

Elements of Pronunciation

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INTRODUCTION

Elements of Pronunciation are basic elements of speaking that you have studied in Listening I. You should have understood well what are meant by stress, rhythm, pitch and intonation. In this unit, you are not going to learn the same things all over again, although the subject of study on this unit may have similar name with the one in Listening 1. What you learn this time is something more than elements of pronunciation. This time, you are going to apply your knowledge on this subject into a field of interests that closely related to what is called by elements of pronunciation, that is poetry.

Yet, before you go down to the related subject, it is better that you reflect back to what is called by Elements of pronunciation. Can you remember the elements? What are they? Basically, there are many elements that help us pronounce words in English precisely. This is necessary to learn since learning English is not only a matter of learning the grammatical structure of the language. It should be bear in mind that language has some features that require our understanding on the spoken language, or the oral one. One example of the features a language has is the communicative one. This feature is much connected to how good a message or information is

transferred from one person to the other. This include how good your language is. Have you combined your sentence well? Have you produced the sounds correctly? Do you really mean `a steak' for `a steak' not for `a stick'? This communicative awareness can mostly achieved by knowing the concept of pronunciation thoroughly. By doing so, you will help your partner in speaking understand what you really mean to say.



Nonetheless, is communicative feature the only feature a language has? Definitely no. Believe it or not, language also brings emotional feature in it. Through language, you can

express your emotion, feelings, what you like and what you dislike. People can say whether you are sad or not by listening to what and how you say. They can conclude that you are angry from the way you speak your words even though at the time you wear your smile. The same thing happens in any language but with one condition, there must be linguistic knowledge on this, regarding grammar, pronunciation, etc.

The understanding above should be initially recognized and therefore it should be realized why elements of pronunciation are important. They help you mean what you mean to say. Hence, in this unit we are going to learn more about the elements of pronunciation, especially in its relation to emotional conditions. You will study elements of pronunciation namely stress, rhythm, pitch and intonation through what you call as poems. Generally, this course of study aims to make you able to distinguish elements of pronunciation in any oral texts or passage to be able to understand them well. More specifically, this unit intends to make you able to:

1. identify stress in English words/phrases/ or poems;
2. identify rhythm in English words/phrases/ or poems;
3. identify pitch and intonation in English words/phrases/ or poems.

Furthermore, after you are through with this unit, you are expected to be immediately identify the emotion implied in words, sentences, and poems through identifying the elements of pronunciation used.

To reach the objective, this module is divided into three sub units, and they will be distributed under three learning activities. They are:

1. Learning activity 1: stress.
2. Learning activity 2: rhythm.
3. Learning activity 3: pitch and intonation.

Directions

It will be easier for you to understand the materials of the module and get the best results by applying the following strategies:

1. before you do the instructions given, it is better that you understand the terms in the glossary, so that you find no difficulties in understanding the terms which might sound strange to your ears;
2. pay attention to the instructions and read them carefully so that you will know exactly what to do.
3. do the formative tests well according to the instructions given.

Unit 1

Stress

In Listening 1, you may have studied the definition of stress. Can you remember what stress is? Is it simply some kinds of strain or burdens or troubles to make one feel depressed? Of course not. You can recall your memories back from the previous study on the same subject. You will notice then that stress is somehow defined as the degree of force or loudness with which a syllable is pronounced as to give it prominence.



However, in the theory of pronunciation, it is not only words that may be stressed. Stress can also occur in word groups or phrases and in sentences, and basically it falls on the parts, which are considered as the most important. Learning these, this sub unit will be divided into three, the first will study about stress in words, the second will discuss about stress in word groups, and the third will talk mainly about stress in sentences. Yet, since it has been explained previously that another goal of having this unit is to make you aware of emotional aspect a language reveals, then we will confine your point of view to the language of poetry, though some everyday language will also be used as to give clearer understanding.

1. Word Stress

As you see, words contain syllables. It can be only one syllable, as *in chair, red, and, lost, live, etc.*; two syllables, such as *table, little, risky, sadness, final, etc.*; and three syllables or more, such as *beautiful, respective, photographer, unbearable, etc.* When a word has more than one syllable, one of the syllables may be considered more important than the others, for example the word 'lazy'. The first syllable 'la' is considered more important (and this often occur in two-syllable words, where first syllable is considered more important than the other one). Thus, the first syllable is stressed to

indicate the condition. Then, you will see it written this way: 'lazy. This happens in most two-syllable words. The first part is considered more important than the others so that the first syllable is mostly stressed. Now, look at these words. They contain more than two syllables. Notice the way they are stressed. The stresses indicate the important parts of the words.

First syllable stressed	Second syllable stressed	Other syllable stressed
'beautiful	Im'portant	accomo'dation
'Canada	Im'possible	acci'dental
'diagram	re'spective	accli'mation
'banister	re'spectable	accumu'lation
'syllable	Com'munity	disinflation
'diligent	en'hance	disin'genious
'Amazon, etc.	me'morial	imma'terial

The importance of learning stress on words is to make your English sounds English. When you have recognized word stress, you will then be able to determine what part of speech a word belongs to. This is so since in some cases one word may have two or more functions, for instance the word record. This exactly the same word functions as two parts of speech, they are record as a verb and record as a noun. It will be difficult to differentiate the two when you do not have a context. Yet, you are still able to notice which part of speech this word goes to if you listen carefully to the stress. If the word is stressed on the first syllable 'record, then it is a noun, but if it is stressed on the second syllable re'cord then it is a verb.



