

ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ
ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
«САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

ФИЛОЛОГИЧЕСКИЙ ФАКУЛЬТЕТ

Кафедра английской филологии

А.Н. Морозова

КУЛЬТУРА ЯЗЫКА И ЯЗЫК КУЛЬТУРЫ

Учебное пособие по спецкурсу

Самара
Издательство «Универс-групп»
2006

*Печатается по решению Редакционно-издательского совета
Самарского государственного университета*

УДК 43
ББК 81.432.1-926.7
М 80

Ответственный редактор
зав. кафедрой английской филологии, профессор А.А. Харьковская

Морозова, А.Н.

М 80 Культура языка и язык культуры : учеб. пособие по спецкурсу /
А.Н. Морозова ; отв. ред. А.А. Харьковская. – Самара : Изд-во
«Универс-групп», 2006. – 52 с.
ISBN 5-467-00079-9

Учебное пособие призвано обеспечить интерактивное обучение студентов на лекционных занятиях и оптимизировать их самостоятельную работу. Основной раздел издания состоит из двух частей. Часть 1 содержит тексты и задания, направленные на раскрытие взаимосвязи между культурными ценностями и культурным поведением языкового сообщества; формирование представлений о комплексном характере речевого акта и социолингвистической обусловленности вербальных и невербальных компонентов речи. Часть 2 посвящена теории и практике речеведения.

УДК 43
ББК 81.432.1-926.7

ISBN 5-467-00079-9

© Морозова А.Н., 2006

TABLE OF CONTENTS

PART 1. CULTURAL GRAMMAR	4
SECTION 1: WHY BOTHER?	4
SECTION 2: DOES SPACE SPEAK?	10
SECTION 3: THE WORDS WE CHOOSE.....	13
SECTION 4: PARALINGUISTIC PHENOMENA.....	19
PART 2. THE LANGUAGE OF SOUNDS	23
SECTION 1. SUPRASEGMENTAL FEATURES OF SPEECH.....	23
SECTION 2: SPEECH DYNAMICS	32
SECTION 3: THE WORD IN SPEECH	36
SECTION 4: WORD FORM AND WORD MEANING.....	40
CREDITS	45
COURSE CURRICULUM	47

PART 1

CULTURAL GRAMMAR

SECTION 1: WHY BOTHER?

1. Think about the following questions. Why bother to try to understand, to empathize, to learn somebody else's culture? To learn a new set of rules and new ways of communication? Write down your ideas. Then compare them with the list below.

- a. To lead people to see things they might not want to see.
- b. To lead people to see some parts of man's behavior he takes for granted, does not think about, or assumes universal.
- c. To help people understand their own culture.
- d. To let people have new ways of looking at things.
- e. To facilitate human interaction.
- f. To loosen the unconscious grip of culture so that instead of being controlled by the past, human beings can face the future in quite a new and more adaptive way.
- g. To prevent conflicts.

2. Read the following statements. Choose the one you like best (share, think very important, disagree with, etc.). Comment on the statement you have chosen. Give an example from a book, a film, or your own experience that may serve as an illustration of the statement you have chosen.

Culture controls behavior in deep and persisting ways many of which are outside of awareness and therefore beyond control of the individual.

Culture cannot be taught in the same way language is taught.

The real job is not to understand foreign culture but to understand our own.

Underneath the familiar exterior there are vast differences.

One of the many reasons why the culture concept has been resisted is that it throws doubts on many established beliefs.

3. Complete the following chart about Americans, Chinese and Russians with the first idea that comes to your mind. Then share your ideas with a classmate.

	Americans	Chinese	Russians
They are. . .			
They look . .			
They like. . .			
They always.			
They never. .			

4. Chinese and American students were asked to complete the same sentences as you did. Then two teachers discussed their answers. Listen to the conversation with your books closed. Discuss the “gist”, or the main idea of the conversation.

5. Listen to the conversation again. This time complete the chart.

	Americans said	Chinese said
Americans are ...	overweight, lazy, rich, great, friendly	independent, free, very modern, outgoing, realistic
Chinese are ...	small, family-oriented, Communists, Asian	busy, conservative, diligent, very kind, enduring
Russians are ...	highly competitive, big, nationalistic, Communists, orthodox	solemn, good at literature, conservative, serious
Americans look	_____, diverse, good, overweight	confident, _____, _____
Chinese look ...	small, _____	serious, polite, _____
Russians look ...	very pale, _____, ferocious	smart, _____, dark hair and beards
Americans like	_____, watching television, winning	animals, directness, _____
Chinese like ...	competing, _____, serenity	cooking, _____, watching television
Russians like ...	_____, Chekhov, history	complex and deep thoughts
Americans always ...	enjoy their free time, _____ resist categorization	are on a diet, _____, drink
Chinese always	_____, are inscrutable, _____	_____, ask personal questions
Russians always	compete well in the Olympics, kiss both cheeks, _____	_____, live a hard life
Americans never	work/study as hard as most people in other countries, _____	_____, feel shy
Chinese never ...	say never	ignore their parents, _____
Russians never	_____	have really hot weather

6. Read the following texts (based on Edward T. Hall's "*The Silent Language*" and Edward Steward's "*American Cultural Patterns*"). Do you think the Americans and the Russians differ as far as the concepts "time" and "friendship" are concerned?

Time is handled differently by people from different cultures. As a rule, Americans think of time as a road or ribbon stretching into the future. The road has segments or compartments which are to be kept discrete. As far as time is concerned, American culture is monochromic ("one thing at a time"). As Americans we find it disconcerting to enter an office oversees with an appointment only to discover that other matters require the attention of the man we are to meet. Our ideal is to center the attention first on one thing and then move on to something else. To us it is somewhat immoral to have two things going on at the same time.

Time with us is handled much like a material; we earn it, spend it, save it, waste it. Americans' language is filled with references to time, giving a clear indication of how much it is valued. Time is something to be "on," to be "kept," "filled," "saved," "used," "spent," "wasted," "lost," "gained." "planned," "given," "made the most of," even "killed." People who cannot schedule time are looked down upon as impractical.

It is a real slap in the face to an American be kept waiting. If you keep somebody waiting for a long time, you are communicating an insult. Even the five-minute period has its significant subdivisions. When equals meet, one will generally be aware of being two minutes early or late but will say nothing, since the time in this case is not significant. At three minutes a person will still not apologize; at five minutes there is usually a short apology; and at four minutes before or after the hour the person will mutter something, although he will seldom complete the muttered sentence.

Not only do we Americans segment and schedule time, but we look ahead and are oriented almost entirely towards the future. We like new things and are preoccupied with change.

Personal relations among Americans are numerous and are marked by friendliness and informality; however, Americans rarely form deep and lasting friendships. Friends and memberships groups change easily as the American shifts status or locale; consequently, his social life lacks both permanence and depth. Although social activities occupy much of his time, he avoids personal commitments to others. He does not like to get involved. Americans usually establish a relationship on the basis of a common activity or interest, seldom comprehending the other as a total person.

The generalized "friend" of Americans, standing for anyone from a passing acquaintance to a life-time intimate, is maintained according to activities. The company of a friend centers around activity, a thing, an event or a shared history. The various compartments of friendship are kept separate, so that a friend-

ship that is centered around the office does not intrude into the relations with friends who participate in recreational activities.

The American refers to everyone else in the same way; his preferred mode is equality. He reaches a first name basis readily and early in relationship. If the American develops a stronger attachment to another person, he may experience difficulty in expressing it. His only channel of communicating to others is direct, unadorned informality. The consequence is that informality which at first may appear to be a friendly, personal way of treating others contributes to depersonalization, since informality – the breeziness, humor and kidding – is extended to everyone alike.

7. Read the excerpt from “*Moscow-on-the-Hudson.*” In the text find examples of cultural behavior that reflects the attitude of Russians and Americans towards time and friendship.

“Oh, To Be Married To an American!”

I owe my Americanization exclusively to the patience and perseverance of my wife. I am now able to spend an evening in the company of native Americans without committing more than the average husbandly quota of *faux pas*. Only by my accent, which not even my wife has been able to Americanize, can I be distinguished from other Americans.

It was not like this in the beginning, during the first few years of my married life. Now I can see clearly what was wrong with me, and I am able to appreciate fully the tremendous improvement in my habits, behavior, and table manners. The fact that occasionally, in a mood of rebellion or of self-pity, I begin to doubt whether I am better as an American than I was as a Russian is beside the point.

There is a story about a Russian and an American who were having dinner together in a restaurant. A stranger stopped at their table. The American looked up and said, “Oh, hello John.”

“Hello, Sam,” answered the stranger.

“When did you arrive?”

“This morning.”

“Staying long?”

“Two or three days.”

“Ring me up tomorrow, and we'll have lunch together.”

“All right, I will.”

“So long. Be good.”

“So long.”

The stranger left. “That was my brother John,” said the American.

“Haven't seen each other in six years.”

Another man approached the table. The Russian jumped up, ran over to the newcomer, shook his hand violently, embraced him, grabbed him by the arm and dragged him over to the table.

“Sam,” said the Russian to the American, “I want you to meet my dearest friend, a splendid fellow, Ivan Ivanovich. I met him last night at a party.”

I was like the Russian in the story. Now I am different. I used to be expansive, excitable, volatile, talkative, amicable, and frank. No more. I am now an American.

It took me a long time to discover that half of the questions Americans ask you need not be answered because no reply is expected. In the days when I was still green and naive I even used to consider a simple “how do you do” as a sort of interrogation. It flattered me to know that a person whom I hardly knew was interested enough in my welfare to inquire courteously how did I do. I would answer the query at great length and give a detailed account of the state of my health and finances. But then someone explained to me that “how do you do” was not a question but a positive statement calling in return for a no less positive “how do you do.”

I also did not realize that Americans who inquired about one's health were not at all interested in it. It was my wife who taught me to answer “fine, thank you” to any such inquiry, even if I were on the verge of a nervous collapse or about to undergo a most serious operation.

Russians are different. When I ask another Russian how he feels, I expect an answer. I would be offended if he did not tell me what was wrong with him. That “fine, thank you” business is sufficient for Americans but not for us. Anyway, no self-respecting Russian, even in the pink of condition, would be satisfied with so meaningless an answer. We too are entitled to some fun.

Suppose you want to ask an American for a favor. You call him up on the telephone and make an appointment. You come to see him on the specified hour. The American listens politely to what you have to tell him. He never interrupts you except for occasional exclamations such as “you don't say!” “really?” or “gosh!” When you are finished with your story, he offers you a cigarette, maybe a cigar. He may even invite you to lunch. Naturally he will not do anything for you; he never intended to. But he does nothing for you in so charming, courteous, and pleasant a way that you are eternally grateful to him and always refer to him as an “awfully nice person.”

