

## **Sociolinguistics**

Choose an EFL textbook and discuss the ways in which it represents men and women. Your discussion should focus upon linguistic representations, but it may also include consideration of non-linguistic features (e.g., visual representations of the sexes).

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## 1 Scope of the Paper

It is suggested that there are intonation patterns specific to men and women, which are determined and influenced by the social structure. Common attitudes, beliefs, and values are reflected in intonation. In David Brazil's approach to the English intonation system, the speaker's choice of intonation in the context is emphasized. Context refers to the shared knowledge between the speaker and the listener, including their mutual understanding of their society. In this paper, the choice of intonation in the recorded materials in *Pronunciation for Advanced Learners of English* (1994a, 1994b) by Brazil is analyzed and discussed, in terms of the representation of men and women. The textbook was chosen because his approach to the English intonation system is inspirational. It is expected that the analysis will reveal that intonation choices in PALE do not represent particular images of men and women.

## 2 Literature Review

A language can be said to be a code, which itself is essentially a neutral vehicle of communication (Wardhaugh 1998; Porreca 1984). However, once a speaker uses a language, the way they use the language tells a lot about the speaker themselves, including their understanding of the social structure and their relations with others in the society. Studies in sociolinguistics suggest that there is a correlation between social variables and linguistic production in terms of phonological, morphological, syntactic and interactional forms. Among the social variables, power relations, above all, influence linguistic production (Knowles et. al. 1998). In sociolinguistics, the distinction between sex and gender is made based on the view that sex refers to the genetic code, while gender refers to social codes which influence the linguistic

differences between men and women (Montgomery 1986).

Montgomery (1986: 150) claims that 'while physiology establishes a certain basic potential pitch range, the cultural context of language learning and language use leads us to refine or adapt this potential so as to mark and signal the gender difference.' People vary their intonation to meet particular communicative purposes and they usually do so quite unconsciously. In some circumstances, however, individuals, male or female, may additionally and quite deliberately attempt to adjust the pitch range. Montgomery refers to the film *Tootsie*, in which Dustin Hoffman reinforced the upward pitch range in playing the part of a woman. Wardhaugh (1998) reminds us that the former Prime Minister Margaret Thatcher was advised to speak more like a man and to make herself sound authoritative, by lowering the pitch of her voice and diminishing the pitch range. Talbot (1998) refers to a study by Sachs, Lieberman & Erickson that speculates even children adjust their vocal organs to conform to the norms of male and female speech.

## 2.1 The Stereotypical Viewpoint

What are the speech patterns of men and women, which are considered to be their norms? It is suggested by Graddol and Swann (cited in Montgomery 1986; Talbot 1998) that men use relatively monotonous intonation patterns, while women's intonation shows greater variability. Women use more questions than men do, especially when the addressee is a man (Montgomery 1986). Women may answer a question with a statement with a rising intonation (Lakoff cited in Wardhaugh 1998). Women use more tag questions than men, with a rising intonation, thereby turning a statement into a question and weakening the force of the statement (Lakoff cited in

Talbot 1998). These phenomena are considered to signal female uncertainty and insecurity. However, Holmes (1992) claims that tags are used differently in different contexts, and mean different things according to their intonation. When they are used to express uncertainty ('referential' meaning), they tend to have a rising intonation at the end; this seems to be the kind of usage Lakoff had in mind. When they are used to facilitate interaction or soften an utterance ('affective' meaning), they tend to end with a falling intonation. She examined the distribution of tag questions by function and sex of the speaker. The study revealed that men used more 'referential' and 'affective-softening' tag questions; women, on the other hand, used more 'affective-facilitative' ones.