Listening 2.1.1a. Practice 1. Turn on the tape and now practice these words. Listen to the speaker in your tape and repeat after her!

Monosyllable words

`man	`all	`he	`in	`rough
`will	`and	`call	`eat	`she
`cut		`is	`cough	`as
`can	`glass	`for	`land	

Two syllable words, first syllable stressed

'baby	'able	comfort	'custom
'desert	'object	'export	'content
'going	'hotter	'credit	'pillow
'rebel	'convert	'escort	'insult

Two syllabic words, second syllable stressed

a'go	ho'tel	pre'fer	a'gain
de'sert	ob'ject	ex'port	con'tent
al' low	be'lieve	con'fer	de'clare
re'bel	con'vert	es'cort	in'sult

Three syllabic words, first, second and third syllable stressed

(a) 'article	(b) No'vember	(c) guaran'tee
'capital	al'lowance	advis'ee
'compliment	sus'picious	engin'eer
'usefulness	spo'radic	person'nel
'character	to'morrow	after'noon
'family	fa'miliar	nomin'ee

Turn off your tape

Notes

notice that in the two syllable words practice, there are the same words in the first syllable stressed words and in the second syllable stressed words.; the words are as

follows:

'desert	: de' sert
'rebel	: re'bel
'object	: obj'ect
'convert	: convert
'export	: ex' port
'escort	: es'cort
'content	: con'tent
'insult	: in'sult

notice that the words which has the primary stresses on the first syllable function as nouns, while the words with the primary stresses on the second syllable function as verbs and adjectives in a sentence.

2. Word groups stress

The combination of words forms either the so-called compound words or phrases. As what you have in words, in word groups you have also primary stresses that indicate the word is more important than the others. You have word groups even in sentences. Now practice these word groups!



Listening 2.1.1b. Practice 2. Turn on your tape and listen to the cassette then repeat after the speaker!

Compound words, first syllable stressed

'mealtime	'footprint	'daylight	'tea-cup
'someone	'heartfelt	'railroad	'football
'bookmark	'pen-knife	'clear-cut	'sugar mill

Compound words, both syllables are stressed

'dead' tired	'half' way	'old' world	'hand' knit
'dead' end	'cold' air	'mean' girl	'tall' guy
'high' land	'dark' lady	'little' Buddha	'half' moon

Phrases

On 'monday	by 'bicycle	with 'him	'all 'afternoon
'funny 'feelings	floating	'feathers	cold to'night
'terrible crash	'terrible 'crash	'beautiful girl	'flickering lights
			beautiful 'girl

Turn off Your tape

Notes

Somehow, stress position tells what you want to emphasize. When you say 'terrible crash you really want to say that the crash is very bad, but if you say 'terrible 'crash you want to emphasize both, the crash and how the crash is; a crash alone is terrible already and it is worsened by the fact that the crash is very bad; it may cause death and badly broken car, for instance.

3. Sentence Stress

After reviewing stresses on words and word groups, let us review stresses on sentences for a while. This is necessary because words, phrases and word groups are components to build a sentence. After you have learnt that stresses occur in words and word groups, you must have predicted that they also occur in sentences. Again, the stresses you are going to have in sentences will show the important words or parts of what you mean to say. They will also indicate the feelings or emotion of the speaker. Later on, when you study a poem, you will have no difficulties in internalising its theme, tone, and anything related to it since you have got better knowledge in words and sentences production.

Now, study this sentence!

I am not mad, I just cannot understand why you do that!

The above sentence is going to be put in some models for you to observe. Pay attention to them!

1. I am not mad, I *just* cannot understand *'why* you *'do* that!
2. I am *'not* *'mad*, I just *'cannot* understand *'why* you *'do* that!
3. I am *'not* *'mad*, I *just* *'cannot* understand *'why* you *'do* *'that*!

There are still many possible models but to make it easier you are only given three models to observe. Now, let us examine the models one by one!

1. model 1 has the stresses on three words, they are: *just*, *why* and *do*. Studying the positions of the stresses, you are given a picture of someone speaking with a low tone and a quite slow rhythm, showing no anger on his or her face though he or she may feel a little disappointment. He might only want to hear from his wants to give prominence. This is what we have in poems. To understand the emotion of the poem, you have to be able to indicate the stresses. Notice this following poem!

Come to me in the silence of the night;
Come in the speaking silence of a dream

(Christina Rosetti: Echo)

where do you think the stresses are?

Your knowledge upon word stress will guide you to pronounce the word 'silence' with placing the stress on the first syllable. Furthermore, your complex knowledge on stress will direct you to place the stresses in more or less the following way:

'Come to me in the 'silence of the night;

'Come in the speaking 'silence of a 'dream

It is only a small piece of poem that you need to practice your knowledge about stress. Notice the following example. Read the example from your book while listening to someone from the tape reading it for you!



Listening 2.1.1c. Turn on your tape recorder and listen to poem 1.

The 'soul se' lects her 'own so' ciety,
Then 'shuts the 'door;
On 'her divine majority
Ob'trude no 'more

(Christina Rosetti: *The Soul Selects Her Own Society*)

Turn off Your tape

Notice that in the word 'selects' you have the stress on the second syllable as in the Not

words "society, divine, majority and obtrude ". In addition to that, the words are stressed because they are considered the most important, especially in the line where the words are placed, and generally in building the situation of the poem. Hence, it is now clear that elements of pronunciation are important in showing what a speaker means to say and

feels. Moreover, they are also important in understanding what a text means to say and feel, for example the emotion implied in a poem.



