td>
</tr>
<tr>
<td>The MAN will</td>
<td>LEAVE</td>
<td>his</td>
</tr>
<tr>
<td>The MAN’s gonna</td>
<td>LEAVE</td>
<td>his</td>
</tr>
</tbody>
</table>

Old MacDonald had a farm, E-I-E-I-O.
And on his farm he had some cows, E-I-E-I-O.
With a moo, moo here and a moo, moo there,
Here a moo, there a moo, Everywhere a moo-moo,
Old MacDonald had a farm, E-I-E-I-O.
More examples in different situations

MAN LEAVES HOME.
The MAN LEAVES his HOME.
The MAN will LEAVE his HOME.
The MAN’s gonna LEAVE his HOME.

Old MacDonald had a farm, E-I-E-I-O.
And on his farm he had a cow, E-I-E-I-O.
With a moo, moo here and a moo, moo there,
Here a moo, there a moo, Everywhere a moo-moo,
Old MacDonald had a farm, E-I-E-I-O.
The man’s going to leave his home.
你要去機場接人，別搭地鐵，我的車借你。
Lexical stress can be easily found in any dictionary right now. But lexical stress can be very complicated if a word is used in different speech contexts. For example,

1. Fourteen people were killed last night. 
2. The number of the victims is fourteen. 
3. I have sixteen patients waiting for me. 
4. The last patient is only sixteen.

Most of the time, the lexical stress serves as different “accented stresses” in an utterance. For instance,

1. Armani knew the millionaire.
Three blind mice.
Please sit down.
Come back soon.
John can’t go.
Don’t drive fast.
Practice

Time and rhythm in a longer expressions

Stress weak weak Stress weak weak Stress / wSwSwS

Hickory dickory dock.
Do it according to plan.
Give me a burger with cheese.
Who is the man I should see.

The mouse ran up the clock.
I’d like to cash a check.
He’d rather take the bus.
I’ll have her call you back.
SwSwSwSw

Twinkle, twinkle little star.
Let me help you find your keys.
Don’t forget the bread and milk.
Tell me why you don’t agree.
How I wonder what you are.
Find a space and park your car.
Thanks a lot for all your help.
Don’t forget to leave a tip.
The general rules of stress in the context

Practice

Rule 1: Compound nouns—AIRport
- deadline
- classroom
- software
- steakhouse

Rule 2: Noun-noun combinations—TOOTH decay
- air conditioner
- shoe polish
- convention center
The general rules of stress in the context

Rule 3: Reflexive pronouns—herSELF
- myself
- themselves
-went by myself
-finished it themselves

Rule 4: -teen and -ty—eighTEEN vs. EIGHty
- thirteen years old vs. thirty years old
- sixteen dollars vs. sixty dollars

Rule 5: Verbs consisting of a prefix—underSTAND
- outrun
- overlook
- withdraw
- overhear
- outrun his teammate
- overlook the error
- withdrew fifty dollars
- overheard the argument

Rule 6: two-word verbs—give UP
- print out
- shut down
- put off
- print out the document
- shut down the factory
- put off the meeting
Rule 7: Compound adverbs indicating location or direction—outSIDE

overseas          go overseas
downtown          drove downtown
northeast         in the northeast

Rule 8: Two-syllable words used as both nouns and verbs—INsult / inSULT

Noun          Verb
conduct       conduct
present       present
project       project
rebel         rebel

Practice:
1. Can you project our profits for the next quarter?
2. You will need a permit to do the construction.
Linking between vowels & consonants

1. -cv- or –ccv-
   - look at me
   - pick it up
   - I couldn’t figure it out.
   - I wouldn’t accept it.
   - He looked at me.