Not so a Russian. If you want a Russian to do something for you, you call him up on the telephone and make an appointment. You come to see him on the specified hour, but he is not there. Either he was there an hour before you came, or he will appear two hours later. You finally succeed in getting hold of him. You corner him and make a desperate attempt to tell him the nature of your request. He keeps interrupting you. You get angry. A heated argument ensues. You call each other uncomplimentary names. Then you both subside, ask each other's forgiveness, and go out to celebrate the re-establishment of pacific rela-

tions. After a couple of drinks the Russian presses you to his bosom, tells you that you are his best and dearest friend, and promises to do everything in the world for you. The Russian will actually do something for you, but, having expected so much of him, you will always remain unrequited and consider him a most unpleasant character.

I am no longer an unpleasant character. I am thoroughly Americanized, and my wife takes great pride in the knowledge that other people consider me a very nice and courteous person.

One Russian trait was not easily eradicated. My Americanization must have hit a subconscious snag at that particular point and left a blank spot. Whenever American friends or acquaintances tell us, "So glad to have seen you, we must get together again real soon," I immediately jump at the suggestion and cry impulsively, "Of course, of course, it will be a pleasure. How about next Friday? We are not doing anything next Friday."

Scores of times but, I fear, still rather unsuccessfully, my wife has tried to impress on my credulous Continental mind the maxim that when an American says, 'We must get together real soon,' he has no particular desire to see me for at least six months.

Russians are built differently. When a Russian tells you that "we ought to get together real soon" he means *soon*, even tomorrow. If a Russian does not want to see you he does not invite you, but if he does invite you, he sincerely means it although he may not be at home when you call on him. This is an old Russian tradition. The Russian will ask you to visit him on a certain date. He will insist that you bring some friends along. He will urge you to come early so we can have a long conversation. Then he will forget all about it and, in his turn, accept some other Russian's invitation. If you are a true Russian, you will forget to come on the appointed day or, at least, be a day or two late. This, according to our code of behavior, is never held against you.

Once I spent a long evening with a Russian friend discussing Pushkin and the ills of the world. "It was a very pleasant evening," my friend said (a pleasant evening to a Russian is one in which he manages to talk twice as much as his companion). "Oh, yes," I agreed. "We must get together again very soon. How about next week?"

"Next week?" my friend contemptuously brushed aside the suggestion. "Why wait until next week? Let us meet again tomorrow. No, why wait until tomorrow? Tonight! Yes, tonight. Let us go to my house. My wife will be glad to see you. She will serve us some tea, and we will have a nice discussion." "Isn't it a bit too late?" I queried my friend. "Bah," he said. "It is never too late. Remember our proverb, 'better late than never'".

I cannot truthfully say that my friend's wife was overly enthusiastic about our decision, but she served us some tea, and we had a wonderful discussion about Pushkin and the ills of the world.

As a true Russian I should have invited my friend and his wife right there and then to *my* house. But I remembered my American wife and her incomprehensible ways. She would not have understood such a generous Russian gesture: when I invite a Russian friend to my house, I must warn my wife twenty-four hours in advance and cancel the invitation twelve hours later.

SECTION 2: DOES SPACE SPEAK?

1. What is the meaning of the following word-combinations: *Saturday Southbound, Sunday Northbound, Weekday Northbound*?

2. Read the following. What peculiarities of U.S. culture do these utterances illustrate? Then read the excerpts below (Edward T. Hall. “*The Silent Language*.” Pp. 176, 180).

(A) “He lives at 1321 K Street, N.W.”

“Go out of town ten miles west on Highway 66 until you get to the first paved road turning north. Turn right on that road and go seven miles.”

(B) “I had to take a new position on that point”. “The position of the office on this point is...”

(C) “I’m doing fine – how are you coming along?” “She gets the job done”. “He’s a hard worker”.

We like our components to be standard and equal. American city blocks tend to have uniform dimensions. Houses, towns, main streets, roads, highways are usually oriented to one of the points of the compass. This technical patterning allows us to locate places by coordinates.

Given a large enough room Americans will distribute themselves around the walls, leaving the center open for group activities such as conferences. That is, the center belongs to the group and is often marked off by a table or some object placed both to use and save place. Lacking a conference table, members will move their chairs away from their desks to form a huddle in the middle.

The assumption of doing and the value of being active are dominant patterns in American life. What does the individual do? What can he or she accomplish? These are almost always primary questions in the American scale of appraisal of persons.

One of the most important distinctions in the forms of activity in American life is the separation of work from play. Work is pursued for living. It is what a man must do and he is not necessarily supposed to enjoy it. Play, on the other hand, is relief from the drudgery and regularity of work and is enjoyable in its own right although many Americans engage in recreation with the same seriousness of purpose.

3. Answer the following questions. Then discuss the interdependence between the architecture of the USA's capital and the cultural values of Americans. Comment on Winston Churchill's phrase "We shape our buildings and then they shape us."

1) The U.S. capital is called Washington D.C. What do the letters D.C. stand for?

2) Washington was designed as a perfect square (10 miles by 10 miles). Why square? Why 10 miles?

3) Why is the monument of President George Washington in the shape of an Egyptian obelisk?

4) No building can be higher than Washington Memorial. Why?

5) The Capitol is at the top of the hill, while White House is at the bottom. Why?

6) One of the most famous monuments in Washington D.C. is a huge group of stones in the open air. Whose monument is it? Why open air? Why stones?

7) The Center of Performing Arts is a monument to a president. What is his name? Why should a concert hall be built as a monument to a president?

8) The monument of Einstein faces the Constitution Avenue and is in front of the Academy of Sciences. Why is it located where it is?

9) The Vietnam memorial is a V-shaped black granite wall pointing to the South. What does the wall symbolize?

4. Read about formal space patterns.

The flow and shift of distance between people as they interact with each other is part and parcel of the communication process. The normal conversation distance between strangers illustrates how important are the dynamics of space interaction. If a person gets too close, the reaction is automatic – the other person backs up. As Americans we have a pattern which discourages touching, except in moments of intimacy, having been taught from early childhood to avoid bodily contact with strangers.

In Latin America people cannot talk comfortably with one another unless they are very close to the distance that in North America evokes either sexual or hostile feelings (Edward T. Hall. "*The Silent Language*." P 180, 185).

5. It is believed that the basic American culture values are: individualism, equality, informality, practicality, self-reliance and hard work, control over one's destiny, responsibility to contribute to society. Which of these values have you read about in this unit? Which of the values are discussed in the texts below?

1. Americans are distrustful of theories which seem remote from some kind of application. For Americans, the word is composed of facts – not ideas. Their

process of thinking is generally inductive, beginning with facts and then proceeding to ideas. The European tends to attach primacy and reality to ideas and theories. His deductive and abstract style of thinking gives priority to the conceptual world. He has a faith and trust in the powers of thought which the American places upon his methods of empirical observation and measurement.

2. To the American the essential quality is measurability. The world to him is seen as having dimensions that can be quantified. Success and failure are measured by statistics; so is amount of work, ability, intelligence and performance. The quantification of the world and experience is deeply ingrained in the American. Foreign students are amazed at the value Americans seem to place on the streams of statistics they hear.

3. From the earliest time the American child is encouraged to decide for himself – to make up his own mind; he is encouraged to believe he himself is the best judge of what he wants and what he should do. Even in those instances where the American cannot decide for himself, he still prizes the illusion that he is the locus of decision-making. Thus, when he needs to consult a banker, teacher, counselor or expert of any kind, he perceives it as seeking information and advice that helps to make up his own mind. The expert is treated as a resource person and not a decision-maker. The American believes, ideally, that he should be his own source of information and opinions and, also, solve his own problems.

4. In American culture, achievement is given a material meaning or, at least, a visible and measurable interpretation. This attitude leads to the American emphasis on technology and, secondly, on publicity – rendering visible unrecognized accomplishments. Acting on these assumptions, technicians and advisors in the field define progress in terms of technological change, more often than not reported in statistical data. Social progress too often comes to mean the number of schools erected, while there is no mention of the training of teachers. The concern with visible achievement often leads the American lose sight of main issues; he may settle for a sensation, a personal triumph over a counterpart or a specific accomplishment which has visibility and, therefore, can be reported as an achievement (Edward C. Steward. *American Cultural Patterns*. P. 23, 32, 49, 68.).

6. What cultural value is discussed in the following text?

Take a look in an English-language dictionary at the composite words that have the word “self” as a prefix. In the average desk dictionary, there will be more than 100 such words, words like self-confidence, self-conscious, self-contained, self-control, self-criticism, self-deception, self-defeating, self-

denial, self-discipline, self-esteem, self-expression, self-importance, self-improvement, self-interest, self-reliance, self-respect, self-restraint, self-sacrifice-the list goes on and on. The equivalent of these words cannot be found in many other languages. This list is perhaps the best indication of how seriously Americans take doing things for one's self. The “self-made man or woman” is still very much the ideal in 20th century America (Robert Kohl. “*The Values Americans Live by.*” P. 8).

7. Read the excerpt. Do you think you belong to a collectivist or an individualistic culture?

When you ask Americans to give a percent figure that estimates how much each member of a team contributes to the overall effort, the total is almost always greater than 100 percent. People overestimate how much weight they pull.

But in Asia, the reverse was true. People underestimated their contribution, so the total for the group was usually less than 100 percent. Such self-effacement is part of the way people in a collectivist culture preserve harmony within their group. Studies in China, for example, show that people who are modest about their successes are better-liked than those who take pride in them.

SECTION 3: THE WORDS WE CHOOSE

1. Read the following idioms. How are they related to the culture of speech communities?

The American dream, pardon my French, French leave, Dutch courage, It's all Greek to me, play Russian roulette, selling ice-cream to Eskimos, the Gnomes of Zurich, double Dutch, an Indian file, Mexican breakfast, until the Greek calends.

2. Render the following into English:

Ребенку полтора года. Дата рождения: 1 – 2 - 2005. Рост – 80 см, вес – 12 кг. Обычно он обедает в 12, а ужинает в 6.

3. Compare the meaning of: *students/ student body, book/reading material*. Which of these would you use? Why? Read the text.

What Americans consider clear and precise uses of language, appear unclear to foreigners who have learnt English under British influence. A typical phenomenon among American speakers is the selection of a general noun which lacks precision and to which is added another noun or adjective as modifier. The modifier may be equally vague, but the combination registers precision and “communicates” to the American ear through the phenomenon of “verbal dy-

namics”. The word **students** sounds better as **student body**, and **value** as **value orientation**. **Science** is often rendered as **scientific method**, and **book** may become **reading material**. As can be seen from the examples, verbal dynamics include preferred general nouns. Often used are **approach, behavior, development, facilities, growth, learning, process, dynamic, experimental, exploratory, personal, productive, operational** and **self**. Combinations from these two samples of words furnish formidable cultural norms, such as **dynamic process** and **self-learning**. Verbal dynamics often are difficult to translate. The reference in a Washington, D.C. newspaper to the “traffic-bearing facility” over the Potomac, could overburden a language that values precision. (*American Cultural Patterns. A cross-cultural perspective*. P.61).