SUMMARY

There are some elements of pronunciation that will help you make your English sounds really English. Furthermore, the knowledge upon

the elements of pronunciation is important in studying the emotion or the feelings of either a speaker. Nevertheless, understanding elements of pronunciation is not only helpful in revealing the feeling and emotion of a real speaker, but also it is helpful in understanding a text, and/or an oral text, for instance a poem. Stress is applied in words, word groups and phrases, and sentences.



FORMATIVE TEST 1 _____

(ESSAY)

To do this test, you will have to understand what is meant by stress well. Try not to look at the explanation as to find out how far you have studied and understood the unit of study. Listen carefully to your cassette to answer the questions. Someone will speak the questions for the essay from the tape.

- 1)
- 2)
- 3)
- 4)
- 5)

(OBJECTIVE TEST)

To do number 1-5, read the questions carefully!

- 1) Where is the stress for the word *enhance*? syllable
 - A. first
 - B. second
 - C. no stress
 - D. both

- 2) Which of the following has the stress on both syllables?
 - A. liquid
 - B. lately
 - C. something
 - D. life guard

- 3) What can be inferred when a word is stressed?

- A. The word is unusual
 - B. The word is important
 - C. It is strange
 - D. Something is wrong with the word
- 4) How do you place the stress in written form for the word impossibility?
- A. im' possi" bility
 - B. 'impossibility
 - C. im' possibility
 - D. impossibility
- 5) Where is the strongest stress in the word miscellaneous? ... syllable.
- A. first
 - B. second
 - C. third
 - D. fourth



Listening 2.1.1d Poem 2

To do number 6-10, listen to poem 2 carefully! Turn on your tape

- 6) What do you think about compound word high place? Where is the stress?
- A. on the word high
 - B. on the word place
 - C. on both words
 - D. no stress is needed
- 7) What is/are the most important word(s) in line two?
- A. saw
 - B. below
 - C. devils
 - D. many and devils
- 8) What words are equally stressed in one line?
- A. stood and place
 - B. saw and devils
 - C. running and leaping
 - D. said and comrade
- 9) What is the synonym for the word comrade?
- A. brother
 - B. sin

- C. devils
- D. place

- 10) What do you think about the "I" from learning the stresses in the poem?
- A. the "I" is scared
 - B. the "I" saw many devils
 - C. the "I" don't know where he is
 - D. the "I" has similarities with the devils

Tape Script

Practice 1

Monosyllabic words

'man	'all	'he	'in	'rough
'will	'and	'call	'eat	'she
'cut	'and	'is	'cough	'as
'can	'can	'glass	'for	'land

Two syllabic words, first syllable stressed

'baby	'able	'comfort	'custom
'desert	'object	'export	'content
'going	'hotter	'credit	'pillow
'rebel	'convert	'escort	'insult

Two syllabic words, second syllable stressed

a'go	ho'tel	pre'fer	a'gain
de'sert	ob'ject	ex'port	con'tent
al'low	be'lieve	con'fer	de'clare
'rebel	con'vert	es'cort	in'sult

Three syllabic words, first, second and third syllable stressed

(a) 'article	(b) No'vember	(c) guaran'tee
'capital	al'lowance	advise'e
'compliment	sus'picious	engin'eer
'usefulness	spo'radic	person'nel
'character	to'morrow	after'noon
'family	fa'miliar	nomin'ee

Practice 2

Compound words, first syllable stressed

'mealtime	'footprint	'daylight	'tea-cup
'someone	'heartfelt	'railroad	'football
'bookmark	'pen-knife	'clear-cut	'sugar mill

Compound words, both syllables are stressed

'dead' tired	'half way	old' world	'hand' knit
'dead' end	'cold' air	mean' girl	'tall' guy
'high' land	'dark' lady	'little 'Buddha	'half moon

Phrases

On 'monday	by 'bicycle	with 'him	'all 'afternoon
'funny 'feelings	floating 'feathers	'cold to' night	'flickering lights
'terrible crash	'terrible 'crash	'beautiful girl	beautiful 'girl

(poem 1: audio tape program)

The 'soul se' lects her 'own so' ciety,
 Then 'shuts the 'door;
 On 'her divine majority
 Ob'trude no 'more

(Christina Rosetti: *The Soul Selects Her Own Society*)

Formative test 1 (Essay)**questions**

- 1) What is stress?
- 2) Where can stress occur?
- 3) Give five (5) examples of Two syllabic words with first syllable stressed!
- 4) Give five (5) examples of Compound words with both syllables are stressed!
- 5) Give three (3) examples of stress on sentences!

Clues

- 1) To answer this, you can refer to the definition of stress in the beginning of this unit. However, you can use your own language to define what stress is by giving conclusion after you have finished reading the explanation.
- 2) This question asks you what parts of a sentence are given stress. It has been explicitly noted above.
- 3) See the models in two words unit!
- 4) See the models in compound words, both syllables stressed unit!
- 5) See the models in sentence stress!

Poem 2: Stephen Crane *I stood upon A High Place*

I stood upon a high place,
 And saw, below, many devils
 Running, leaping,
 And carousing in sin.
 One looked up, grinning,
 And said, "Comrade! Brother!"

