

Chapter 5

5.1. Prosody is so difficult to master in a second language because even native speakers show a great deal of variation in their production of prosodic cues. For example, they may use intensity, pitch, or duration (or any combination of these cues) to mark stress. Prosody is also gradient. This means that speakers do not “get it right” by producing a particular prosodic pattern. While there are some prosodic patterns that may be considered “wrong” for a certain situation (for example, stressing given information in a response to a listener’s question about new information), it is possible to make use of a number of cues in most instances.

5.2.

- a. <Freudigkeit> [ˈfʁɔɪdɪç, kaɪt], <bereit> [bəˈʁaɪt]
- b. <muß> [mʊs], <Fidibus> [ˈfi:di, bʊs]
- c. <krumm> [kʁʊm], <Publikum> [ˈpu:bli, kʊm]
- d. <Fahrenheit> [ˈfa:ʁən, haɪt], <Zeit> [tsaɪt]
- e. <Imperfekt> [ˈɪmpɛʁ, fɛkt], <Sekt> [zɛkt]
- f. <Leidenschaft> [ˈlaɪdən, ʃaft], <Kraft> [kʁaft]
- g. <Bumerang> [ˈbu:mə, ʁaŋ], <lang> [laŋ]
- h. <Schwein> [ʃvaɪn], <Mütterlein> [ˈmytɐ, laɪn]
- i. <Regiment> [ʁegiˈmɛnt], <ent> [ˈʔɛnt]

5.3.

- a. ein sehr schöner ˈAbend
- b. ohne einen ˈGrund
- c. ziemlich ˈlangsam
- d. Türen aus ˈHolz
- e. den ˈFluss entlang
- f. mit ihren Mitarbeitern zu ˈfrieden
- g. der großen ˈKälte wegen
- h. das Buch auf dem Tisch in der ˈEcke
- i. seinem Vater sehr ˈähnlich
- j. jungen ˈMenschen gegenüber

5.4.

- a. directional adverbial
- b. accusative object
- c. verb
- d. accusative object
- e. accusative object
- f. dative object

5.5.

accusative object > dative object > directional adverbial > verb

5.6.

predicative expressions > accusative object > dative object > directional adverbial > verb

5.7.

The primary stress in the citation form of verb phrases falls on the last content word of the element that is highest in the hierarchy in 5.6.

5.8.

a. <Mercedes>

b. <schlecht>

c. <Hände>

d. <Freunde>

e. <krank>

f. <tanzen>

g. <Fenster>

h. <Weihnachtspaket>

i. <Einbrecher>

j. <Freund>

k. <Setz>

l. <Laut>

5.9. Determine whether each of the following responses has broad or narrow focus, based on what is being asked in the question that precedes it.

a. narrow

b. narrow

c. narrow

d. broad

e. narrow

f. broad

g. narrow

h. narrow

i. broad

j. narrow

k. broad

l. narrow

5.10.

a. am Wochenende

b. im Garten

c. eine Pizza

d. Geige

e. sehr vorsichtig

f. so alt

g. Tee

h. im Schrank

i. nach Berlin

j. seine E-Mails

5.11.

- a. Wir wissen nicht // wann der Schnee aufhört.
- b. Morgen kommen wir um zwölf vorbei. (one intonation phrase)
- c. Sechs // plus vier mal sieben // ist vierunddreißig.
- d. Katja liebt // Martin nicht.
- e. Die Studenten lernen in der Bibliothek. (one intonation phrase)
- f. Lehrer brauchen Kreide // Bücher // Stifte // und Papier.
- g. Er kommt nicht mit // weil er kein Geld hat.
- h. Auf der linken Seite ist eine Kuh // und auf der rechten Seite ist ein Pferd.
- i. Eva und Peter telefonieren. (one intonation phrase)
- j. Oma hat uns nicht gesagt, ob sie selbst fährt. (one intonation phrase)
- k. Wenn du Lust hast // können wir ins Museum gehen.
- l. Der Film den wir heute Abend sehen // heißt *Soul Kitchen*.
- m. Fatih Akin // der bei *Soul Kitchen* Regie führte // lebt in Hamburg.

5.12.