4. What do *honor pledge* and *cheat* mean when used to discuss academic life? Read the following articles and comment on the socio-linguistic aspect of these units.

Senate enacts honor pledge for students

Optional written statement will accompany exams, assignments. After months of debate the University Senate made official what the other groups were powerless to do: Adopt an honor pledge. Students will be asked to write and sign an honor pledge on each exam or assignment. The pledge states: “I pledge on my honor that I have never given or received any unauthorized assistance on this examination (*The Diamondback*).

U. of Virginia Hit by Scandal Over Cheating

Professor Bloomfield set a computer program to detect similarities of six consecutive words or more between term papers submitted to him over the last five semesters. It took the program 50 hours to run through more than 1800 papers. “I expected to see a couple of matches,” he said. “I was a bit shocked to find 60” (*New York Times*).

5. Read the following headlines from U.S. papers. What do you think the articles are about? Translate these headlines into Russian.

Have Lunch with Senior Washington Insiders
Teach Seniors to Fish and They’ll Support Meals on Wheels
Thank you for making a difference!
Seniority Has Its Benefits
Senior Week
Boomers plan homes for comfy retirement
National Senior Health and Fitness Day
Happy Older Americans Month!
Support the Caregivers in Our Community

Senior Cycling: old folks on spokes. Bicycling Tours for Seniors 50+
Your golden age pass
Adult Day Care
Community service opportunities for majors in education
Hundreds Expected at UM for Read Across America Day

6. Read the following announcements. Underline words and word-combinations that are sociolinguistically determined.

Park clean-ups are planned for both Saturday and Sunday. Families may also gather in the cafeteria of the Executive Office Building in Rockville to work on hands-on projects such as making “mailbox treats” for the Children’s Inn, making bag lunches for local homeless shelters, or preparing a large mailing for an area non-profit. Donations of non-perishable food and school supplies may be dropped off at project sites as well. All projects are approved for Student Service Learning credits. So grab the kids and grandkids and spend the day strengthening both family and community at the same time! For more information, call the volunteer center at 240-777-2600.

Montgomery County, MD . . . **Christmas in April** isn't just in April anymore! Volunteers are needed to assist with its year-round Handyman Project. This project helps elderly and/or disabled low-income homeowners remain safe and secure in their homes by performing minor repairs in the areas of carpentry, painting, yard work, roofing, electric and plumbing. Volunteers will be supervised and must have a basic knowledge of home repair. Hours are flexible, Monday through Friday between 9:00 a.m. and 4:00 p.m.

Silver Spring, MD . . . **Allied Silver Spring Interfaith Services for Seniors Today (ASSISST)**, seeks volunteers to provide support services for frail and elderly residents in the Silver Spring area. Spanish speaking volunteers are needed in particular to assist Hispanic residents. Services include transportation/escort, shopping for homebound, friendly visitation, telephone assurance, language assistance, help with medical forms, chores, etc.

Montgomery County, MD . . . **The Literacy Council of Montgomery County** seeks volunteers to tutor adult residents of Montgomery County who cannot read, write, or speak English. Prior teaching experience and knowledge of a foreign language are not required of volunteers. Extensive training is provided. An orientation will be held on Monday, April 9th from 7:30-9:00 PM for potential volunteers. Tutor training workshops will be held in both April and June.

7. Read the Campus Guidelines for Using Inclusive Language and give examples of the language of disabilities.

People with disabilities prefer that you focus on their individuality, not their disability, unless, of course, it is the topic about which you are writing or speaking. The term “handicapped” is falling into disuse and should be avoided. The terms “able-bodied,” “physically challenged” and “differently able” are also discouraged. The following are some recommendations:

Never use the article “the” with an adjective to describe people with disabilities. The preferred usage, “people with disabilities.” stresses the essential humanity of individuals and avoids objectification. Alternatively, the term “disabled people” is acceptable, but note that this term still defines people as disabled first, and people second:

not the Deaf

but people who are deaf

not the visually impaired

but people who are visually impaired

not the disabled

but people with disabilities

If it is appropriate to refer to a person's disability, choose the correct terminology for the specific disability. Partial list of appropriate terminology: People who are blind; visually impaired; deaf; hard of hearing; mentally retarded; nondisabled; physically disabled. People who have or people with: cerebral palsy; Down syndrome; mental illness; paraplegia; quadriplegia; partial hearing loss; seizure disorder; specific learning disability; speech impairment.

Be careful not to imply either that people with disabilities are to be pitied, feared, or ignored, or that they are somehow more heroic, courageous, patient or “special” than others. Never use the term “normal” in contrast:

not Trina held her own while swimming with normal children.

but Trina qualified for her “Swimmer” certificate last week.

A person in a wheelchair is a “wheelchair user” or “uses a wheelchair.” Avoid terms that define the disability as a limitation; such as “confined to a wheel-chair,” or “wheelchair-bound.” A wheelchair liberates; it doesn't confine.

Never use the terms “victim” or “sufferer” to refer to a person who has or has had a disease or disability. This term dehumanizes the person and emphasizes powerlessness.

not victim of AIDS or AIDS sufferer

but person with AIDS (PWA)

not polio victim

but had polio.

8. Match the interview questions considered illegal in the USA with their legal counterparts. Why do you think these questions are considered illegal in the U.S. culture?

<u>Illegal</u>	<u>Legal</u>
<p>1 <u>Nationality</u> Are you a U.S. citizen? Where were you/your parents born? What is your native tongue?</p>	<p>A Are you over the age of 18?</p>
<p>2 <u>Age</u> How old are you? When did you graduate from college? What is your birthday?</p>	<p>B Do you belong to any professional or trade groups or other organizations that you consider relevant to your ability to perform this job?</p>
<p>3 <u>Marital/Family Status</u> What's your marital status? Who do you live with? Do you plan to have a family? When? How many kids do you have?</p>	<p>C Are you authorized to work in the United States? What languages do you read, speak or write fluently?</p>
<p>4 <u>Affiliations</u> To what clubs or social organizations do you belong?</p>	<p>D Are you able to perform the essential functions of this job with or without reasonable accommodations?</p>
<p>5 <u>Disabilities</u> Do you have any disabilities? Have you had any recent or past illnesses or operations? How's your family's health? When did you lose your eyesight?</p>	<p>E What type of training or education did you receive in the military?</p>
<p>6 <u>Arrest Record</u> Have you ever been arrested?</p>	<p>F Would you be willing to relocate if necessary? Would you be able and willing to work overtime if necessary?</p>
<p>7 <u>Military</u> If you've been in the military, were you honorably discharged? In what branch of the Armed Forces did you serve?</p>	<p>G Have you ever been convicted of _____?</p>

9. Read the following letters. Make predictions about what had happened before they were written.

Dear Dale,
Thank you for playing video-games and skating with me for my birthday. I really like the kite and can't wait to fly it. Dominos is one of my favorite games. I often play it with my grandma.

Kenny

Dear Marina and Chris,
Thank you so very much for taking Kenny on Sunday. I cannot thank you both enough! If I can ever repay your kindness don't hesitate to ask.

Lisa + Harold

10. Read the following inscriptions. Where do you think one can find them?

In memory of DR. DORRIS SANDS
Outstanding health educator
U.M.C.D. 1964-1986

In fond memory of Sam Schoenbaum
March 6, 1927 – March 27, 1996
Founding director, Center for Renaissance & Baroque Studies, UMCP,
1981. Distinguished Professor of Renaissance literature, UMCP, 1979-1993

11. Read the most commonly asked questions about writing and sending thank-yous in the U.S. Make predictions about the answers.

1. When should I write a thank-you note?
2. What should I write on?
3. What should I say?
4. How much time do I have to send the note?
5. If I thanked someone in person, do I still have to send a note?
6. Do I need to write a thank-you note to someone who sends me a thank-you gift?
7. Can I e-mail my thanks?

12. Match the questions with the answers.

A. If you are thanking a close friend and have lots to say, use a letter-size piece of paper. When you've got less to say, choose a beautiful small note card. Don't type your thank-you. Pick a card that does not already have a thank-you message printed on it.

B. You should write a thank-you letter when a party or dinner is given in your honor or when you've received a gift through the mail. These rules are not strictly observed. When in doubt, write: a thank-you is never wrong.

C. Sometimes you can use e-mail, for example with work associates, but if you are replying to a family member or a friend, use a pen. In any case a hand-written note is the best way.

D. If you thanked someone face-to-face, that's generally enough. But when you've been a guest at someone's house or received a wedding gift you need to send a note even if thanked in person.

E. Just be sincere. First, mention what you've received, then explain why you enjoyed it so much.

F. Thank-you notes should be written within three months of a wedding. For everything else you need to thank a person within a few days. In all cases, sooner is better, and "better late than never".

G. You need to say thank you for the thank-you. For example, if someone sends you flowers after you have done that person a favor, you need to let her know that the gift arrived.

SECTION 4: PARALINGUISTIC PHENOMENA

1. Decide which of the following statements are true, and which of them are false.

- 1) The Chinese don't give a clock as a gift. It symbolizes death.
- 2) The Chinese refuse a gift three times before accepting it.
- 3) In England giving a knife as a gift is bad luck.
- 4) If the gift is expensive an American might think the gift is a bribe.
- 5) Naming a baby after beloved or elder in the family is prohibited in China.
- 6) Koreans consider themselves to be one year old at birth and two years old as soon as the New Year arrives.
- 7) In Muslim culture the left hand is used for personal hygiene; therefore it is considered unfit to use for eating, drinking or greeting.
- 8) Winking in Pakistan may cause offence.

2. The text below is an excerpt from David Abercrombie's *Paralinguistic Communication*. Read the text and answer the questions: 1) What is paralanguage? 2) Why does the author prefer the term *paralinguistic phenomena* to *paralanguage*?

We speak with our vocal organs, but we converse with our entire bodies; conversation consists of much more than a simple interchange of spoken words. The term paralanguage is increasingly commonly used to refer to non-verbal communicating activities which accompany verbal behavior in conversation. Anyone with a professional interest in spoken language is likely, sooner or later, to have to take an interest in paralanguage too. I do not, all the same, like the term paralanguage very much. It seems to me potentially misleading: it can give the impression that, because there exists a (more or less) homogeneous entity called language, there must be, existing beside it, a comparably homogeneous entity called paralanguage. I believe this is not so. These non-verbal, though conversational, activities to which the word paralanguage refers are far too diverse, too little codified, too uninvestigated, and too insufficiently understood, to be given the air of unity which a noun confers on them; so, having used 'Paralanguage' for the title of my paper, I shall, as far as I can, from now on avoid it. The adjective paralinguistic (which was the first of all these terms to be coined) seems to me, however, much more innocuous, with less power to mislead; and I

shall therefore prefer to speak of paralinguistic phenomena, or behavior, or activities, rather than of paralanguage.