Check your answers with the Key which is provided at the end of this module, and score your right answers. Then use the formula below to know your achievement level of the lesson in this module.

$$\text{Level of achievement} = \frac{\text{Score of the right answers}}{\text{Total score}} \times 100\%$$

Meaning of level of achievement: 90 - 100% = very good
 80 - 89% = good
 70 - 79% = average
 < 70% = bad

If your level of achievement reaches 80% or more, you can on to the next Unit. **Good!** But if your level of mastery is less than 80%, you have to study again this unit, especially parts which you haven't mastered.

Unit 2

Rhythm

You must be familiar with the word rhythm. This is common for you to hear especially when you relate this term with the word 'music'. It might have become general term for you, but do you really know what rhythm is? Do you have it only in music?



Rhythm is somehow tightly connected with beat or pulse. Both words may even be the other words for rhythm. When you have the sound of a drum to mark the beat of a music so that you can notice whether the beat is fast or slow for instance, then you have stress to give rhythm to your verse. It means that a type of verse, to some extent, depends on the syllable counting in one line, while syllable counting itself depends on the

position of the stress. Furthermore, when the composition of the stress in some lines occurs in regular pattern, by this time, you have what it is known as verse. Hence, it can be said that a verse is an arrangement of lines with regular stress pattern. That is why, before you study about rhythm, you should study stress first. In accordance with the logic, the knowledge on stress has been given to you in learning activity 1. Thus, in this unit, you are going to study further about rhythm in poem or, in other word, verse. There are three types of verse which are going to be presented in this unit and they are much related to the study of rhythm which becomes our main subject this time.

1. Free Verse

Free verse is variation of the rhythm line by line, in accordance with the feeling or thought at the moment. It is mentioned that in this type of verse the line is a unit of thought, and this is where the emphasis is. You can feel the feeling arises from lines that carry more or less the same idea. Hence, when 'thought' has become its core, the rhythm of this kind of verse is mostly found in repetition and parallelism, the placing together of statements of

similar meaning and grammar (and hence rhythm). Notice the following example from your cassette!

Listening 2.1.2a



Example 1: Free Verse. Turn on your tape and listen to example 1: free Verse.

What you have heard is a piece of writing from the bible. You see that the style of writing in the bible is very much lyrical. Although you may have considered that it is more to prose than lyric, but it is actually a verse. Did you notice how the idea is stated in the verse? Have you studied the 'thought', which is implied in the verse? It is somehow obvious that the verse is a religious one. Yes, you might have got the idea since it has been told previously that the verse is taken from the bible. Yet, if it has not been mentioned before that it is taken from the bible, can you directly think that this verse is a religious one? Yes, of course! How come?

There has been an explanation above about repetition which functions both to express the thought and to arise the feeling of the verse. You can listen to the tape once again. Now, can you name the things belong religious terms? Exactly. At least you can find two obvious terms that have religious meanings, they are *King of Glory* and *the Lord*. How is the idea put then? It is repeated on some lines. You see, *King of Glory* is repeated in lines 3 and 4, while *the Lord* is repeated in lines 5 and 6. There are still more repetition as the repetition of the words *lift up* and *ye*. To make it easier, the poem to which you listened is written down for you in this page. Pay a close attention to it!

*Lift up your heads, O ye gates;
And be ye lift up, ye everlasting doors;
And the King of Glory shall come in.
Who is this King of Glory?
The Lord strong and mighty,
The Lord mighty in battle.*

(*Psalms 24*)

Now, what do you think? Does it make any sense for you? Do you understand the significance of repetition in a poem this time? What about

parallelism now? Before we go down to parallelism, can you point out the parallelism in the poem? First of all, you must remember what it means by parallelism. It is the placing together of statements of similar meaning and grammar. In the above verse, you have parallelism in the first and second lines, and fifth and sixth lines. Look at the form and the meaning of these lines:

*Lift up your heads, O ye gates;
And be ye lift up, ye everlasting doors;*

Lift up your heads	:	And be ye lift up
,	:	,
O ye gates	:	ye everlasting doors

The similarities of form are quite obvious. The two statements are affirmative, and separated by a comma. Then, the similarities in meaning are also found such as in the using of the word *ye* (you) that refers to human beings in both lines, and then the word '*gates*' which bears the same idea as the word '*doors*' and which happens to be plural all the same. Now, try yourself with lines 5 and 6. Can you find the parallelism?

2. Sprung Rhythm

Sprung rhythm is characterized by the regulation of the number of the accented or stressed syllables, and giving freedom to the number and placement of unaccented or unstressed syllables. In this kind of verse, the emphasis now is on the number of stress or beats; it has so many strong beats or stressed syllables. Listen to the following example! Turn on your tape listen to example 2: Sprung Rhythm



Listening 2.1.2b

(Audio Tape Program Example 2: Sprung Rhythm)

Now, listen to the poem once again! This time you may also read the text below which is the text of the poem. Can you find out where the stresses are? I Turn off the tape

Tapescript unit 2 Example 2 Sprung Rhythm

'Rain, 'rain, 'go a' y;
 'Come again an' other 'day;
 There 'was an old 'woman who 'lived in a 'shoe;
 She had 'so many 'children she 'didn't know what to 'do.

Notice that there are four stresses in each line, while the number of unstressed syllables is irregular. See the following analyses!

In the first line, the four stresses are in the words: *rain, rain, go and -way*, and the unstressed syllable is only one: *a-*.

'Rain, 'rain, go away;

In the second line, the stresses are also four, while the number of the unstressed is developed. The stresses are in: *come, -gain, -o-, day*. The unstressed ones are: *a-, an-, -ther*. There are three unstressed syllables now, instead of one.