2. -cc-
   - a big girl
   - walks slowly
   - Kiss me.
   - It’s a great book.
### Linking between vowels & consonants

<table>
<thead>
<tr>
<th>English</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>hand it in</td>
<td>figure it out</td>
</tr>
<tr>
<td>hand them in now</td>
<td>clean it up</td>
</tr>
<tr>
<td>throw them out</td>
<td>pick her up</td>
</tr>
<tr>
<td>throw it away</td>
<td>look them up</td>
</tr>
<tr>
<td>call him up</td>
<td>turn them off</td>
</tr>
</tbody>
</table>
1. Vowels that follow /i/  
   reality  be active  
   playoff  pay off  
   triangle  my ankle  
   annoyance  the boy and me

2. Vowels that follow /u/  
   fluid  do it  
   snowy  go out  
   flour  how is it  
   newest  a few apples
More practice in the linking between vowels

1. I can’t see it
   three others
   stay awake
   pay everything
   tea and coffee

2. too often
   there is no answer
   Who is it?
   two apples
   let’s go out
   so easy

3. 1. He’s studying with the radio on.
   2. This section of town was previously an industrial area.
   3. His experience in politics makes him a superior negotiator.
   4. The pianist quickly realized the piano needed tuning.
   5. He’s obviously a creative person.
Suprasegmental

Assimilation

1. Progressive assimilation
   look       looks
   love       loves
   like       liked
   love       loved

2. Regressive assimilation
   input     have to

3. Complete assimilation
   cupboard

4. Coalescent assimilation
   this year; would you…; set you up
When “s” and “es” are suffixes (sibilants)

1. a rose /z/
   two roses /ro-zəz/ or /ro-zɪz/

2. Josh /ʃ/
   Josh’s brother /dʒɔʃ-ʃəz/

3. The judge /dʒ/ 
   the judge’s decision /dʒə-dʒəz/

4. they watch TV /tʃ/ 
   he watches TV /wa-tʃəz/

5. the boss /s/
   The boss’s been here /bɔs-səz/.

Try to read the following expression:

Someone else’s book
When “s” and “es” are suffixes (non-sibilants)

1. When voiceless consonants are followed by “s” or “es”
   - a ship /p/
   - they visit /t/
   - Dick /k/
   - clock /k/
   - two ships /ps/
   - he visits /ts/
   - Dick’s house /ks/
   - The clock’s broken /ks/.

2. When voiced consonants are followed by “s” or “es”
   - a job /b/
   - Sam /m/
   - Buy the book /bay/.
   - He /hiy/
   - good jobs /bz/
   - Sam’s friend /mz/
   - He buys books /bayz/.
   - He’s here /hiyz/.

3. When /s/ is clustered with other sibilants:
   - one month
two months
   - the earth
   - the earth’s circumference
When “d” and “ed” are suffixes after /d/ or /t/

1. construct constructed (after /t/)
   decide decided (after /d/)
   graduate graduated (after /t/)

2. install installed
   save saved
   delay delayed

3. talk talked
   laugh laughed
   process processed

4. Read the following expressions:
   a. He filled out the application
   b. I checked in this morning.
When fricatives are followed by /j/

<table>
<thead>
<tr>
<th>$p_1$</th>
<th>$p_2$</th>
<th>$p_3$</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>/s/</td>
<td></td>
<td>/j/</td>
<td>this year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>miss you</td>
</tr>
<tr>
<td>/z/</td>
<td>/j/</td>
<td>3</td>
<td>How is your day?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>He loves you.</td>
</tr>
<tr>
<td>/t/ or /ts/</td>
<td>/j/</td>
<td>/tʃ/</td>
<td>next year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>last year</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Who set you up?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>That’s your problem.</td>
</tr>
<tr>
<td>/d/ or /dz/</td>
<td>/j/</td>
<td>/dʒ/</td>
<td>Did you do that?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>What would you do?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>My dad’s your partner.</td>
</tr>
</tbody>
</table>
1. In the near future
2. The next century
3. I assure you
4. Blood pressure
5. A precise measurement
6. Leisure-time activities
7. Individual rights
8. A recent graduate
Suprasegmental