Paralinguistic phenomena are non-linguistic elements in conversation. They occur alongside spoken language, interact with it, and produce together with it a total system of communication.

3. Decide what message each of these gestures conveys.

Nodding the head up and down.	No. Yes.
The “thumb-up” sigh.	Excellent. Insult.
Tapping the head with the forefinger.	I’m thinking hard. That’s crazy. That’s clever.
Eyebrows raised.	Admiration. Skepticism.
Tapping one’s nose with a finger.	You are drunken. Be careful: You can’t rely on these people. It’s a secret.
Touching one’s right cheek with the forefinger.	You are crazy. You are a beauty. You are a molly-coddle.

4. Decide what function each of the following gestures performs: emotive (E), connotative (C,) referential (R), phatic (Ph), poetic (P). Write down the corresponding letter next to the word-combination. Note: some gestures perform two or more functions, and the functions may differ from culture to culture.

- Shrugging one’s shoulders
- shaking hands
- nodding
- slapping one’s forehead with the palm
- left-right movement of the forefinger
- folding one’s arms
- rubbing one’s hands.

5. Listed below are the types of utterances classified according to their illocutionary force. Match them with the lists of words.

1. Verdictives: giving of a verdict (by a jury, arbitrator, umpire).
2. Exercitives: exercising of powers, right, influence.

3. Commissives: committing a person to do something.
4. Behabities: attitude and social behavior.
5. Expositives: making plain how we are using words.

A. Promise, swear, embrace, favor, agree, consent, vow, oppose, adopt, guarantee, mean to, contract, plan, propose to, dedicate myself to, consent, declare my intention.

B. Appoint, command, dismiss, order, sentence, warn, pray, dedicate, advise, announce, name, beg, recommend, grant, plead, urge, proclaim, press, vote for.

C. Acquit, interpret as, understand, read it, calculate, locate, put it at, grade, place, value, diagnose, describe, rate, estimate, measure, assess, analyse.

D. Affirm, class, identify, deny, describe, recognize, mention, remark, tell, answer, correct, argue, testify, revise, report, explain, mean, object to.

E. Apologize, thank, deplore, commiserate, compliment, condole, congratulate, felicitate, sympathize, resent, pay tribute, criticize, grumble about, complain of, applaud, overlook, commend, blame, approve, favor, object, withdraw.

6. In the text below the last word is missing. What aspect of the language does the author (Dwight Bolinger) describe as ‘the Cinderella of the communication complex’? What is the author’s message?

“I don't mind what she said, but I don't like the way she said it” is a complaint we have all heard some time or other, and probably have uttered ourselves. What does it mean?

The stream of sound that issues from the human voice box can be cut up into many different kinds of segments, some of which everyone knows or thinks he knows. There are sentences—those lengths of speech that in written form are terminated by periods, or sometimes by question marks or exclamation points. There are clauses and phrases, which in writing are set off by commas, or by semicolons when they might almost as well be regarded as sentences. There are words and parts of words called affixes, like the -er of speaker or the anti- of antibody, and there are distinctive sounds that enable us to tell one word from another, like the [b] of boy and the [t] of toy. But running through this fabric of organized sound there is a master thread that holds it all together and by its weavings up and down and in and out shows the design of the whole—the motifs from phrase and sentence to paragraph and discourse, the highlights and shadows, and the relevance to the speaker's intent. These points of emphasis that are made so naturally by the human voice can only be suggested in writing, though we all have been taught to believe that everything in the message can be committed to writing with comparative ease. Indeed, we even forget that the master sound is there, for all that we may unconsciously hum it to ourselves; and when

someone calls attention to it, we dismiss it as a mere manner of saying, an accompaniment to the message rather than an inseparable part of it.

This Cinderella of the communication complex is called ...

PART 2

THE LANGUAGE OF SOUNDS

SECTION 1. SUPRASEGMENTAL FEATURES OF SPEECH

1. Match the sentences and the content expressed by the prosody.

Hel \lo I didn't expect to see you here.

Hel /lo You will be punished.

ˈ Hel /lo I am talking to you.

Hel v lo Is anybody there?

Hel ^ lo Greeting.

2. What components of prosody are functionally important? Scan the following text to answer this question.

The distinctive alternations of pitch, loudness, tempo, diapason, pausation, etc., which form intonation contours, are denoted by the term “prosody”. The prosodic system of the English language includes a number of functionally important components (or parameters of analysis). They are semiologically relevant features of voice common to all the speakers of a given language.

Communication is impossible without pauses. A pause is cessation of phonation accompanied by the prolongation of the preceding sound. According to the length, the following types of pauses are singled out: a one-unit (short) pause, a very short pause, a two-unit (long) pause, and a three-unit (very long) pause. The term “potential pause” is used to denote the place for a possible place of cessation of phonation.

Pauses are normally accompanied by change in pitch-movement, or tone. This prosodic feature depends on the frequency and amplitude of vocal cords vibration. Tones are called level if pitch is neither raised nor lowered. The non-level tones may rising and falling. There are also complex tones: rising-falling and falling-rising. According to the pitch-level tones are divided into high, mid, and low. The basic intonation pattern in English is the descending scale with a falling or a rising tone at the end. Unstressed syllables in a descending head are normally pronounced on the level of the preceding stressed syllable.

Tones are normally realized within the middle section of the diapason. Diapason is the distance between the highest and the lowest notes of the voice. In certain cases speakers may use the high or the low section of the diapason. The distance between the highest and lowest levels within a tone is called the interval. Deviations from the interval, typical of the given person, are described as wide and narrow diapasons.

Loudness is the relative prominence of voice. The degrees of loudness are: normal, loud, soft.

Tempo is the relative speed of enunciation. The basic meaningful modifications of tempo are: normal tempo, fast tempo, slow tempo.

There are features of phonation conditioned by the work and shape of the resonators. These features, called voice qualities, include resonance, over-resonance, breathiness, pectoral voice, nasality, harshness, huskiness, whisper. Speaking voice also depends on voice qualifications, such as phonetic smile, labialization, laughter, giggle, tremulousness, sob, cry.

The components of prosody perform two basic functions: 1) expressing syntactic content of speech, and 2) expressing the content that is not related to grammar. The corresponding levels of suprasegmental phonetics are denoted by the terms “syntactic prosody” and “suprasyntactic prosody”. The latter is divided into logical suprasyntactics and timbre suprasyntactics (Timbre II). Logical suprasyntactics is the means of bringing out a fragment of speech for the sake of contrast. Timbre suprasyntactics is a complex of phonetic means used to convey expressive, emotional, evaluative overtones.

3. Review the text and answer the questions.

1) What terms are used to denote:
the longest pause;
the pause that may be realized;
the distinctive alternations of pitch, loudness, tempo, diapason, pausation, etc., which form intonation contours;
the component of prosody that depends on the opposition “presence of voice/absence of voice”;
suprasegmental features that express syntactic content of speech;
prosody used to express logical contrast;
a complex of phonetic means used to convey expressive, emotional, evaluative overtones;
resonance, over-resonance, breathiness, pectoral voice, nasality, harshness, huskiness, whisper?

2) Which of the attributes are used to describe:
a) tone, b) tempo, c) loudness, d) pause, e) interval?

Increased, high falling, high, level, normal, soft, narrow, potential, low, one-unit, diminished, slow, rising, complex.

4. The material below is used to illustrate tonetic transcriptions and representations. Which of them would you prefer to use? Why?

(A) *The ^{snow} generally comes ^{ear} ly in Oc ^{to} ber.*

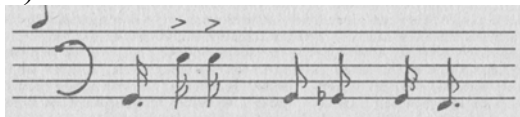
Do you like it? Then eat it.

(B) *Tom! Tom!?*
2-4 2-4-3

(C) *She's a | BÈAUtiful ◊ woman |*

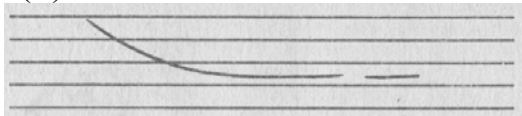
(D) I “merely said he ‘could go# not that he ” should#

(E)



What are you do-ing to-day?


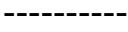
(F)



Qu est-ce qu on a pour le diner, maman?

5. Study the table.

PAUSES	potential	+
	very short	⌚
	one-unit	
	two-unit	
	three-unit	
TONE	high level	ˈ m
	mid level	ˌ m
	low level	ˋ m
	high rising	ˈ/ m
	mid rising	ˌ/ m
	low rising	ˋ/ m
	high falling	ˈ\ m
	mid falling	ˌ\ m
	low falling	ˋ\ m
	falling-rising	ˋ∨
	rising-falling	ˈ∧
	DIAPASON	high
low		l

INTERVAL	wide	w
	narrow	n
LOUDNESS	loud	
	soft	
	loudness increases	—→ <i>loudly</i>
	loudness diminishes	—→ <i>softly</i>
TEMPO	quick	<i>quickly</i>
	slow	<i>slowly</i>
	tempo becomes faster	—→ <i>quickly</i>
	tempo becomes slower	—→ <i>slowly</i>
VOICE QUALITIES	resonance	r> <r
	over-resonance	or> <or
	breathiness	br> <br
	pectoral voice	p> <p
	nasality	n> <n
	harshness	harsh> <harsh
	huskiness	h> <h
	whisper	w> <w
VOICE QUALIFICATIONS	phonetic smile	ph.sm> <ph.sm
	labialization	l> <l
	laugh	laugh> <laugh
	giggle	g> <g
	tremulousness	tr> <tr
	sob	sob> <sob
	cry	cry> <cry

6. Describe the melody of the following sentences. Use the Table if necessary.

\Yes.

/Yes?

\No.

\No.

She has a nice v voice.

^Wonderful!

¹ How do you .think we .ought to \start?

¹ Is .that .quite /clear, listeners?

7. Read the sentences below according to the tonetic transcription and decide in which of the sentences the prosody performs the function of:

1) expressing syntactical content,

2) reflecting emotional, evaluative, expressive overtones,

3) expressing logical contrast.

There are 'many .books that have . infor.mation .written between the \lines.

There are 'many .books that have . infor.mation .written bet\ween the |lines.

There are 'many .books that have \ infor /mation | ,written ph.sm> <ph.sm between the \ lines.

8. Read the text below. Then explain the differences between conventional systems of graphic representation of prosody and punctuation.

The metalanguage of suprasegmental phonetics deserves special attention. First, the existing systems of prosodic description differ in the lists of components under analysis. Second, tonetic transcriptions and representations, used to denote suprasegmental features of speech, vary greatly from one author to another. It is important that a system of notation should enable us to describe all functionally relevant prosodic oppositions, be accurate and consistent, and readily applicable. The metalanguage of prosodic description created by linguists working in the field of speechology satisfies these requirements.