- a. Der Kellner sieht fern? *rising*
- b. Was machst du? *falling*
- c. Vielen Dank! *falling*
- d. Moment Mal! *falling*
- e. Wann fängt das Konzert an? *falling*
- f. Der Mantel hat so viel gekostet? *rising*
- g. Um wieviel Uhr bist du heute Morgen aufgestanden? *falling*
- h. Ich muss gestehen, dass ich nicht zu den großen Basketballfans gehöre. *falling*
- i. Hast du Hunger? *rising*
- j. Da mache ich mit! *falling*

5.13.

- a. Spoken with level intonation, the greeting would be interpreted as cheerful or unassertive. When spoken with falling intonation, it would be interpreted as a greeting without any special nuances.
- b. When spoken with rising intonation, it would be interpreted as a question. When spoken with falling intonation, it would be interpreted as a statement of fact.
- c. When spoken with level intonation, the utterance would indicate boredom. When spoken with rising intonation, the utterance would be interpreted as a question.
- d. This command, spoken with falling intonation, would be interpreted as indicating finality. When spoken with rising intonation, it would be interpreted as a request or question.
- e. A speaker could use rising intonation on <Schön> to express a question about this word (for example, “Is the answer schön?” or “Did you mean schön?”). Rising intonation on <Schön> could also indicate that the speaker hopes for more information (interpreted as something like “That’s nice, but what else do you have for me?”). When spoken with level intonation, <Schön> would be interpreted as a ritualistic utterance that indicates the speaker’s contentment.

- f. As in (a) above, <Hallo> spoken with falling intonation would be interpreted as a standard greeting. When spoken with rising intonation, it could be interpreted as an attempt to get the hearer's attention (a command with a note of urgency).
- g. When spoken with level intonation, the utterance could be interpreted as self-explanatory (something like "Of course the children were well behaved"). When spoken with rising intonation, the utterance would be interpreted as a question or may indicate surprise on the part of the speaker.
- h. <Jawohl!> spoken with level intonation would be interpreted as a ritualistic utterance. When spoken with falling intonation, it would be interpreted as indicating finality.

5.14.

a. $(6 + 3) \times 14$ or $6 + (3 \times 14)$

In both instances, there would be two intonation phrases, but the location of the phrasal boundaries would differ, depending on the location of the parentheses.

In the first utterance, $(6 + 3) \times 14$, $(6 + 3)$ would be uttered as one unit with level or rising intonation after the number <drei>. This would be followed by a pause. The expression <mal vierzehn> would be spoken as a unit with falling intonation. The solution is 126.

In the second utterance, $6 + (3 \times 14)$, level or rising intonation would be used after <plus>, and the rest of the utterance would be produced as a single unit with falling intonation. The solution would be 48.

b. Tina hilft; Julius nicht. or Tina hilft Julius nicht.

The first option is an elliptical utterance. It would be produced with two intonation phrases and a pause between <hilft> and <Julius>. It means 'Tina helps, Julius doesn't (help).'

The second would be uttered as one intonation phrase. It means 'Tina doesn't help Julius.'

c. Der Mann folgt // der Frau mit dem Motorrad. or Der Mann folgt der Frau // mit dem Motorrad.

Both options would be spoken as two intonation phrases.

In the first option, which would have a pause between <folgt> and <der> and may also include a rise in pitch or a lengthening of the verb, it is the woman who has the motorcycle.

In the second option, with level or rising intonation and also a pause between <Frau> and <mit>, it is the man who has the motorcycle.

d. Ich esse Brot und Salat // oder Suppe. or Ich esse Brot // und Salat oder Suppe.

Both options would be spoken as two intonation phrases.

In the first option, which would be produced with a break—most likely preceded by level or rising intonation—between <Salat> and <oder>, the speaker intends to either eat bread and salad or soup.

In the second option, which would be produced with a break—most likely preceded by level or rising intonation—between <Brot> and <und>, the speaker intends to eat bread with either salad or soup.

e. Es waren alte Männer // und Frauen. or Es waren alte Männer und Frauen.

The first utterance would be spoken as two separate phrases. They might be separated by the use of level or rising intonation and/or a pause between <Männer> and <und>. The meaning of this utterance would be that the men were old and the women were not necessarily old.

The second utterance, which contains one intonational phrase, expresses the meaning that both the men and the women were old.