Deletion

1. Loss of /h/ sound
   ask him
did he

2. Loss of /θ/ sound
tell them
something

3. Loss of /t/ or /d/ before /ən/
sudden
sentences

4. Loss of a syllable
   family temperature
camera potato...
Intonation Units
…so we had to know these tendons, and ligaments, and the, all the bones, and, you know, all the way up, from the shoulder down, and then from the hip down. You know, all the way down to the hood, and then, the bone in the hoof, and, then all the wall, and you know, of the hoof, and what everything was called there, and then, he went over on how to trim it, and where you…there’s a white line, that you go by, and a horse has this little white line, and you clean it out with the…
How to identify intonation units

131.39 131.59 LENORE: yeah,
131.59 131.93 [I bet].
131.59 131.96 LYNNE: [(H) and <X then X>],
131.99 133.19 so we had to know these tendons,
133.19 133.87 and ligaments,
133.87 134.66 (H) and then,
134.66 135.75 all the bones,
135.75 136.88 ... and,
136.88 137.41 .. you know,
137.41 139.09 all the way up- from the shou=lder down,
139.09 140.31 and then from the hip down.
140.31 140.81 .. You know,
140.81 141.96 all the way down to the hoof,
141.96 142.61 (H) and then,
142.61 143.91 % the bo=ne in the hoof,
143.91 144.09 and,
144.09 145.87 (H)= .. then all the .. wall,
145.87 146.09 and,
146.09 146.70 % you know,
146.70 147.42 of the hoof,
147.42 147.59 and,
147.59 149.08 what everything was called there,
149.08 149.38 and then,
149.38 151.53 [H] he went over on how= to trim it,
151.53 152.07 and where you—
152.07 153.27 th- there’s a white line,
153.27 153.83 that you go by,
153.83 155.47 and a horse .. has this little white line,
155.47 157.12 [H] and you clean it out with the—
An intonation unit (IU) is a “thought group” or “intonation group” or “tone unit.”

Criteria suggested for the delimitation of an IU are:

1. pause;
2. final syllable lengthening or slow speech rate at the end of an IU;
3. a following fast speech rate at the beginning of the next IU;
4. pitch reset.

Try to identify the following sample 1

so had know tendons and ligaments

we to these
Try to identify the following sample 2

And then all the bones
Try to identify the following sample 3

and you know all the way from the shoulder down then the down

Frequency (Hz)

Time (s)
Try to identify the following sample 4

you know all the way down to the hoof
Try to identify the following sample 5

and then the bone in the hoof and
因為那時候校長就是變，哦，院長變成校長，所以就是我要在那邊，就是幫忙這樣子，我說好，然後之後98年2月的時候，秘書室問我要不要去那邊幫忙，我說好，所以我就從教育學院到秘書室，大概一直做到98年……

對於學生這一塊我是接觸的比較少，對，所以就是，還在適應，不過我覺得還好，就是至少還有另外一位助教就是Zoe會，反正就是帶著我，然後學校同仁也都認識，就是不懂都可以問，就是……
How to identify intonation units in Mandarin

0.225 0.586 因為
0.586 1.245 那時候
1.245 2.331 校長就是變--哦
2.660 3.872 院長變成校長
3.872 4.471 所以
4.471 5.873 就是我要在那邊
6.223 6.698 就是
6.698 8.134 幫忙=這樣子我說好
8.134 9.250 然後=之後
9.848 10.935 98年
10.935 11.718 2月的時候
11.718 13.036 秘書室問我要不要
13.036 14.286 去那邊幫忙我說好
14.690 16.260 所以我就從教育學院
16.260 16.696 到
16.696 17.331 秘書室
18.502 19.153 大概
19.153 20.671 一直做到
20.671 23.420 9=8年
Try to identify the following sample 1
Try to identify the following sample 2
Try to identify the following sample 3