Still, no matter how accurate and consistent a system of prosodic notation may be, it is a conventional system, and its possibilities to adequately reflect the oral form of speech are restricted. The objectively existing means of graphic representation of prosody is the system of punctuation marks. Punctuation is a natural semiological system on which the suprasegmental level of speech is based.

9. Read the following text. Then complete the table below.

In contrast with Russian, English punctuation is based on the declamatory-psychological principle. It reflects the semantic and stylistic content of the utterance, rather than its grammatical structure. The way an author uses punctuation marks depends mainly on his/her intention. This is the reason of the existence of two tendencies in English punctuation –understopping and overstopping.

According to their function, punctuation marks are divided into the marks of vertical segmentation of speech and the marks of horizontal stratification of speech. Each of them corresponds to a certain complex of prosodic features.

The indented line separates paragraphs: presents something as one whole or breaks it into parts to make them more prominent and independent. The prosody includes: a very long (three unit) pause; increased loudness, fast tempo, a high tone at the beginning of the paragraph; diminished loudness, slowed down tempo, low tones at the end.

The full stop separates sentences. Normally, it corresponds to a low fall and a long (two-unit) pause. The direction and the height of the tone depends on whether the sentence is a statement, a question, an exclamation, etc.

The comma in English is not obligatory; it corresponds to a short (one-unit) pause; a low rising tone is used for subordination, and a mid- falling tone for co-ordination.

The semi-colon expresses a link between two different ideas joined within a sentence. The first stressed word after the semi-colon is never on a high pitch level; the other prosodic features are a mid fall and a pause shorter than that of a full stop, but longer than that of a comma.

The part that follows the colon should be read more carefully and slowly: what follows is explanation or elaboration of what came before. We also use a high falling tone (of the non- final variety), and a pause the length of which is approximately that of a semicolon.

The dash corresponds to a long pause. The dash introduces a summary; adds an afterthought; indicates that the sentence is not finished or a sudden break in it.

Three punctuation marks are used for parenthesis: the brackets, the double dashes, the double comma. The brackets denote additional information, which is not important compared to the essential content of the sentence. The prosody is: lowered pitch-level, diminished loudness, increased tempo, usually no pauses. The double dashes show that the insertion contains important information. It is expressed by long pauses, increased loudness, slow tempo. The double comma ('weak brackets') is mainly used to bring out shorter insertions and is expressed by level tone.

The double quotes are used when we actually quote somebody. A long pause before and after the double quotes, increased loudness, slower tempo are realized. The scare quotes mark off something that is not generally recognized, or accepted. There is no noticeable pause, loudness is diminished, tempo is slow, and diapason is low.

10. Review the text above. Then complete the table below.

PUNCTUATION MARK	PROSODY
The full stop. <i>Phonetics is a branch of linguistics. It deals with sounds.</i>	A ... fall, a ... pause.
The comma. <i>We study phonetics, lexicology, morphology.</i> <i>We opened our books, and John read a sentence.</i>	A ... tone, a ... pause.

<p>The semi-colon. <i>Jane Austen is on the curriculum; so is Charlotte Bronte and many others.</i></p>	<p>A ... tone, a pause shorter than that of a full stop, but longer than that of a comma. The first stressed word after the semi-colon is never on a ... pitch level.</p>
<p>The colon. <i>As far as grammar is concerned, the rules are few and easily accessible: the grammar of even the most difficult language can be fully mastered in no more than six months.</i></p>	<p>A ... tone, a pause the length of which is approximately that of a semicolon, ... tempo for the part that comes after the colon.</p>
<p>The brackets. <i>It is usually assumed that somewhere (where exactly nobody has so far been able to show) there is a line which divides the rest of texts from those which have a literary value.</i></p>	<p>... pitch-level, ... loudness, ... tempo, usually no pauses.</p>
<p>The dash. <i>After all, there is but one race – humanity.</i></p>	<p>A ... pause.</p>
<p>The double dashes. <i>But however hard it would be to say what literature is – as distinct from what it is not – we are all convinced that the division is there.</i></p>	<p>Long pauses, ... loudness, ... tempo.</p>
<p>The indented line.</p>	<p>A ... pause. ... loudness, ... tempo, a ... tone at the beginning of the paragraph; ... loudness, ... tempo, ... tones at the end.</p>

11. Read the text to yourself. Which tendency does this text illustrate – understopping or overstopping? Find the sentences, in which, according to Russian grammar, commas 1) must be used, 2) can be omitted. Explain how the dash, the double commas and the indented line should be read. Then read the text aloud following the punctuation marks.

In writing essays, there are two things one has difficulty with – spelling and stops. Nearly everybody says it is the spelling that matters.

Now spelling is one of the decencies of life, like the proper use of knives and forks. It looks slovenly and nasty if you spell wrongly, like trying to eat your soup with a fork.

But, intellectually, spelling – English spelling – does not matter. Shakespeare spelt his own name at least four different ways, and it may have puzzled his cashiers at the bank.

Intellectually, stops matter a great deal. If you are getting your commas, semicolons, and full-stops wrong, it means that you are not getting your thoughts right, and your mind is muddled.

(Partridge, Eric. *Usage and Abusage*. Penguin Books Ltd. p. 1978, p. 250.)

12. Read the sentences to demonstrate the difference between the prosody of the full stop, the semi-colon and the comma. Does the choice of a punctuation mark effect the content?

The man rose to his feet. His opponent rushed at him. Both fell heavily to the ground.

The man rose to his feet; his opponent rushed at him; both fell heavily to the ground.

The man rose to his feet, his opponent rushed at him. Both fell heavily to the ground.

The man rose to his feet, his opponent rushed at him, both fell heavily to the ground (Partridge, Eric. *Usage and Abusage*. P. 251.)

13. Explain the difference in the content of the pairs of sentences. Read them aloud.

And once I had discovered, that there was no longer any doubt as to whether a spark of life still lingered in him. – And once I had discovered that, there was no longer any doubt as to whether a spark of life still lingered in him.

You don't really like it, you're only pretending to please me. – You don't really like it; you're only pretending, to please me (Partridge, Eric. *Usage and Abusage*. P. 253.)

14. Work in pairs. One and the same text is presented in two versions: A – as it was punctuated by the author (see page 32; B – with punctuation marks omitted (below). One of the students will read Text A observing the prosody of each punctuation mark. The other student will listen to the partner and punctuate Text B according to the prosody observed. Compare the texts after Text B is punctuated.

B.

Thus to understand fully the purport of this or that sentence we must be able to hear it it is the prosodic pattern with which the utterance is actually pronounced that ensures proper understanding of utterances. If one is saying something with a falling tone one's intention is to convey the idea of completeness to the listener. A rising tone keeps the listener in suspense. These are the elements of syntactic prosody. They remain true not only for the interpretation of tones at the end of the sentence and as a means by which to distinguish between questions and statements they also serve as the prosodic expression of the second syntactic opposition namely finality versus non-finality. It naturally follows from what has just been said that cases of finality will be arranged prosodically by means of a falling tone. With the second member of the opposition with cases of non-finality that is with the so-called non-terminal syntagms the situation is much more complex.

15. Read the text. Explain the aim of speechology and each of its branches.

As a linguistic discipline, speechology is aimed at teaching people to express their thoughts and ideas in the best possible way, to make communication more effective. Speechology, or neomacrophonetics, seeks to discover how linguistic content is expressed by means of the sound form of speech. Depending on the type of linguistic content the following branches of speechology are singled out: lexicological phonetics, morphological phonetics, syntactic phonetics, rhetorical phonetics, philological phonetics, pragmatic phonetics.

Lexicological phonetics is concerned with phonetic means which serve as the expression plane of lexical units. Morphological phonetics deals with the connection between phonological and morphological oppositions. Syntactic phonetics studies phonetic means used to express syntactic content and construct speech. Rhetorical phonetics studies styles of enunciation as a means of enhancing the impression made on the audience. Philological phonetics seeks to transpose works of verbal arts into the oral form of the language. Pragmatic phonetics establishes a connection between phonetic theory and practice of language learning.

16. Review the text above. What do we call the linguistic discipline that studies:

- the connection between phonetic theory and practice of language learning?
- the connection between phonological and morphological oppositions?
- phonetic means which serve as the expression plane of lexical units?
- phonetic means used to express syntactic content and construct speech?

- styles of enunciation as a means of enhancing the impression made on the audience?
- transposition of works of verbal arts into the oral form of the language?

A.

Thus, to understand fully the purport of this or that sentence we must be able to *hear* it: it is the prosodic pattern (with which the utterance is actually pronounced) that ensures proper understanding of utterances.

If one is saying something with a falling tone, one's intention is to convey the idea of 'completeness' to the listener. A rising tone keeps the listener in suspense.

These are the elements of syntactic prosody. They remain true not only for the interpretation of tones at the end of the sentence and as a means by which to distinguish between questions and statements; they also serve as the prosodic expression of the second syntactic opposition, namely: finality versus non-finality.

It naturally follows from what has just been said that cases of finality will be arranged prosodically by means of a falling tone. With the second member of the opposition, with cases of non-finality – that is with the so-called non-terminal syntagms – the situation is much more complex.

SECTION 2: SPEECH DYNAMICS

1. The sentences below illustrate syntactic ambiguity that exists in the written form of speech. Read the sentences and comment on the role of prosody in expressing the content of the sentences.

1) \ John has come.

/John has come?

2) Isn't he /sure of himself?

Isn't he \sure of himself!

3) ɪTell him the \truth.

ɪTell him the /truth?

4) Would you likes /tea or \coffee?

Would you like /tea or /coffee?

5) It isn't es\stantial.

It isn't es\stantial. (But...)

6) He keeps on \talking, | when he knows it an\noys us.

He keeps on \talking when he knows it an /noys us.

7) I'll make her do the flowers her\self, | if I have to stand over her all \morning.

I'll make her do the flowers her\self if I have to stand over her all ,morning.

8) Give him that ,toy and he will break it at \once.

Give him that \toy and he will break it at \once.

2. Study the text. Then answer the questions below.

Syntactic prosody is concerned with the different kinds of content, the expression of which depends on the prosodic organization of the utterance.

As far as syntax is concerned, the main functions of prosody are as follows:

1) the division of speech into its basic structural components: supra-phrasal unities, sentences, word-combinations;

2) distinguishing between sentences and clauses that have different semantic and stylistic content;

3) signaling the place of the actual division of the sentence;

4) signaling the secondary character of elements that break the smooth flow of speech (parenthetical insertions).

The borderline between supra-phrasal unities (paragraphs) is expressed by means of a very long pause and the contrasts in loudness, tempo and pitch-levels. The end of a paragraph is characterized by diminished loudness, slowed down tempo and low tones. At the beginning of the next unity we use increased loudness, fast tempo, high tones.