### 3 About PALE and DI Theory

*Pronunciation for Advanced Learners of English* (hereinafter called PALE) is a textbook written by David Brazil (1994a, 1994b), which is based on Discourse Intonation (hereinafter called DI) theory. Hewings and Cauldwell (Brazil 1997: vi) state that DI theory started from Brazil's assumption that 'there is no systematic link between intonation and attitude'. He supposes that intonation has meaning, affecting the communicative value of an utterance and playing a crucial part in the pursuit of communicative purpose (Brazil 1997). His approach focuses on on-going real-time selection of intonation by the speaker, according to the context of an interaction and based on the assumption of common ground between the participants.

The basic meaningful block of speech is the 'tone unit': speech is a sequence of tone units, not a sequence of words. Each tone unit has one or two 'prominent syllables', which are selected by the speaker. They are deliberately made more noticeable than

other syllables, in order to draw the attention of the listener. The pitch movement or 'tone' occurs at the tonic syllable and continues to the end of the tone unit. The tonic syllable is the last prominent syllable in a tone unit: when there is only one prominent syllable in a tone unit, that one is a tonic syllable. There are 'referring tones', 'proclaiming tones' and 'a level tone'. When speakers assume that an utterance is related to some common ground with the listener, they choose a referring tone. When the message is not shared, they choose a proclaiming tone. Referring and proclaiming tones have two versions respectively: a) a non-dominant 'fall-rise' tone. This begins high at the tonic syllable, then falls, and rises. And a dominant 'rising' tone, which steps down at the tonic syllable, and rises; b) a non-dominant 'falling' tone. This begins high at the tonic syllable, and falls. And a dominant 'rise-fall' tone, which steps down at the tonic syllable, then rises, and falls. What makes the two versions meaningfully distinctive is the role-relationships in the context of interaction. The dominant speaker has a choice of using either dominant or non-dominant tone to show control briefly or over interaction. Finally, a 'level tone' is frequently used when the speaker's orientation is towards the words rather than the message to be conveyed.

Although each tone unit is a separate parcel of information, some tone units do not change their meaning if they are put together into a bigger parcel or divided into smaller parcels (Brazil 1994a). If the speech has been planned enough ahead, tone units can be longer. If the speaker intends to provide dramatic impact on the utterance, a tone unit can be divided into two smaller parcels. As a level tone is often accompanied by a hesitation, the speech with level tones with hesitations can be tidied up. It should be noticed, however, there are some occasions when there is not

really a choice of one tone unit or two tone units unless there is also a change of tone. Words which have prominent syllables that work together as a single label should be treated in the same tone unit.

## 4 Analysis

### 4.1 The PALE Recording

PALE has ten units, all of which include recorded material in monologue by a male or a female speaker, or in dialogue of a same-sex or a cross-sex conversation style (see Appendix A). In the recording, the actors improvise from notes in a form of role-play, and they are not instructed to produce certain intonation patterns. Instead, the context is established through the script or role-play notes (Cauldwell & Allan 1997).

In order to look at the intonation, in terms of its representation of men and women, transcriptions are made including tone units, prominent syllables, and tones for the whole of the recording, according to the way suggested in PALE (see Appendix B). However, some parts in the recording could not be distinguished due to the fast speed and the considerable amount of overlap.

### 4.2 Investigative Questions

- Is there any difference in variability of tone between men and women? (see Section 4.3);
- Is there any difference in tone selection between men and women? (see Section 4.4);
- Does the male's speech signal authority or power? (see Section 4.5);
- Does the female speaker tend to use more questions, especially when the addressee

is a man? (see Section 4.6); and

- Does the female speaker tend to use more tag questions, with a rising intonation?  
(see Section 4.7)

The sections below show the data and its analysis.

### 4.3 Variability of Tone

As speech is a sequence of tone units and tone is selected for every tone unit, it is supposed that the more tone units, the more variability there is of tone.