9 8 年 2 月 時 秘 的 候 書室問我要 不 去 那邊 幫忙我 說好
Try to identify the following sample 5

大概一直做到 98 年
The break Index

0 = no breaks;
1 = normal / tight breaks;
2 = unacceptable breaks;
3 = error;
4 = end of the IU (%)
Contrasting the break indexes

Break index

This is a fatal mistake

In regards to the notation above; not sure if restart is appropriate here. Subject restarts at same place of articulation as before.
Contrasting the break indexes
Contrasting the break indexes
Contrasting the break indexes

Break index

<table>
<thead>
<tr>
<th>Time (s)</th>
<th>Break index</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.985</td>
<td>3.985</td>
</tr>
<tr>
<td>9.396</td>
<td>-0.3195</td>
</tr>
<tr>
<td>0</td>
<td>0.2777</td>
</tr>
</tbody>
</table>

Frequency (Hz)

0  4  1 1 0 1 1 1 4  1 2 0 1 1 1 4  1 2 1 4

所以 就是我的
要 那边 就是 幸福 我
所以 说
0 4 11 0 1 1 1 4
Contrasting the break indexes

Break index

Frequency (Hz)

and           you     all the  up   the shoulder down   then  the      down

and   from hip

4              1   4  1    0   0  1   0 1              1        4     1   1   0 1  1         4

Time (s)

5.094 9.069
-0.6852
0.6606
0

Time (s)

5.094 9.069
0
5000

Frequency (Hz)

0-0.6852
-5000
0.6606
0

and           you     all the  up   the shoulder down   then  the      down

and   from hip

4              1   4  1    0   0  1   0 1              1        4     1   1   0 1  1         4
1. Vowels that follow /i/  
   reality be active  
   playoff pay off  
   triangle my ankle  
   annoyance the boy and me

2. Vowels that follow /u/ 
   fluid do it  
   snowy go out  
   flour how is it  
   newest a few apples
1. I can’t see it
   three others
   stay awake
   pay everything
   tea and coffee

2. too often
   there is no answer
   Who is it?
   two apples
   let’s go out
   so easy

3. 1. He’s studying with the radio on.
    2. This section of town was previously an industrial area.
    3. His experience in politics makes him a superior negotiator.
    4. The pianist quickly realized the piano needed tuning.
    5. He’s obviously a creative person.
The pitch accent
(1) Native speakers of English may have very different “concepts” or “habits” of where to put their pitch accents when they speak English.

(2) Results of the study: AESs and MSs differ significantly in putting their pitch accents on different parts of the words (t = -5.37, p < 0.01).

<table>
<thead>
<tr>
<th></th>
<th>AESs</th>
<th></th>
<th>MSs</th>
</tr>
</thead>
<tbody>
<tr>
<td>article</td>
<td>0</td>
<td>infinitive</td>
<td>0.12</td>
</tr>
<tr>
<td>infinitive</td>
<td>0</td>
<td>article</td>
<td>0.20</td>
</tr>
<tr>
<td>conj</td>
<td>0.03</td>
<td>conj</td>
<td>0.43</td>
</tr>
<tr>
<td>prep</td>
<td>0.32</td>
<td>prep</td>
<td>0.66</td>
</tr>
<tr>
<td>auxiliary</td>
<td>0.33</td>
<td>v</td>
<td>0.82</td>
</tr>
<tr>
<td>v</td>
<td>0.63</td>
<td>auxiliary</td>
<td>0.83</td>
</tr>
<tr>
<td>n</td>
<td>0.64</td>
<td>n</td>
<td>0.91</td>
</tr>
<tr>
<td>adv</td>
<td>0.78</td>
<td>adv</td>
<td>0.92</td>
</tr>
<tr>
<td>adj</td>
<td>0.90</td>
<td>adj</td>
<td>1</td>
</tr>
</tbody>
</table>
This figure shows a clear discrepancy between American English speakers and Mandarin speakers in where to put pitch accents.
How to locate the pitch accent (English)