Prosody is an integral part of the sentence. It is prosody that signals whether a word or a sequence of words functions as a lexical unit or a syntactic unit. Besides, prosodic means express the differences in the syntactic content of sentences. This can be illustrated by pairs of sentences that have the same structure and vocabulary. Syntactic ambiguity ceases to exist when actual prosody of sentences is taken into account. Syntactic content within a sentence is expressed by diarthemes – syntactic pauses accompanied by change in the melodic contour.

The actual division of the sentence is realized by means of the predicating bond. It signals the division of the sentence into the theme (or lexical subject) and the rheme (or lexical predicate).

Parenthetical insertions are secondary elements of discourse. Their prosody contrasts with that of the sentence which they 'break'. Normally, insertions are pronounced with lowered pitch-level, diminished loudness, increased tempo. If parenthetical insertions contain important information, they are characterized by long pauses, increased loudness, slow tempo.

What are the main functions of syntactic prosody? What prosodic means are used to separate supraphrasal unities? What does the predicating bond signal? Does syntactic ambiguity exist in the sound form of the language? What prosodic means characterize parenthetical insertions? What is a syntactic diartheme?

3. Describe the connection between the content of the following pairs of sentences and the prosody.

- He washed | and brushed his hair.
He washed and brushed his hair.
- That's a \nother thing, | I don't \know yet.
That's another thing I don't \know yet.
- That's from my brother who lives in \Paris.
That's from my \brother, | who lives in \Paris.
- He didn't go to Holland because his \Dutch was weak.
He didn't go to Holland, | because his \Dutch was weak.
- He speaks English \naturally.
He speaks \English, | \naturally.

4. The underlined parts in the following word-combinations may be interpreted in different ways. How can these differences be expressed by prosodic means?

- John kept the car in the garage (an attribute or a adverbial modifier of place)
- The letter from the captain (an attribute or an object)
- The killing of the lion (an attribute or an object)
- The man with the boy who was making a fuss (an attribute to the word “boy” or the word “man”)
- Stout major's wife (an attribute to the word “major” or the word “wife”).

5. Read the following sentences aloud. As you read, choose adequate prosody to express the predicating pause.

The three facets of phonetic study mentioned so far † are all general in scope.

It seems worthwhile, therefore, † to explain how speech sounds are produced.

If we are to communicate efficiently † there must be a sufficient stock of common information at our disposal.

6. In the sentences below find parenthetical insertions. Comment on how their prosody depends on the punctuation marks.

(1)

Many people have supposed that of the two things one has difficulty with in writing – spelling and punctuation – the latter is intellectually more important.

The reason we have adduced rather long stretches of speech (and not just separate sentences) is that if the constructions were presented in isolation they might be interpreted in a variety of ways.

But the main problem linguists face (insofar as the phonetic aspect is concerned) is the way speech sounds function.

Both Russian and English have the same punctuation marks. In English, however, the use of punctuation marks is mainly based on semantic and stylistic principles.

(2)

The oppositions of the three varieties of tempo (fast, normal, low) and the varieties of loudness (loud, normal, soft) are fully realized on the metasemiotic level. Thus, for example, fast tempo may express anger or impatience, while slow tempo is often associated with relaxation. One of the basic features distinguishing the two levels of prosody – syntactic and suprasyntactic – is the fact that the latter is characterized by the realization of different voice qualities.

7. Study the text. Find the terms that are used to denote:

- a syntactic pause
- a syntactic unit bigger than a sentence
- the type of syntactic bond that connects an attribute and a noun
- the type of syntactic bond that connects homogeneous parts of the sentence
- the pause used to divide the lexical subject and the lexical predicate
- secondary elements of discourse that break the smooth flow of speech.

Speech is a succession of syntactic bonds that signal syntactic relationships between the ultimate components of discourse. The expression plane of syntactic content is diarhemes – syntactic pauses accompanied by change in the melodic contour. Diarhemes are two-sided units: prosody that is realized in each particular case corresponds to some content.

The closest type of syntactic bond is the attributive bond. It is practically never expressed by cessation of phonation; the diarheme of this kind of bond is called the potential pause. The copulative bond connects homogeneous parts of the sentence and introduces into speech parenthetical insertions. In contrast with the attributive bond, it is marked by a pause and changes in pitch movement. The completive bond separates the secondary parts of the sentence, or the main and the secondary parts. Depending on the part of the sentence (direct object, prepositional object, adverbial modifier) pauses of different length are realized. The syntactic bond between the grammatical subject and the grammatical predicate is rarely expressed by prosodic means. Predication is realized on the level of dynamic syntax: the borderline between the lexical subject and the lexical predicate is regularly accompanied by the predicating pause.

The smallest meaningful part of the utterance singled out by prosodic means is called the syntagm. Syntagmatic division of speech reflects its syntactic organization. It helps us understand how this or that utterance is constructed in terms of parts of the sentence.

8. Read the following sentences. What is the syntactic function of “*without her man*” in sentence 1? What syntactic bond is realized between the words “*her*” and “*man*” in this sentence? What is the function of the pause that corresponds to the comma in sentence 2? Explain the connection between the syntactic bonds realized in these sentences and the prosody.

- 1) A woman, without her man, is nothing.
- 2) A woman: without her, man is nothing.

9. Identify the attributive and the copulative bond in the following sequences:

- a |tall |square Venetian \mansion
- a |great |leathery |scowling \face
- her e |normous |liquid |golden \eyes
- a \frowzy, | \ugly,| dis\orderly,| de\pressing |scene
- \practical, | \duteous,| \commonsense young |person.

10. Compare the sentences and identify a) attributive bond, b) completive bond:

- They spoke |about the work on the road.
- They spoke about the work +on the road.
- He hit | the woman with a stick.
- He hit the woman| with a stick.

, Charlie | \sitting at the \head of the , table \easily |took |charge of the \conver\sation.

\Charlie |sitting at the |head of the \table \easily |took |charge of the \conver\sation.

We followed the edge of the canal towards the place where Old Plop had his favourite mud slice.

By this time Dick and Nicole had reached the vestibule, where Baby Warren was anxiously awaiting them.

SECTION 3: THE WORD IN SPEECH

1. Study the text. Then describe the role of logical suprasyntactics and timbre prosody in singling out words in the flow of speech.

The written form of speech is divided into words by empty spaces. In oral speech words may become practically indistinguishable. To establish objectively where one word ends and another word begins, we may consider peculiarities of speech on the segmental level. But it is only on the suprasegmental level that the size-of-unit problem is solved.

Any word can be brought out in speech by means of logical or timbre suprasyntactics. Even words that tend to fuse with other words, or disappear altogether (i.e. form words) are singled out by prosody. Form words have strong and weak forms, and it is the weak form that is normally realized in speech. A strong form is used for logical contrast; it makes a word more expressive, signals that we deal with a modal verb rather than with a future tense form, may show that the original lexical meaning of a word is realized.

Articles, prepositions, conjunctions are brought out in speech with the help of logical suprasyntactics. When auxiliary verbs are brought out, emotional and expressive overtones may be realized. Timbre suprasyntactics (i.e. prosody that reveals emotional, evaluative, expressive overtones) is important both for form words and full-fledged words. It signals that a word functions on the metasemiotic level.

2. Explain the connection between the content of the sentences and the choice of a weak or a strong form (logical contrast; making an utterance expressive; a modal verb vs. a future tense form).

I don't think you've met the girl before. – But I have!
 Oh, you have been living here?
 The book is in the box.
 You will be punished. You will be punished if you do it.
 I'm writing a letter. -I am writing a letter.

3. Read the sentences and describe the function of the strong forms (underlined).

Darling, will you marry me?
 ...we are constantly finding points of sameness even in areas of what seem to be the greatest difference.

It's a shame that although we are approving of the spread of uniformity in English, it means losing these very picturesque words, isn't it?

It's more than a precious stone, it's the precious stone (A. Conan Doyle).

4. Explain the difference in the accentual structure of the following groups of words.

Re-organize	Pronunciation	Contract
Prehistoric	Competition	Realize
Anti-national	Administration	Organize

Pro-soviet Un-human Vice-president Old-fashioned Well prepared	Proclamation Prohibition Opposition	Phoneme Export
--	---	-------------------

5. Read the combinations of words aloud. What does the position of word accent depend on?

A ɪhorizontal ɪbeam	A ɪstraight hori ɪzontal ɪbeam
The ɪPennsylvania ɪRailroad	The main Pennsɪl ɪvania ɪrailroad
ɪ absolute jurɪs ɪdiction	It confers abso ɪlute jurɪs ɪdiction

6. Read the pairs of sentences paying attention to the position of accent.

Matter-of-fact	Colorful
They were counting the attendance at an ɪobscene play.	It's a terribly ob ɪscene play!
Our service offers all sorts of ɪcomprehensive tests. A ɪready-made speech	It's a terribly compre ɪhensive test! An oro ɪtund speech
Neutral	Emphatic
By ɪall means. Good morning – How ɪare you? They are all ɪover the place. It's not ɪmy fault. It's unwise in the ɪlong run. See, it's a ɪtangerine. His rule is ɪabsolute.	By all ɪmeans! Good morning – How are ɪyou? (as an opener, not a response). They are all over the ɪplace. It's not my ɪfault. It's unwise in the long ɪrun. You 're crazy – it's a tange ɪrine! His rule is abso ɪlute.

7. Compare the structure and the semantics of the following units.

Black bird – blackbird
English teacher – English teacher
Dancing teacher - Dancing teacher
Mad doctor - Mad doctor
White house -White House
Green house - greenhouse
Landing plane – landing field

8. Read the following units. Are they words, word-combinations, or sentences?

stone wall, speech sound, tea rose, railway station, picture gallery, autumn rain, blood pressure, speech sound market-price, orange-juice, meeting-place, language teaching, party leader;

the Trade Union Congress, the Motion Picture Theatre Business, the Harvard University Russian History Research Centre;

How-do-you-do's, why-don't-you-er, can't get-at-ness;

Some people are do-it-some-other-timers, some others do-it-nowers.

9. Read the text below. Then say what terms are used to denote:

- a combination of two nominal stems that functions as a word
- a type of stress used to bring together syllables in a word
- a multi-word sequence simulating a single lexical item.

Prosody is an important criterion that helps to distinguish between lexical and syntactic units. In English lexical units include unstable compounds, string compounds and word simulation (lexicalization).

An unstable compound is a combination of two nominal stems that possesses grammatical formedness and functions as a single word. In contrast with attributive word-combinations, unstable compounds are pronounced with a unifying stress. String compounds are multi-structural units that consist of three or more noun stems. They achieve prosodic globality with the help of unifying stresses and fast tempo.

Word simulation (or lexicalization) is a unit that has a syntactic structure of a word-combination or a sentence, but is functionally equivalent to a single word. Such units are devoid of syntactic and suprasyntactic prosodic features and are characterized by prosodic globality.

