

Rr-12



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Lecturer & Response to Tone Unit The following reading response lays emphasis on the classification of speech stream to tone unit also known as intonational phrases. The study focuses on various ways on how these phrases are grouped and their definition of discourse-pragmatic mode. The response looks into the relation of rhythm in spoken discourse. In addition, issues that students find it hard are put into consideration for further instructions.

While reading the article, one gets a deeper insight in regard to the depth of the information about tone units. One gets to understand how speech can be separated through pausing, pitch or by prominence. In the absence of these, it becomes tedious for audience to organize the flow of speech into parts that make sense (Tone and Moody 30). Can comparison between spoken and written discourse bring confusion? However, they are principles that make an idea in spoken remain very flexible. For instance, hesitation marks like uh or exclamations like a dude! Have the ability to compromise a whole unit if is denoted as a prominent tonic syllable. On the other hand, a speech that is organized a tone unit is capable of completing syntactic chunk comprising of 7-8 words and a prolonged melodic contour. The article provides us with machinery whereby competent English speakers and listeners can comprehend spoken discourse.

The Pitch is adopted as the tone unit that fragments sketches of spoken text. Pitch movement and level of prominence are applied in identification of tonic segment boundary. I think the article provides the ground for an expansion of tone units whereby intermediate prominences can be incorporated. The article provides us with numerous ways whereby unit boundary recognition can be realized among English users. This begs the question whether these

boundaries are easily recognizable. It is evident that the boundaries are not obviously identifiable (Tone and Moody 34).

The article spells out that there is no exact recognition concerning unit boundaries is significant in contrasting tonic segments designated by pitch choices.

Competency in speaking and hearing of English require skills and knowledge about the language. How can a speaker be able to lay emphasis on given information in tone unit? Prominence feature helps in identification of tonic segment margin. The usage of CAPS indicates this. This makes me understand why I hear prominence as an amplified use of length, pitch and volume on the stressed syllable in a prominent word. Consequently, we can tell when a speaker stresses certain information in tone unit (Tone and Moody 56).

By reading the article, I understand that pausing is the common boundary marker that comes in mind when considering speech units. It has come to my attention that in public speaking, pausing is considered as the key aspect when it comes to tone unit segmentation. At this juncture, a question catches my mind whether pausing is the only cue necessary when it comes to tone unit boundaries. While reading the article, I learn that pausing is not necessary but its very typical in regard to tone unit boundary. This is because dissimilar speech genres vary in their boundary cue. For instance, this a speech made by Princess Diana in 1993 to support women support women with mental health needs: Where// do we begin// from those// I have spoken to through my work with ' Turning Point// the beginning seems to be// that women in our society are seen as the careers// whatever life throws at them// they will always cope// on call// twenty fours hours a day// seven days a week// whether their children are sick// their husbands are out of work// or

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their parents are old and frail// and need attending//

This prepared speech, Princess Diana gives it with long pauses between each unit. Most units have length of five words though in some cases they may be shorter. This is the case in her opening remark://Where// do we begin//

This reading has enhanced my comprehension of tone unit. The article has made me understand our perception that languages have different rhythmic configurations and in some cases we discriminate them. The most efficient way to view these differences is by working in the context of discourse intonation model. This will help us conceptualize the norms that bring about the manner in which information is structured in a given language and often leads to typical prominence collection that sound conversant with English speakers and hearers.

#### Work Cited

Tone, Theobald W, T W. Moody, R B. McDowell, and C J. Woods. *The Writings of Theobald Wolfe Tone, 1763-98*. Oxford: Clarendon Press, 1998. Print.