The manager was ill so I took her place

alot of creak, hard to label
How to locate the pitch accent (Mandarin)

Pitch

Time (s)

0 3.6223
-0.24817
0.25186
0

Frequency (Hz)

0 3.6223
-0.24817
0.25186
0

5000

譬如說這件裙子太窄了

HL* !H* H-H% H* !H* LH* L- HL* L-L%

Time (s)
An English speaker’s pitch accent

The temperature is very low today

<table>
<thead>
<tr>
<th>The</th>
<th>temperature</th>
<th>is</th>
<th>very</th>
<th>low</th>
<th>today</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Time (s) 0 2.754
An English learner’s pitch accent

The temperature is very low today.
An Mandarin learner’s pitch accent

Pitch

從 滿 州 里 我 去 北 京 坐 飛 機

H*               !H*               !H*                    L
- H*                L                 L-L%
Speakers of English produce certain words in an utterance with special intonational prominence. These *pitch-accented* words typically are realized with increased duration, intensity, and/or fundamental frequency ($F_0$).

Duration > intensity / fundamental frequency
Various types of pitch accents
Various types of pitch accents

Pitch accents in speech waveforms:
- \( \%H \)
- \( L^* \)
- \( H-H\% \)

Words:
- I thought it was good
Various types of pitch accents
Various types of pitch accents

- L*
- H-
- H*
- L-L

If he can, then there's no argument about it.
Various types of pitch accents

- L*
- H-
- H*
- L-L
- L*
- H-
- H+!H*
- L-L

if he can then there’s no argument about it if he can then there’s no argument about it

breath< breath> breath<breath>

Time (s)
0 5
Mismatched patterns
Between English speakers and Mandarin speakers
Contrasts in adjacent syllables

And my number is 441416.
Mandarin patterns in adjacent syllables

Numbers
Numbers

Contrasts in adjacent syllables

- Pitch (Hz)
  - Time (s)

- My number is 4932542
- 左手の電話番号は4932542

- Pitch (Hz)
  - Time (s)

- My number is 4932542
- 左手的電話是4932542
Contrasts in adjacent syllables

Numbers

Time (s)
0 3.649
Pitch (Hz)
0
500

Time (s)
0 5.252
Pitch (Hz)
0
450

And my number is 4441416
Numbers

Contrasts in adjacent syllables

80Hz

180 Hz

My number is 4, 9, 3, 2, 5, 4, 2, 0, 8, 0, 1, 6, 4, 4, 1, 4, 1, 6, 0, 9, 0, 1, 8, 0, 2, 7, 0, 3, 6, 0, 4, 5, 0.
Contrasts in adjacent syllables

Utterances

Little by little he learns what kind of

0 1.79383

0 2.89637

Time (s)
Contrasts in adjacent syllables

Utterances

Pitch (Hz)

Time (s)

Lit
tle
by
lit
tle
he
learns

Pitch (Hz)

Time (s)
Declination
Intonation

Practice based on what we have covered

A: Have you seen my camera?
B: What camera?
A: It’s a digital camera.
B: Is it the one you put on the bookshelf?
A: No. That’s not digital; it’s just regular.
B: Well, what color is it?
A: It’s black, with a gold chain on it.
B: Hunnn! I think I saw that somewhere.
A: Where did you see it?
B: It was on the dining room table.
A: Did you like that movie?
B: Yeah, I thought it was really good. What about you?
A: Yeah, it was good. But it was a bit too long.
A: Excuse me. How much is this?
B: It’s sixteen dollars.
A: Sixteen? I thought it’s ten. Isn’t it 40 percent off today?
B: The big sale starts on Tuesday. That’s tomorrow.
A: What? Today is Monday, not Tuesday?
B: Yeah. Sorry about that. Do you want me to keep this for you?
Practice based on what we have covered