Table 1: Number of tone units in speech

	Sex difference	Total no. of words	Total no. of utterances	Total no. of tone units	Mean of words/utterance <sup>*1</sup>	Mean of tone units/utterance <sup>*1</sup>
U1	Female	287	28	80	10.25	2.86
U2	Female	250	69	97	3.62	1.41
	Male	487	67	144	7.27	2.15
U3	Female	401	52	102	7.71	1.96
	Male	190	34	55	5.59	1.62
U4-1	Female	63	11	15	5.73	1.36
	Male	51	11	16	4.64	1.45
U4-2	Female	89	15	21	5.93	1.40
	Male	118	20	30	5.90	1.50
U5	Male	547	26	203	21.04	7.81
U6	Female 1	97	21	28	4.62	1.33
	Female 2	106	20	27	5.30	1.35
U7	Female	674	44	164	15.32	3.73
U8	Female	202	12	57	16.83	4.75
	Male	523	30	192	17.43	6.40
U9	Male	193	8	68	24.13	8.50
U10	Female	240	8	70	30.00	8.75

\*1 The number is rounded off to the second decimal place.

Table 1 shows the number of tone units in an utterance in speech. For the top seven, regarding the average number of words in an utterance and the average number of

tone units in an utterance, the longer an utterance is, the more tone units it has. In descending order of the length of an utterance:

- 1 the female speaker in the monologue of Unit 10;
- 2 the male speaker in the monologue of Unit 9;
- 3 the male speaker in the monologue of Unit 5;
- 4 the male speaker in the dialogue of Unit 8;
- 5 the female speaker in the dialogue of Unit 8;
- 6 the female speaker in the monologue in Unit 7; and
- 7 the female speaker in the monologue in Unit 1

The result does not indicate that the speaker's sex influences the variability of tone. What is apparent from the result is that five of the speeches are monologues. It is supposed that, in a monologue, one utterance becomes longer since nobody interrupts their talk. When level tones are used frequently, one utterance may also become long. In Unit 5, the frequency of level tones is distinctive, comparing to other tones (see Table 2). Since the speaker in Unit 5 is the chairperson at a meeting, he needs a moment to prepare what he is going to say next or he needs to choose appropriate language for the transmission of a message. The speech is not tidied up.

The following examples show the variability of the number of tone units in an utterance: some tone units do not change their meaning if they are divided into smaller parcels, or put together into a bigger parcel (see Section 3).

Example 1 from Unit 8: changing into two smaller parcels

// ↗ they create conTInuing and ever-inCREASing //

// ↗ they creATE conTInuing // ↗ and EVER-inCREASing //

Example 2 from Unit 1: changing into one big parcel

// ↘ and there WASn't a PLANT // ↘ to be SEEN //

// ↘ and there WASn't a plant to be SEEN //

Example 3 from Unit 5: changing into one big parcel

// → WELcome // → TO // → OUR // ↗ FEBruary MEEting //

// ↗ WELcome to our february MEEting //



In Example 1, there is one two-prominent-syllable tone unit, in which prominent syllables do not necessarily work together as a single label. Changing from one tone unit to two tone units will dramatize the utterance, as the number of prominent syllables is doubled. In Example 2, there are two tone units in sequence, which have the same tone. If the speech is well planned ahead, the tone unit can become longer. In Example 3, the frequent use of level tones implies that the speaker's orientation is towards the words. These tone units can be put together so that the utterance can be tidied up.

Regarding the other ten speakers, all of them are involved in a dialogue: four cross-sex conversations and one same-sex conversation. In a dialogue, one utterance can be shorter due to turn-taking and possible overlaps and interruption. Therefore, the number of tone units in an utterance can be smaller. However, this does not necessarily mean that the tone is rather monotonous. In Unit 2, for example, the female speaker utters the least number of words in one utterance on average — compared to the female speaker's speech in Unit 10, it is about one-tenth as long — however, the average number of tone units per utterance ranks 13th from the top. Actually, the total number of tone units in her speech is 97, which is the 6th most of all. As a consequence, it is assumed that her speech includes short utterances that are equal to tone units in length. Even if an utterance has only one tone unit, the utterance shows tone.