10. Which of the following structures are examples of a) unstable compounds, b) string compounds, c) word simulation?

Picture gallery, parts-of speech classification, a “don't-care” appearance, distance glasses, baby clothes, merry-go-round, Oxford Health Plans, an easy-to-read display, a university recreation center.

11. Which of these are word-combinations? Which of them can function both as lexical and syntactic units? Read these units aloud to demonstrate the difference in prosody.

- A blackboard, a black board, a blackbird, a black bird.
- White House, a white mansion, a white cabin.

- A dancing girl, a dancing hall, a dancing teacher.
- A landing place, a landing field, a landing plane.
- An English teacher, an English tradition, an English lesson.
- Next-door neighbor, neighbor next door.

12. Explain the connection between the position of the stress and the semantics.

ˈHarper’s Magazine – The Ladies Home ˈJournal – The Atlantic
 ˈMonthly – The Saturday Re ˈview;
 ˈ Elm Street – ˈFirst Street – Birch ˈLane;
 ˈ Government Building – The Government ˈPalace;
 ˈ state house – state ˈcapitol.
 ˈ Market day, ˈmarket hall, ˈmarket place, ˈmarket town - market
 ˈmaker, market ˈprice, market re ˈsearch, market ˈvalue.

SECTION 4: WORD FORM AND WORD MEANING

1. Look through the list of words below. Is there any semantic proximity between words that have similar sound form?

Glitter, glow, glare, glance, glimpse, glisten, glitter, gloaming, glass,
 gleam, glimmer, gloss, glitz, glamour, glorious;
 flitter, flow, flare, flame, flap, flea, fly, flick, flimsy, flinch,, flit, flirt, flip-
 per, float, flock, fluff, flutter;
 crawl, creep, cringe, crouch, crumple;
 ghost, ghastly, ghoulish, aghast;
 work, shirk, perk, lurk, murk, jerk, burke, dirk, quirk;
 advisor, publicitor, realtor, weldor.

2. Complete the following table.

Expression	Content: same or different?	Linguistic term
[bɔɪl] <i>Russian:</i> a male child <i>English:</i> a battle		
[swi:t] sweet tea sweet smile		
[laɪt] give me the light light meal		
Academic-academical Stylistic-stylistical		

Mathematic-mathematical		
Historic- historical Economic-economical		

3. Study the text below. Then provide the terms corresponding to the following:

- expressive-emotional-evaluative overtones
- emphatic prosody
- neutral prosody
- homogeneous adjectives characterized by meaning equivalence
- existence of several meanings in a word
- the inner side of the word
- the outer side of the word
- a word that does not exist in the language but can be created according to word-building patterns of the language
- words that have no lexical meaning but possess expressivity
- the ability of a word to acquire a contrary meaning when pronounced with a different prosody
- a branch of linguistics that studies the relationships between the inner form of the word and prosody.

The word is a two-sided unit. Its inner (semantic) structure is connected with the outer (phonetic) structure. A reverberation in the human consciousness of objects of reality becomes a fact of language only when a constant connection is established between the reverberation and a certain sound complex. In speech suprasegmental features accompany the segmental structure of a word. The prosodic arrangement of a lexical unit plays a great role in expressing its content.

Prosody helps to distinguish between the nominative and the nominative-derivative meaning. When used in the nominative meaning, a word is pronounced with neutral prosody. The nominative-derivative meaning is accompanied by timbre (emphatic) prosody. Lexical-prosodic research has shown that timbre prosody is the expression plane of words possessing inherent connotation, such as stylistic synonyms, potential words, and interjections. A word can acquire a contrary meaning if it is pronounced with a different prosody. This phenomenon is known as enantiosemy.

Lexical properties of words in speech may be closely connected with syntax. Such a connection is typical of synonymic condensation. Two or more adjectives may be connected in speech by the attributive or the copulative syntactic bond. In the latter case they function as homogeneous parts of the sentence and are pronounced with a sequence of non-level tones. Over and above the syntactic prosody comes metasemiotic prosodic arrangement. Meaning equivalence of words is expressed by timbre prosody. When a certain semantic feature is ‘con-

densed', we observe directionality in the prosodic arrangement of homogeneous adjectives.

4. Read the excerpt from Bernard Shaw's *Augustus Does His Best*. Explain how the humor of the dialogue depends on polysemy.

The Clerk: are you engaged?

Augustus: what business is that of yours? However, if you will take the trouble to read the Society papers for this week, you will see that I am engaged to the Honorable Lucy Popham, youngest daughter of - ...

The Clerk: that ain't what I mean. Can you see a female?

Augustus: of course, I can see a female as easily as a male. Do you suppose I'm blind?

The Clerk: you don't seem to follow me somehow. There is a female downstairs: what you might call a lady. She wants to know can you see her if I let her up?

Augustus: Oh, you mean am I disengaged?

5. In the examples below identify words in the nominative and the nominative-derivative meaning. Comment on the difference in prosody.

All her pupils love her.

I love dancing with attractive people.

He said he dearly loved a bit of cheese.

Do you like your tea sweet?

What a sweet name!

Delicate lace ruffles fell over the lean yellow hands.

I have come to consult you on a very delicate matter, M. Poirot.

He will wear a common pilot's uniform.

She must have been dreadfully common.

6. Match the meanings of the word "pray" with the sentences. Decide what prosodic arrangement accompanies each of the meanings: a) neutral, b) emphatic, c) zero prosodic variant (no stress). Which of the types of prosody is due to the socio-linguistic character of the meaning?

MEANING	CONTEXT
1) To ask somebody as a favor.	A. The farmers are praying for rain. The mother prayed for her baby.
2) Please.	B. They knelt down and prayed. I pray every day.
3) To commune with God (pray smb for smth, to do smth).	C. I pray you to think again. We pray you that the prisoner may be set free. I

	pray every morning.
4) To offer thanks, make requests known (pray for smth, smb).	D. Pray, ask the lady to come out here.

7. Read the following sentences. What linguistic phenomenon do they illustrate?

A pretty business indeed! – Хорошенькое дело.

A fine specimen!

You've got us into a nice mess. What a glorious mess!

And then ... you'll see your nephew in all his glory,

A pretty example he sets to this Infants' Bible Class of which he speaks!

You are a beauty! – Хорош ты, нечего сказать.

A fine specimen! – Вот так тип.

8. Read the sentences according to the tonetic transcription. What is the difference in the meaning of the word “pretty” in these sentences?

˘Yes, it is a ˘pretty ˘place.

Oh, ˘surely she is a ˘pretty /woman.

9. Read the sentences and say whether the underlined elements are interjections or voiced pauses.

Oh, that's nonsense, Algy.

Ah, what's in the bottle, boy?

10. Comment on the meaning of the words pronounced with timbre prosody.

Slatternly girls without an idea inside their ˘noodles.

--- -slow----

It was ter˘rific.

----slow----

How ab˘surd to talk of the equality of the sexes!

---slow---

11. Study the table below. Read the sentences aloud and comment on the connection between the semantics of the word “fantastic” and the prosody.

Meaning	Usage	Prosody
Wild, strange, grotesque	The lamp cast fantastic shadows on the wall.	Level tone, decreased loudness, slow tempo.
Impossible to carry out, absurd	I could not understand how it was possible for her to like being kissed by an old man, and the fantastic notion passed through my mind.	Falling tone, narrow pitch, slow tempo.
Marvelous, wonderful	Here we can find 200 fantastic fashions at every price.	A high falling tone, increased loudness, slow

		tempo.
--	--	--------

12. Compare the types of meaning of the connotative words. Which of them are accompanied by timbre prosody?

Positive	Negative	Intensifying
Beautiful, charming, excellent, fun, happy, perfect, superb, remarkable (nom.)	Absurd, horrible, miserable, ugly, wickedness	Absolutely, entirely, enormous, huge, totally, utterly
Angel, to bless, honey, to love, sweet (nom.-der.)	Bitter, dry, coldness, ghastly	

13. Comment of the functions and prosody of the attributes in the following sentences.

Writing is a special, careful, elaborated, shuffled, pruned, and tidied form of language, very different from the everyday, spontaneous, precarious adventures of speech... (G.W.Turner.)

Oh, but he was a tight-fisted, squeezing, grasping, clutching, covetous old sinner Scrooge (Ch. Dickens)

The second encounter Mother always described as though it had never happened – in that special, morning, dream-telling voice that set it apart from all ordinary life (L.Lee).

There was a cool scent of ivory roses – a white, virgin scent.

It is ^ltoo _\ugly, ^ltoo _\horrible, ^ltoo _\distressing (O. Wilde).

Paris meant absolutely nothing to her but pure, impossible, unattainable romance (A. Bennett).

His father told him of the _\wicked, _\rascally, _\shameful _\conduct of the _\bankrupt (W.M.Thackeray).

14. Describe the accentual structure of the phraseological units:

on the _|one hand ... on the _|other hand

^lall things con_|sidered

by ^lall means

by ^lno means

for ^lone thing.

At the party he ^llooked the other _|way and didn't even come up to me.

To ^lmy way of ^lthinking this is an important point.

It was Susan who shouted at Mrs. Simpson, ^lnot the _|other way _|round.

CREDITS

Part 1. Excerpts from:

A Common Language. British and American English. London: Reading and Fakenham, 1964.

American Cultural Patterns. A cross-cultural perspective. By Edward S. Steward, Milton J. Bennet. Intercultural Press Inc., USA, 1991.

Basic Unit of Speech Production: Theory and Practice. Unit 4. By Svetlana Suchkova. Samara: SSPU, 2004.

Campus Guidelines for Using Inclusive Language and Illustrations in University Publications, University of Maryland at College Park, 2000.

Culture, Learning, and the Disciplines. Theory and Practice of Cross-cultural orientation. Ed. By Josef A. Mestenhauser. NAFSA, Washington D.C. 1988.

Learning Across Cultures. Intercultural communication and international educational exchange. National Association for Foreign Students Affairs, USA, 1981

Moscow-on-the-Hudson. By M.K. Argus // *American Voices.* Boston, Massachusetts, 1992.

New York Times 2001/05/10.

Paralinguistic Communication. By David Abercrombie. *The Edinburgh Course in Applied Linguistics.* Ed. By J.P.B. Allen and S. PitCorden. Volume 1. London, Oxford University Press, 1973. Pp. 31-36.

Sharpen Your Skills Reading/Listening textbook based on U.S. Culture. Lanier, Lois, Morozova, Alevtina. Samara: SSPU, 1997.

The Dance of Life. The other Dimension of Time by Edward T. Hall Anchor Press, Doubleday, New York, 1984.

The Diamondback. The independent student newspaper University of Maryland, College Park, 2001/04/10.

The Silent Language. By Edward T. Hall. Anchor Press, Doubleday, New York, 1973.

The Values Americans Live by. By Robert Kohl. Meridian House International, 1984.

Part 2. Excerpt from:

Usage and Abusage. By Eric Partridge. Penguin Books Ltd. 1978.