A: Who’s gonna help us today?
B: Well, Mary said she’d help, but
A: Good. Where is she?
B: She is in her room,
A: If she’s in her room, ask her to get ready. We’re leaving in two minutes.
B: Ok. But you know, she has to leave early, though.
A: No. She can’t. She has to be with us until the work is done.
“OK, today we’ll continue our discussion of pollution…. Yesterday we defined pollution…. Today we’ll talk about the impact of pollution…its far-reaching effects. Many people think pollution is just a problem for scientists… but it’s not just a problem for scientists. It’s a problem that affects everyone…since it affects human lives, it’s a health problem…since it affects property, it’s an economic problem…and since it affects our appreciation of nature, it’s an aesthetic problem.”
When a student from another country comes to study in the United States, he has to find out for himself the answers to many questions, and he has many problems to think about. Where should he live? Would it be better if he looked for a private room off campus, or if he stayed in a dormitory? Should he spend all of his time just studying? Shouldn’t he try to take advantage of the many social and cultural activities which are offered? At first it is not easy for him to be casual in dress, informal in manner, and confident in speech. Little by little he learns what kind of clothing is usually worn here to be casually dressed for classes. He also learns to choose the language and customs that are appropriate for informal situations. Finally he begins to feel sure of himself. But let me tell you, my friend, this long-awaited feeling doesn’t develop suddenly, does it? All of this takes will power.
There once was a slimy, green frog with a very big mouth. That frog drove everybody crazy. He was always going up to others and shouting. “Who are you? I’m the big, wide-mouth frog!”

One morning, he decided to find out what everybody else ate for breakfast. He hopped out of his frog pond, went straight to the zoo, and began to bother the animals.

First, he met the giraffe. “Who are you? And what do you eat for breakfast?”

The giraffe looked down. “I’m a giraffe, of course. I eat leaves for breakfast.”

The big, wide-mouth frog bellowed, “Well, I’m the big, wide-mouth frog! I eat flies for breakfast!”

Next he visited the elephant. “Who are you? And what do you eat for breakfast?”

“I’m an elephant, of course. I eat plants for breakfast.”

“Well, I’m the big, wide-mouth frog! I eat flies for breakfast!”

Next he went to visit the crocodile and shouted in his usual, obnoxious way, “Who are you? And what do you eat for breakfast?”

With a sly, hungry look in her eyes, the crocodile answered, “I’m a crocodile, of course. And I just love to eat big, wide-mouth frogs for breakfast. Have you seen any big, wide-mouth frogs about?”

When the big, wide-mouth frog heard that, suddenly his wide mouth closed up and got very, very small. Then he said with a squeak, “Nope, I’ve never heard of a creature called a big, wide-mouth frog. Hope you find one. Sorry, I’ve got to go now.”

The big, wide-mouth frog hopped all the way back to his pond as fast as he could. And after that, he always remembered that sometimes it’s better to keep your big, wide mouth shut.
In a small town by a lake, there lived three little mice. They were the happiest mice in the world. They learned to fish in the river, play with natural toys, and had fun every day. They painted their house red like the sun, and thanked the Lord for giving them food.

One day, a big cat with long fangs and sharp claws came into the woods to look for three little mice, who were sleeping by the lake. They snored so loudly that the cat just followed the sound and soon found them. When the cat was about to catch the mice, an owl called out. “Wake up! Run for your lives!” The mice woke up and ran. Luckily, they got away.

“It’s my fault!” cried Mother Mouse, “we shouldn’t have fallen asleep.”

Father Mouse thanked the owl, who just said, “my pleasure.”
Conclusion

Contrastive qualities of time and space

a. Stress & rhythm
b. Intonation units
c. Pitch accents
   (The invariable quality of the stressed syllable/sound)
d. The break index
e. Mismatched patterns
   (The relation between the adjacent syllables)
f. Declination
Learned or innate?

The End

Comments and suggestions, please!

Thank you!