The variability of tone can be also realized from the adoption of different tones. As is apparent from Table 2, all speech, except for Unit 1, uses different tones, though they are not distributed equally. As tone selection is an on-going real-time one while the

situation in speech can change from moment to moment, selected tone can be different for each tone unit.

Table 2: Distribution of tones in number

	Sex difference	Number of tones				
		Falling	Rise-fall	Fall-rise	Rising	Level
U1	Female	79	1	0	0	0
U2	Female	15	0	13	58	5
	Male	26	0	19	60	23
U3	Female	49	0	28	17	4
	Male	27	0	13	5	4
U4-1	Female	7	0	5	2	1
	Male	9	0	6	0	1
U4-2	Female	10	0	7	2	1
	Male	17	0	6	3	4
U5	Male	34	0	22	61	86
U6	Female 1	9	0	7	11	0
	Female 2	14	0	10	2	1
U7	Female	88	1	28	8	38
U8	Female	32	0	7	9	7
	Male	70	1	34	43	44
U9	Male	24	0	21	22	1
U10	Female	42	0	16	12	0

Note: Distinction between tones was difficult in the case of some tone units.

Therefore, the total number of tones does not match the total number of tone units in Table 1.

Tone unit is the domain of the variability of tone. The sex of the speaker does not influence the variability of tone. When an utterance includes many tone units, the utterance would show variability of tone. However, the number of tone units in an utterance varies according to the length of a tone unit, which is dependent upon the speaker, including how well they are prepared for the speech. The speech form also influences the length of tone unit. Compared to a monologue, interruption or overlaps could occur in a dialogue. Therefore, the number of tone units in an utterance could

be small.

#### 4.4 Tone Selection

Table 3 shows the distribution of tones in percentage, between proclaiming (downward) tones, referring (upward) tones, and level tones. The analysis indicates that tone is selected according to the context, and the selection of tones does not signal differences between men and women.

Table 3: Variability of tones in speech (%)

	Sex difference	Percentage of tones		
		Proclaiming	Referring	Level
U1	Female	100	0	0
U2	Female	16	78	5
	Male	20	62	18
U3	Female	50	46	4
	Male	55	37	8
U4-1	Female	47	47	7
	Male	56	38	6
U4-2	Female	50	45	5
	Male	57	30	13
U5	Male	17	41	42
U6	Female 1	33	67	0
	Female 2	52	44	4
U7	Female	55	22	23
U8	Female	58	29	13
	Male	37	40	23
U9	Male	35	63	1
U10	Female	60	40	0

Note 1: Percentage of tones is given against the sum of tones in Table 2.

Note 2: Proclaiming tones include falling and rise-fall tones. Referring tones include fall-rise and rising tones.

##### 4.4.1 Proclaiming Tones

The speakers who use the proclaiming (downward) tone more often than the other tones (above 50%) are as follows:

- 1 the female speaker in the monologue of Unit 1 (100%);
- 2 the female speaker in the monologue in Unit 10 (60%);
- 3 the female speaker in the dialogue in Unit 8 (58%);
- 4 the male speaker in the dialogue in Unit 4-2 (57%);
- 5 the male speaker in the dialogue in Unit 4-1 (56%);
- 6 the male speaker in the dialogue in Unit 3 (55%);
- 6 the female speaker in the monologue in Unit 7 (55%); and
- 8 the female speaker (F2) in the dialogue in Unit 6 (52%)

There are more female speakers than male speakers. Regarding the context, however, the proclaiming tone is a plausible selection. In DI theory, the speaker's purpose in using the proclaiming tone is 'telling new information' or 'finding out'. The speeches in Units 1, 10 and 7 are monologues: the speaker is respectively reporting a past event, introducing a story, and talking about what happened in the past. The female speaker in Unit 8 is an interviewer, who is finding out what is new to her or expected to be new to the audience. The female speaker (F2) in Unit 6 is checking on some facts with the other female speaker. The male speaker in Unit 4-2, who is at the enquiry office at a train station, is giving information to a female traveler. The male speaker in Unit 4-1 is making an inquiry about a book to the female bookstore clerk. The male speaker in Unit 3 is catching up with the female speaker about the people in the office he used to work at.