'Come again an 'other 'day;

In the third line, the stresses are in: *was, wo-, lived, shoe*, while the unaccented ones are in: *there, an, -man, who, in, a*. Now, the unaccented even grows larger, there are six now.

There 'was an old 'woman who 'lived in a 'shoe;

Look at the last line then! It has still four accented or stressed syllables and a different number of unaccented or unstressed syllables. The stresses are in: *so, child-, did-, do*. The unstressed are: *she, had, ma, ny, -ren, she, -not, know, what, to*.

She had 'so many 'children she 'didn't know what to 'do.

Hence, understanding the example above, you can acknowledge that sprung rhythm has regularities in the number of beats for each line. Moreover, it has free number of unstressed syllables for each line.

3. Metrical Rhythm

Quite on the contrary of the Sprung Rhythm, the Metrical Rhythm has regular number both for the stressed syllables and for the unstressed syllables. So, in this kind of verse, the pattern is more 'well-arranged' since the units number of stressed and unstressed syllables are carefully composed and regulated. The regular rhythmic units are called as feet. It is usually marked as: v ' : with /v/ for the unstressed and // for the stressed one.

Notice the following as the example of metrical verse rhythm:

' v ' v ' v ' v

On the coast of Coromandel

Dance they to the tune of Handel

(Osbert Sitwell: *On the Coast of Coromandel*)

The above example shows one kind of metrical rhythm. Try to speak it out loud in order to understand what it means by metrical verse rhythm. Listen to the following speaker who will show you the way of reading the verse first, and then repeat after the speaker!

Turn on your tape and listen to example 3. Osbert Sitwell: on the coast of coromandel.



Listening 2.1.2c

(Audio Tape Program: Metrical Rhythm)

Example 3 : Osbert Sitwell: *On the Coast of Coromandel*)

Turn off your tape

Now, you have had a little practice on the using of metrical rhythm. Furthermore, you need to acknowledge that there are some types of metrical rhythm that are normally used in English verse. In general, these kinds of rhythm are categorized based on differences they are having, and the differences are:

1. the number of syllables to the foot (two or three);
2. the pattern of stress within the foot (whether the first, the second, or third syllable is the one stressed);
3. the number of feet to the line.

Listening 2.1.2e**(Audio Tape Program:****Example 5: Double Falling Rhythm)**

' V' V ' V ' V

Double | Double | toil and | trouble

' V ' V ' V ' V

Fi re | burn and | couldron | bubble

(The witches in Shakespeare's *Macbeth*)

Turn off your tape

c. Triple Rising Rhythm

It has three syllables per foot, two unaccented followed by one accented (v v ').

It is also called an *anapestic* foot (accent the third syllable). The words *interrupt*, *disappear*, *overcome*, *supersede*, and *incomplete* are anapests.

Listen to the following record while reading the poem from your book!

Turn on your tape and listen to example 6. Triple Rising Rhythm.

**Listening 2.1.2f****(Audio Tape Program:****Example 6: Triple rising Rhythm)**

V V ' V V ' V V ' V V '

And the wid | ows of Ash | ur are loud lin their wail

V V ' V V ' V V ' V V '

And the I | dols are broke | in the tem | pies of Baal.

(Byron: *The Destruction of Sennacherib*)**d. Triple Falling Rhythm**

This type of verse has three syllables per foot, one accented followed by two unaccented (' v v). It is called a *dactylic* foot in Greek terminology (the emphasis is on the second syllable). The examples of the words employing the *dactylic* foot are as follows: *merrily*, *sentiment*, *happiness*, *circumstance*, and *company*.

Listen to the following record while reading the poem from your book!

Turn on your tape and listen to example 7. Triple Falling Rhythm.



Listening 2.1.2g

Example 7: Triple Falling Rhythm

' V V ' V V
 Eve with her | basket was
 ' V V ' V V
 deep in the | bells and grass,
 ' V V ' V V
 Wading in | bells and grass,
 ' V V '
 Up to her | knees...
 Turn off your tape

(Hodgson: *Eve*)

e. Rocking Rhythm

This consists of three syllables per foot, an accented between two unaccented

v). The other term for this is amphibraic foot (the stress is on the second syllable).

Listen to the following record while reading the poem from your book!
 Turn on your tape and listen to example 8. Rocking Rhythm.



Listening 2.1.2h

Example 8 : Rocking Rhythm

Poem 1

V ' V V ' V V ' V V ' V

Most friendship | is feigning, | most loving | mere folly.

(Shakespeare: From *Blow, Blow,*

Thou Winter Wind, in As you Like It)

Poem 2

V ' V V ' V V ' V V ' V

Flow gently | sweet Afton | among thy | green braes,

V ' V V ' V V ' V V '

And list while | I sing thee | a song in | thy praise...

(Burns: *Flow Gently, Sweet Afton*)

Notes: if you notice poem 2, the last syllable of the last foot has been omitted, but the basic rhythm is amphibraic.

Turn off your tape

f. *Spondee*

There is one Greek rhythm which is sometimes used in English verse but does not cover the area such as rising and falling rhythm. In the so called *spondee* the foot is composed of two stresses (' '). We have the examples of such spondee in words like *Amen* and *farewell* and compound words like *half-sunk* and *man-made*.

Listen to the following model while reading from your book! Turn on your tape and listen to example 9. Spondee.



Listening 2.1.2i

Example 9: Spondee

Girls scream, |

Boys shout, |

Dogs bark, |

School's out.