Illustrative material from:

Гвишиани Н.Б. *Современный английский язык. Лексикология (новый курс для филологических факультетов университетов).* – М.: Изд-во МГУ, 2000.

Минаева Л.В. *Слово в языке и речи.* М.: Высшая школа, 1986.

Морозова А.Н. *Речеведение: теория и практика.* Самара: Изд-во Сам-ГПИ, 1992.

Яковлева Е.Б. Сложные лексические единицы в английском языке. М.: Изд-во МГУ, 1986.

Brown, Gillian. Listening to Spoken English. M.: Prosvescheniye. 1986.

Faber D. Teaching the Rhythms of English: A New Theoretical Base // International Review of Applied Linguistics (IRAL). 1986. VXXIV. N 3.

Intonation and its Parts. Melody in Spoken English. By Dwight Bolinger. Stanford University Press. Stanford, California. 1986.

Intonation: Selected Readings / Ed. by Dwight Bolinger. Harmondsworth, Middlesex. England: Penguin Books Ltd. 1972.

Talking Data. Transcription and Coding in Discourse Research / Ed. By Jane A. Edwards, Martin D. Lampert. – Laurence Erlbaum Associates, Inc., Publishers, 1993.

COURSE CURRICULUM

(программа курса)

Настоящие материалы разработаны в помощь студентам, изучающим спецкурс «Культура языка и язык культуры».

Цель и задачи спецкурса

Название и программа спецкурса выдвигают на первый план вопрос о взаимодействии языка и культуры в процессе коммуникации. Языковая культура как конкретная реализация языковых средств и возможностей в условиях повседневного и массового – устного и письменного – общения немыслима в отрыве от культуры как системы традиций, социальных институтов и бытовых факторов, которые определяют поведенческие особенности индивидуума. Данная проблематика в настоящее время находится в центре внимания разных научных направлений, ориентированных на речевую деятельность. Актуальным становится вопрос о внедрении научных достижений в этой области в практическую работу по формированию кросс-культурной компетенции и навыков речевого общения у студентов-филологов.

Цель спецкурса состоит в том, чтобы сформировать у студентов представления о системном характере речевых средств, обеспечивающих эффективную коммуникацию в условиях межкультурного взаимодействия.

Задачи спецкурса:

разъяснить состав вербальных и невербальных средств коммуникации, раскрыть их роль и взаимосвязь в реализации речевого акта;

расширить представления о взаимосвязи между речевой культурой, культурным поведением и культурными ценностями языкового сообщества;

ознакомить студентов с методологией речеведения как науки, ориентированной на оптимизацию речевого общения;

вооружить студентов знаниями о семиотике речевой и поведенческой культуры языковой личности;

расширить знания о метаязыке междисциплинарных направлений современной лингвистики;

способствовать формированию у студента потребности в повышении уровня речевой культуры.

Требования к уровню подготовки студента, завершившего изучение данной дисциплины.

Студенты, завершившие изучение данной дисциплины, должны иметь представление о социо-лингвистических факторах, определяющих эффективность речевого общения в условиях кросс-культурной коммуникации; о семиотическом характере соотношения между речевым поведением и культурными ценностями языкового сообщества; о компонентах и функционально-прагматической роли составляющих речевого акта; о понятии

социального стереотипа и лингвистического шаблона; о методологии речеведения.

Студенты должны знать: базовую терминологию речеведения; средства выражения функций сообщения и воздействия в звучащей речи; функциональные различия между знаками письменной речи; состав сверхсегментных средств выражения лингвистического содержания на семантическом и метасемиотическом уровнях.

Студенты должны уметь: продемонстрировать на примерах кросс-культурного общения взаимосвязь между социо-лингвистическими аспектами коммуникации и речевыми средствами; распознавать в тексте социолингвистически обусловленные словосочетания; соотносить лексикофонетические характеристики слова с его семантикой; осуществлять анализ устных и письменных текстов в плане функциональной значимости сверхсегментных средств речи; соотносить просодико-синтаксические характеристики высказывания с его пунктуационным оформлением.

Связь с предшествующими и последующими дисциплинами

Программа спецкурса составлена на междисциплинарной основе, что обеспечивает преемственность с предшествующими и последующими дисциплинами учебного плана.

Вопросы, связанные с взаимодействием сегментных и сверхсегментных характеристик речи, ее лексического состава, социо-культурной базой речетворчества призваны дополнить и расширить знания, ранее приобретенные студентами в курсах теоретической фонетики современного английского языка, лексикологии современного английского языка, культурологии, общего языкознания.

Содержание спецкурса в отношении разделов, связанных с синтаксисом и стилистикой английского языка, будет в дальнейшем служить базой для более осознанного усвоения отдельных разделов соответствующих курсов. В частности, материалы спецкурса раскрывают роль собственно речевых средств в синтаксической организации высказывания и выражении экспрессивно-эмоционально-оценочного содержания в разных коммуникативных ситуациях.

Спецкурс знакомит студентов с методологией речеведения и другими современными направлениями, ориентированными на социолингвистические и коммуникативно-прагматические аспекты языка. Ознакомление с методологией и результатами исследования в этих областях научного знания призвано внести определенный вклад в подготовку студентов к научно-исследовательской работе в рамках курсовых и дипломных проектов.

Содержание дисциплины

ТЕМА 1. Социо-культурный аспект речевого взаимодействия.

Речевое взаимодействие и социо-культурные условия коммуникации. Понятие коммуникативной компетентности применительно к кросс-культурному общению. Условия эффективности коммуникации. Языковая картина мира как “мир в зеркале языка”. Понятие культуры.

Национальная специфика речевого поведения языковой личности. Модели речевого поведения с позиции культурных ценностей англоязычной языковой личности. Культурные ценности и культурное поведение языковой личности в контексте семиотики культуры. Понятие стереотипа. Стереотипы-образы и стереотипы представления в кросс-культурной коммуникации. Социальные стереотипы и лингвистические шаблоны. Социолингвистический и идеологический аспекты речевой культуры.

ТЕМА 2. Социо-лингвистические характеристики англо-язычной речи.

Речевой акт и его составляющие. Вербальные и невербальные средства коммуникации. Социо-культурная обусловленность невербальной коммуникации. Речевой акт и речевое произведение. Паралингвистические средства речи. Теория речевых актов и коммуникативный акт. Словесная реакция на ситуацию. Социо-лингвистические характеристики основной единицы речи. Клишированность речи. Взаимодействие вербально-семантического и прагматического аспектов в речевом поведении языковой личности. Политическая корректность и этика речевого общения.

ТЕМА 3. Методология речеведения.

Роль и место речеведения в оптимизации речевой коммуникации. Место звучащей речи в формировании речевой культуры. Разделы речеведения. Речеведение как неомacroфонетика. Сообщение и воздействие как функции речевой коммуникации. Просодические средства реализации функций сообщения и воздействия. Взаимодействие сегментных и сверхсегментных свойств речи в вербальной коммуникации. Понятия синтаксической просодии и тембральной сверхсинтактики. Семантический и мета-семиотический уровни реализации языковых и речевых единиц.

ТЕМА 4. Методы речеведческого анализа устной и письменной речи.

Соотношение формы и содержания в синтагматике английского языка. Просодия лексических и синтаксических единиц. Просодия и семантика слова. Специфика просодико-словесного выражения семантики в англоязычной речи. Просодические средства выражения мелиоративной и пейоративной семантики. Синонимическая аттракция слов как единство содержания и просодического (лексико-фонетического и синтактико-просодического) выражения. Сверхсегментные средства выражения идейно-этического содержания в текстах массовой коммуникации.

Социо-культурная обусловленность графических средств языка. Предметное и экспрессивно-смысловое содержание знаков письменной ре-

чи. Естественные и условные системы письменной речи. Диалектическое единство просодических и графических средств в выражении интеллективного и экспрессивно-эмоционально-оценочного содержания. Семиотика знаков препинания в современном английском языке.

Самостоятельная работа студентов включает:

- выполнение заданий из учебно-методических материалов к спецкурсу;
- анализ фрагментов видеозаписей курсов, отражающих особенности кросс-культурной коммуникации и демонстрирующих социо-культурные особенности речевого поведения языковой личности;
- анализ аудиоматериалов в соответствии с методологией и методами речеведения;
- анализ текстов с целью раскрытия взаимосвязи между: вербальными и невербальными составляющими коммуникативного акта; формами реализации языка;
- изучение рекомендуемой литературы.

Литература

Александрова (Долгова) О.В. Синтаксис как наука о построении речи. М.: Высшая школа, 1980.

Ахманова О.С. Словарь лингвистических терминов. М.: Советская энциклопедия, 1966.

Введение в функциональную англистику / Под ред. О.В.Александровой. М.: Изд-во МГУ, 1998.

Гвишиани Н.Б. Современный английский язык. Лексикология (новый курс для филологических факультетов университетов). – М.: Изд-во МГУ, 2000.

Карасик В.И. Язык социального статуса. – М.: ИТДГК «Гнозис», 2002.

Красных В.В. «Свой среди «чужих»: миф или реальность», - М.: ИТДГК «Гнозис», 2003.

Лурия А.Р. Язык и сознание. – М.: Изд-во МГУ, 1979.

Минаева Л.В. Лексикология и лексикография английского языка. – М.:СТУПЕНИ, 2003. С.57-58.

Морозова А.Н. Новый курс теоретической фонетики (английский язык). Самара: Изд-во СГПУ, 2006.

Морозова А.Н. Речеведение: теория и практика. Самара: Изд-во СГПИ, 1992.

Речевая коммуникация в современном обществе. Под общ. редакцией проф. Л.В.Минаевой. М.: «НОПАЯЗ», 2002.

Слово – Высказывание – Дискурс: Международный сборник научных статей / Под ред. А.А.Харьковской. – Самара: Изд-во «Самарский университет», 2004.

Смирницкий А.И. Объективность существования языка //История советского языкознания. Некоторые аспекты общей теории языка. Хрестоматия / Сост. Березин Ф.М. – М.: Высш. школа, 1981. С. 70-71.

Тер-Минасова С.Г. Язык и межкультурная коммуникация. Москва: Слово, 2000.

Ter-Minasova, Svetlana. Language, linguistics and life (A view from Russia). М.: Humanitarian Knowledge, TEIS, 1996.

Учебное издание

Алевтина Николаевна Морозова

КУЛЬТУРА ЯЗЫКА И ЯЗЫК КУЛЬТУРЫ

Учебное пособие

Печатается в авторской редакции
Компьютерная верстка, макет В.И. Никонов

Подписано в печать 05.04.06

Гарнитура Times New Roman. Формат 60x84/16. Бумага офсетная. Печать оперативная.

Усл.-печ. л. 3,25. Уч.-изд. л. 2,47. Тираж 300 экз. Заказ № 444

Издательство “Универс-групп”, 443011, Самара, ул. Академика Павлова, 1

Отпечатано ООО “Универс-групп”