#### 4.4.2 Referring Tones

The speakers who use the referring (upward) tone more often than the other tones (above 50%) are as follows:

- 1 the female speaker in the dialogue of Unit 2 (78%);
- 2 the female speaker (F1) in the dialogue in Unit 6 (67%);
- 3 the male speaker in the monologue in Unit 9 (63%); and
- 4 the male speaker in the dialogue in Unit 2 (62%);

The number is equal: two men and two women. The comparatively high percentage

of referring tones is due to the context. In DI theory, the speaker's purpose in using the referring tone is 'referring to the common ground'. In Unit 2, the female speaker is asking the male speaker for directions to his place. While the speech goes on, a lot of information could be taken for granted from the previous context. Referring tones are used, when confirming about the already known information or checking to be sure that the information the female speaker has got from the male speaker is correct. In Unit 6, the female speaker (F1) is confirming something, offering to help the other female speaker, and reassuring her about something. In Unit 9, the male speaker is broadcasting events. The referring tones, rather than the proclaiming tones, are used because it is assumed that some tone units refer to something that has already been mentioned previously and which has therefore become shared background.

#### 4.5 Dominant Tones

There are two tones which signal the speaker's dominance: a rise-fall (proclaiming) tone and a rising (referring) tone. Table 2 shows that two female speakers and one male speaker are using the dominant version of a proclaiming tone. The extracts of the usage of a rise-fall tone are:

- (a) the female speaker in Unit 1  
// ʔ↘ COULD she TELL me, please, // ↘ where MARKet street was? //
- (b) the female speaker in Unit 7  
// ʔ↘ i COULDn't have LOCKed it properly //
- (c) the male speaker in Unit 8  
// ʔ↘ i'm SURE you CAN'T //

The speakers are using a rise-fall tone to overtly characterize their status as a dominant speaker: in (a) the female speaker thinks that the woman has some information that the speaker does not possess, and she needs to find out; in (b) the

speaker is reprimanding herself; and in (c) the speaker is reminding the listener.

As for the dominant version of a referring tone, a rising tone is distinctively used in Units 2 and 5. In Unit 2, both of the male and female speakers are assuming their dominant-speaker status. The role changes depending on the situation while the interaction goes on. In the female's speech, the percentage of rising tones is high (about 80% of the whole referring tone), compared to fall-rise tones (see Table 2). This implies that she is taking control briefly in the course of a conversation. This could be because she is using a pay phone, and she wants to get the correct information quickly. In the male speaker's speech, his frequent use of rising tones implies that he should be the person who is taking control of the conversation, including checking whether what she has said is right or wrong. He also uses a rising tone when he offers to help the female speaker. When making an offer, speakers organize their utterances differently between the dominant and non-dominant versions. The question is 'who stands to gain?'. When the speaker's purpose is to be helpful to the listener, the dominant version is usually used. On the other hand, the non-dominant version is recommended when the speaker needs help. As in Unit 6, the female speaker (F1) is using rising tones frequently to be helpful to the other female speaker (F2), while the female speaker (F2) is using fall-rise tones more often because she is asking for help. In Unit 5, the male speaker is in charge of the chairperson at a meeting. In such a situation, the speaker wants to give a clear signal that they are in control, and the audience usually expects them to behave as dominant speakers. In DI theory, the dominant speakers could be either men or women, depending on the role-relationships.

#### 4.6 Frequency of Questions

Table 4 shows the distribution of tones in the question-form in dialogues. Units 2, 3, 4-1, 4-2, and 8 are cross-sex conversations, while Unit 6 is a same-sex conversation.