(Davies: *School's out*)

The above explanation has described types of verse used in English verse. However, only some of them are widely applied; they are the first three or even the first two types of verse mentioned above. What is also important to know about rhythm is that rhythm is closely related to the content of a work so that it expresses the feeling and emotion of the work.



SUMMARY

A verse is an arrangement of lines with regular stress pattern. In some cases, the stress pattern adopted in a verse creates rhythm that later on determines the type of a verse. In studying rhythm, we too study about verse at once since rhythm is an almost inseparable part of verse. There are three types of verse which are presented in this unit, they are *Free Verse*, *Sprung Rhythm*, and *Metrical Rhythm*. In addition to that, there are six types of *Metrical Rhythm* commonly known to be used in

English verse, and among those six, only two or three of them are generally applied by writers.



FORMATIVE TEST 2 _____

(ESSAY)

Read the following questions and then try to answer them correctly:

- 1) What is rhythm?
- 2) Where is rhythm applied? 3. What is a verse?
- 4) How many types of verse are there?
- 5) What are the commonest types of *Metrical Rhythm* used in English verse?

Directions

Compare your answers with answers with the clues stated in page....

The clues are useful to help you answer the questions above. If you have been able to answer all of the questions properly, you can continue study the next learning activity. Yet, if you have not been able to do so, then you have to go all over again, study this unit more carefully so that you can really comprehend the subject of study.

(OBJECTIVE TEST)

- 1) What does a verse depend on?
 - A. the writer
 - B. stress only
 - C. syllable counting
 - D. the feeling of the work

- 2) What is the emphasis on free verse for every line?
 - A. stress
 - B. thought
 - C. syllable counting
 - D. rhythm

- 3) What is the emphasis on *Sprung Rhythm*?
- A. the number of stressed syllables
 - B. the place of stresses
 - C. originality
 - D. thought
- 4) What elements give large musical effect on free verse?
- A. the beats
 - B. repetition only
 - C. repetition and parallelism
 - D. parallelism only
- 5) What defines the type of *Metrical Rhythm*?
- A. the stressed syllables
 - B. the number of feet to the line
 - C. the intonation
 - D. the unstressed syllables
- 6) What kind of *Metrical Rhythm* is in this sentence? "The fine delight that fathers thought..."
- A. double rising rhythm
 - B. double falling rhythm
 - C. triple rising rhythm
 - D. rocking rhythm



Turn on your tape and listen to verse for question number.

Listening 2.1.2j

- 7) Listen to the following verse! What verse does it belong to?
- A. free verse
 - B. sprung rhythm
 - C. double falling rhythm
 - D. rocking rhythm

Turn on your tape and please answering number 8.

- 8) Identify what metrical rhythm does this line belong to? " Love again, laugh again..."
- A. double rising rhythm
 - B. double falling rhythm
 - C. triple rising rhythm
 - D. triple falling rhythm



Turn on your tape and listen to verse for answering.

Listening 2.1.2k

- 9) Listen to the following verse! What verse does it belong to?
- A. free verse
 - B. sprung rhythm
 - C. double falling rhythm
 - D. rocking rhythm
- 10) What marks the musical effect for this verse at most?
- A. the stressed syllables
 - B. the unstressed syllables
 - C. repetition
 - D. the number feet to the line

Turn of your tape

Clues

1. To answer this, you can refer to the definition of rhythm in the beginning of this unit. However, you can use your own language to define what rhythm is by giving conclusion after you have finished reading the explanation.
2. To answer this question you need to understand the introduction part of this unit. It has been implicitly noted above.
3. The answer to this question has been defined in the beginning part of this unit. 4. See the above explanation!
4. See *Metrical Rhythm* part!

Poems or verses for Objective test

(number 7):

Thou, mastering me,
God, giver of breath and bread,
World's strand, sway of the sea, Lord of living and dead ...

(number 9 and 10)

Humpty Dumpty sat on the wall;
Humpty Dumpty had a great fall;
All the King's horses and all the King's men
Couldn't put Humpty Dumpty together again.

Check your answers with the Key which is provided at the end of this module, and score your right answers. Then use the formula below to know your achievement level of the lesson in this module.

$$\text{Level of achievement} = \frac{\text{Score of the right answers}}{\text{Total score}} \times 100\%$$

Meaning of level of achievement: 90 - 100% = very good
80 - 89% = good
70 - 79% = average
< 70% = bad

If your level of achievement reaches 80% or more, you can on to the next Unit. **Good!** But if your level of mastery is less than 80%, you have to study again this unit, especially parts which you haven't mastered.

Unit 3

Pitch and Intonation

In this unit, pitch and intonation become our main concern. Both are closely related so that they are discussed in a single unit. Yet, before we get into the main discussion, do you know what pitch and intonation are?

In one way and the other, speaking is indeed like singing; or to make it general, oral language has some characteristics as those in singing. In the previous study you have learnt about rhythm, for instance. It is one of some common terms you have in music. To some extent, it shows that oral language also needs some kind of musical instruments to colour one's utterance. In this context, pitch and intonation are parts of the musical instruments needed.

Pitch is the degree of lowness and highness of tone in each syllable, while intonation is the going up and down of pitch over different syllables. Hence, if pitch can be considered as note in music, intonation is the melody. Therefore, the using of pitch and intonation is important in speaking or poem because they give nuance and make oral language more interesting. To make it clearer, pay attention to the next explanation.

1. Pitch

As stated in degree, pitch is generally divided into four types of pitch which are marked by numbers; they are *low pitch* or pitch level /1/, *normal pitch* or pitch level /2/, *high pitch* or pitch level /3/, and *extra pitch* or pitch level /4/. How to use the attributes then?

To study the using of the pitch levels, listen to the following sentences! Turn on your tape and listen to pitch 1A.

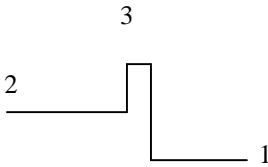


Listening 2.1.3.2 Pitch 1A

Pitch level /1/ or low pitch is usually used to end a sentence or a line. It is the lowest level of pitch. Notice that the lowest tone in the sentences you just heard is placed at the end. Take this example:

I'm tired

The tone of this sentence can be pictured this way:



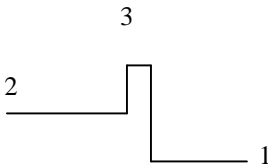
I'm tired

Turn off your tape

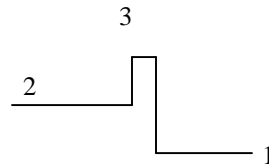
Notice that in phrase *I'm* the line is sustained, and then it rises in syllable *ti-*, which happens to be the highest pitch, and then it falls lower than the first one in syllable *--red*. The ending of this sentence is what is meant by low pitch or pitch 1, the lowest

T V.A(n 6 Y,,O,,,-y

pitch in a sentence. It is shown in the picture by the falling line in syllable *-red*. It goes the same with the following:



She's home



We're lucky

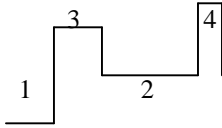
Yet, it is possible that low pitch or pitch 1 is used in the beginning or in the middle part of a sentence. Compare the previous sentences with the following ones!



Listening 2.1.3b. Pitch 1 B

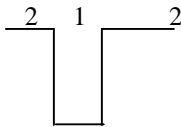
Did you notice that the lowest pitch for the sentences does not fall in the last part of the sentences? In sentence 1 and 3 the lowest pitch is in the middle, while in sentence 2 the lowest pitch is in the beginning of the sentence. Look at the diagrams below!

a. *pitch 1/low pitch at the beginning of a sentence 4*

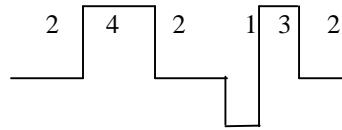


I think you're late

b. *pitch 1/low pitch in the middle of the sentence*



No it's not



He really wants to see you

Pay a careful attention to the diagrams! The pitches are marked by numbers. In this case, low pitch is marked by number 1. Thus it is also called pitch 1. See that pitch /1/ is marked with the lowest line. It shows that the tone is the lowest of all. The higher the pitch is, the higher the number is.

Hence, from the examples above, besides learning about low pitch or pitch 1, you also study the other stages of pitch, namely pitch /2/ or middle pitch, pitch /3/ or high pitch, and pitch /4/ or extra pitch. The numbers mark the higher the degree of a pitch is. As you can see from the diagram, pitch /2/ is somewhat higher than pitch /1/ and it is normally sounded. Pitch /3/ or high pitch usually performs when accompanying a stressed word. The higher level of pitch than pitch /3/, though there is still possibility that a much higher pitch than this can exist, is pitch /4/ or extra pitch that indicates a more stressed situation or feelings.

Now, practice these sentences yourself and decide where you should put the pitches! You can draw a diagram to help you set the pitches.

1. I'm going home.
2. Did you not hear me?
3. It's not bad.
4. I think she's there.
5. Will you stay?

6. He's good actor, isn't he?
7. I'm not good at it!
8. I do believe in you.

In conclusion, pitch level varies in a way that it depends on the situation and what word is needed to emphasize. As an example, you can find low pitch or pitch /I/ everywhere; it is not necessarily put at the end of a sentence all the time, but you can place it either in the beginning or at the end of your sentence based on where the least important word is. In relation to this, the knowledge on pitch is highly significant in understanding intonation because your intonation later on is formed upon the positions of your pitches. To be more familiar with the using of intonation, study the next discussion.

2. Intonation

While pitch refers to the degree of high or low a tone on a syllable, intonation is the flow, the music, the going up and down of pitch over different syllables in an utterance. Intonation is sometimes called the melody of speech. Why melody? Because when you apply intonation for your speech, your sentences will be more interesting. Intonation will make your speaking livelier and not boring. Just like when you listen to a music; when it has more melody, you will find a more beautiful nuance upon the music rather than having a flat and monotonous music. This is where the importance of intonation lays. Basically intonation is divided into three, they are: the high-low falling intonation or falling intonation, rising Intonation, and high-normal sustained intonation. They will be explained in a more detail below.

The high-low Falling Intonation or Falling Intonation

This intonation is used for orders, decided/final statements, prohibitions, and questionword questions. This kind of intonation is usually apply pitch levels /2/, /3/ and /1/ in a sentence (marked by 231#), and sometimes apply pitch levels /3/ and /1/ only for one syllable or two syllables utterance (marked by 31 #). Listen to the following sentences. Turn on your tape and listen to the Falling Intonation).