Table 4: Distribution of tones in questions in same-sex and cross-sex conversations

	Sex difference	Total no. of questions	Tone selection in questions			
			Falling	Rise-fall	Fall-rise	Rising
U2	Female	6	0	0	5	1
	Male	4	0	0	1	3
U3	Female	5	1	0	4	0
	Male	12	8	0	2	2
U4-1	Female	4	0	0	3	1
	Male	2	0	0	2	0
U4-2	Female	7	3	0	4	0
	Male	2	2	0	0	0
U6	Female 1	5	2	0	1	2
	Female 2	6	1	0	4	1
U8	Female	7	4	0	1	2
	Male	3	1	0	1	1

Comparison in the total number of questions between the male and the female speakers in cross-sex conversations shows that the female speaker is asking more questions than the male speaker, except in Unit 3. In the same-sex conversation, the number is almost the same. However, questions are used in different contexts in different ways, as is obvious from the distribution of tones selected by the speaker: proclaiming tones (falling or rise-fall tone) are used in ‘finding out’ inquiries, while referring tones (fall-rise or rising tone) are used in ‘making sure’ inquiries. It is too simplistic to suggest that the female’s questions signal females’ uncertainty and insecurity.

## 4.7 Tag Questions

There are three forms of tag questions: (a) unmarked; (b) marked; and (c) idiosyncratic and unsystematic tags (Celce-Murcia & Larsen-Freemen 1983). Unmarked tag questions are the typical ones: an affirmative statement with a negative question tag, or a negative statement with an affirmative question tag. The form of marked tag questions is: an affirmative statement with an affirmative question tag, or a negative statement with a negative question tag. As for idiosyncratic tags, there is no rule-based way of predicting the question tag in terms of the statement form: for example, 'Let's go, shall we?', 'Open the door, won't you?' Unsystematic tags are lexical-type tags, which are used frequently in informal conversation: for example, 'You aren't going, right?', 'You are going, OK?'.

According to the classification suggested by Celce-Murcia and Larsen-Freemen, tag questions in the PALE recording are classified as follows.

### (a) Marked tags

- // ↗ it's a ONE-WAY, // ↘ ISN'T it? // (female, Unit 2)
- // ↗ you're on the LEFT, // ↘ AREN'T you? // (female, Unit 2)
- // ↘ had an OLD BENTley or something, // ↗ DIDN'T he? // (male, Unit 3)
- // ↘ there's NOT much POInt // ↘ in TELLing you about her, // ↘ IS there ? // (female, Unit 3)
- // ↘ that's where the COffee room was, // ↗ WASN'T it? // (male, Unit 3)

### (b) Unmarked tags

- // ↘ HOSpital LANE. // ↗ is it HOSpital LANE? // (female, Unit 2)
- // → you SEE // ... // ↘ do you SEE what i MEAN? // (male, Unit 8)

### (c) Idiosyncratic and unsystematic tags

- // ↘ GOOd lord! // ↗ ARE you? // (male, Unit 2)
- // ↘ you want to KNOW how to GET here, // ↗ i supPOSE. // (male, Unit 2)
- // ↗ JUST ... // ↗ just go THROUGH it aGAIN, // ↗ oKAY. // (female, Unit 2)



- // ʔ you WOULDn't have KNOWn her // ʔ i exPECT. // (female, Unit 3)
- // ʔʔ you KNOW everything's been CHANGED now, // ʔʔ i supPOSE? // (female, Unit 3)

There are 12 tag questions, and all of them are observed in cross-sex conversations (Units 2, 3, and 8). Regarding the distribution of tag questions by sex, female speakers use seven, and five are used by male speakers. The tone used by female speakers is a referring tone, except for the utterance with a marked tag that uses a proclaiming tone in Unit 3. The tone used by male speakers is also a referring tone, except for the utterance with an unmarked tag with a proclaiming tone in Unit 8. In PALE, therefore, most of the tag questions are used for 'making sure' inquiries, regardless of the speaker's sex. Although the number of tag questions examined is small, the result confirmed that tone selection does not represent the sex difference. As was suggested by Holmes (1992), tags are used differently in different contexts and mean different things according to their intonation (see Section 2).

## 5 Discussion

None of the suggestions in the investigative questions regarding the stereotypical views in tone selection between men and women (see Section 4.2) are supported. The analysis revealed that the Brazil's approach to the intonation system is fundamentally different from the stereotypical viewpoint. Placed at the center of his theory is 'the speaker's choice' and 'context with regard to the shared ground between the speaker and the listener' (Brazil 1994a, 1994b, 1997). There are no expectations on the speaker to choose a particular intonation, based on the differences in sex or gender roles. On the other hand, the stereotypical view of intonation is based on the stereotypical view of gender differences in the society that men and women should

behave in particular ways, including linguistic production. This is apparent in the cases of Margaret Thatcher and *Tootsie* (see Section 2). In Margaret Thatcher's case, the way she spoke influenced her career. She had to use a particular intonation so that she would be accepted and recognized by the majority of the British people that she deserved to be the prime minister. Popular expectations indicated 'masculine' intonation as desirable. In the case of *Tootsie*, the influence the film brings about is pretty serious, since films have tremendous impact on people's consciousness. They can have negative effects that stereotypes are reinforced or particular images to women are fixed in mind.

Stereotypical views continue. However, language learning can affect people's belief in gender roles or the social structure. Brazil's DI theory suggests that power is not peculiar to male speech. What controls interaction is the role-relationships in the context, therefore a dominant speaker can be a man or a woman. Female speakers do not need to change their way of speech in order to show control over interaction. Through studying with PALE, students will not only learn the essential meaning of intonation, but may also raise a question about the stereotypes of intonation that are based on the differences in sex in the society and that are suggested in the conventional and traditional ways of teaching intonation. Such awareness will have positive influence on changing people's attitudes towards stereotypes.

## 6 Conclusion

This research has again demonstrated the importance of intonation in terms of the pursuit of communicative purpose, as well as the originality of the approach to the intonation system suggested by David Brazil. The speaker chooses intonation

according to context, and the speaker's sex or gender does not determine intonation. In other words, intonation represents the speakers themselves, but it does not represent the sex of the speaker or determine gender roles. The pedagogical implication of DI theory was also realized. Brazil supposes that the DI approach can provide insight into the meaning of intonation. PALE, which implements his theory, is recommended as a textbook for teaching the meaning of intonation, and it does not contain any stereotypical views on choosing intonation. It is supposed that it also provides a chance to raise awareness on the stereotypical views of the ways in which intonation has been used, as well as the stereotypes of men and women in the society.

## Appendix A

Unit No.	Form	Sex	Story
Unit 1	Monologue	Female	A female speaker is reporting of a past event when she was finding her way about in a strange town.
Unit 2	Dialogue	Female & male	A female speaker is talking to a male friend on the phone for directions to get to his house.
Unit 3	Dialogue	Female & male	A male speaker is talking to an ex-female-coworker that still works at the same office. There is a lot of catching up to do.
Unit 4-1	Dialogue	Female & male	A male customer is looking for a book and goes to the counter (a female speaker) to get help.
Unit 4-2	Dialogue	Female & male	A female speaker could not catch the train she wanted because the train has been cancelled. She goes to the enquiry office (a male speaker) to ask about the next train.
Unit 5	Monologue	Male	A male speaker who is in charge of the chairperson at a meeting is making an announcement at the beginning.
Unit 6	Dialogue	Two females	A female speaker calls a man about a business matter, but he is not at home yet. Instead she talks to his wife (another female speaker).
Unit 7	Monologue	Female	A female speaker is talking about what happened to her one day.
Unit 8	Dialogue	Female & male	A female interviewer is asking about a male speaker's views in a radio interview.
Unit 9	Monologue	Male	A male reporter is reporting about the events on a broadcast.
Unit 10	Monologue	Female	A female radio announcer is introducing the second installment of a serial.

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