Listening 2.1.3c**(Audio Tape Program: Falling Intonation)****(The following sentences will be spoken two times. Listen to the first sentence and then repeat after the speaker in the pause that is given!)****1. Orders, Calls and Exclamations**

- | | | |
|-----|-----|-----|
| 1. | 2. | 3. |
| 4. | 5. | 6. |
| 7. | 8. | 9. |
| 10. | 11. | 12. |
| 13. | 14. | 15. |

2. Decided or Final Statements

- | | | |
|-----------|-----------|-----------|
| 1. | 2. | 3. |
| 4. | 5. | 6. |

3. Question-word questions

- | | | |
|----|----|----|
| 1. | 2. | 3. |
| 4. | 5. | 6. |

**Listening 2.1.3e****(The following sentences will be spoken two times. Listen to the first sentence and then repeat after the speaker in the pause that is given!)**

- | | | |
|----|----|----|
| 1. | 2. | 3. |
| 4. | 5. | 6. |

The explanation above may have given you a brief and clear understanding upon intonation. Quite similar to pitch, the intonation of a sentence may vary depending on how we place the stresses and how we want to imply the emotion through the sentence. Hence, the pattern given in the description above is not a strict and constant rule that cannot be changed. Since language is very much relative, so is intonation.

3. Pitch and Intonation in A Poem

So far, you must have understood what is meant by pitch and intonation and the importance of them in a sentence. For that reason, studying pitch and intonation in a poem is not greatly diverse. You have studied about stress and rhythm at first. You have learnt that a stress is given on words or syllables that are considered to be important or become the key idea of a sentence. Later on, the locations of these stresses on syllables will form the rhythm of a sentence. What is more, after the rhythm is found, you need to give weight to the most important word to give the most stress, and thus you can give a higher level of pitch into one word than the others. After the pitch levels are set, you will have your intonation. At this moment, to determine the intonation you need to feel the emotion, the passion, the atmosphere of the poem, and anything that pictures a poem as a complex structure, not as combination of words only nor merely expression of feelings and emotion. By doing so, you can grasp the true beauty of a lyric thoroughly. Here is one poem for you.



FORMATIVE TEST 3 _____

(ESSAY)

Read the following questions carefully!

- 1) What is pitch?
- 2) What is intonation?
- 3) What is the function of having pitch and intonation in making an utterance?
- 4) How many kinds of pitch are there? Give examples!
- 5) How many kinds of intonation are there? Give examples!

Directions

Compare your answers with answers with the clues stated in page....

The clues are useful to help you answer the questions above. If you have been able to answer all of the questions properly, you can continue study the next learning activity. Yet, if you have not been able to do so, then you have to go all over again, study this unit more carefully so that you can really comprehend the subject of study.

(OBJECTIVE TEST)

- 1) Where is the low pitch in this sentence?
"I'm not going to the party"
 - A. I'm
 - B. not
 - C. go-
 - D. -ty

- 2.) What pitch applies to the word "soon" in "I'll come back soon"?
 - A. low
 - B. middle
 - C. high
 - D. extra

- 3) What pitches are used in falling intonation?
 - A. /2/, /1/
 - B. /1/, /3/
 - C. /2/, /3/, /1/
 - D. /2/, /3/

- 4) What pitches are used in rising intonation!
 - A. /2/, /1/
 - B. /1/, /3/
 - C. /2/, /3/, /1/
 - D. /2/, /3/

- 5) Where does he go?

- 6) Which one do you want?

Tape Script

Rising Intonation

- 1) **Yes-No Questions**
 1. Shall we go now?
 2. May I close the window?
 3. Did you have a good time?
 4. Is your birthday today?

5. Do you mind if I closed the door?
6. Can you see him?

2) Polite Requests

1. Please, sit down.
2. Come again soon.
3. Come along, dear.
4. Please, pass the salt.
5. Would you take this with you?
6. Pay attention please/

3) Statements

1. I'm not surprised.
2. I'll be back.
3. That's ridiculous.
4. It's not your business.
5. It's all the same to me.
6. Good morning.

High-Normal Sustained Intonation

1. I need an apple and a banana.
2. He takes a trip to England, France, and Denmark.
3. I saw Tuti, Ali and Mira.
4. In addition to that, the regulation should be reformed.
5. On the other hand, it is difficult to apply.
6. While I was listening to the radio, someone called my name.

(Audio Tape Program: Pitch and Intonation)

(Poem: Emily Dickinson The Brain Is Wider Than The Sky)

The brain is wider than the sky,
 For, put them side by side,
 The one the other will include
 With ease, and you beside.

The drain is deeper than the sea,
 For hold them, blue to blue,
 The one the other will absorb,

As sponges, buckets do.

The brain is just the weight of God,
For, lift them, pound to pound,
And they will differ, if they do,
As syllable from sound.

Check your answers with the Key which is provided at the end of this module, and score your right answers. Then use the formula below to know your achievement level of the lesson in this module.

$$\text{Level of achievement} = \frac{\text{Score of the right answers}}{\text{Totalscore}} \times 100\%$$

Meaning of level of achievement: 90 - 100% = very good

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70 - 79% = average

< 70% = bad

If your level of achievement reaches 80% or more, you can on to the next Unit. **Good!** But if your level of mastery is less than 80%, you have to study again this unit, especially parts which you haven't mastered.

Key to Formative Test

Formative Test 1

- 1) B
- 2) D
- 3) B
- 4) A
- 5) C
- 6) C
- 7) D
- 8) C
- 9) A
- 10) D

Formative Test 2

- 1) C
- 2) B
- 3) A
- 4) C
- 5) B
- 6) A
- 7) B
- 8) D
- 9) A
- 10) B

Formative Test 3

- 1) D
- 2) C
- 3) C
- 4) D
- 5) D
- 6) A
- 7) B
- 8) C
- 9) A
- 10) A

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