

Review the treatment of intonation in course materials/textbooks you use with your students. How does it compare with Brazil's discourse approach (Brazil, D., 1994. *The Communicative Value of Intonation*. Cambridge: CUP)? Make an argument for or against teaching discourse intonation to your students. Draw on your experience of working through PALE (Brazil, D., 1994, *Pronunciation for Advanced Learners*. CUP) in your discussion.

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I Background

At my school I am required to use the new *Headway* series books with Pre-Intermediate to Upper Intermediate levels and *Workout Advanced* and *Initiative* with my advanced classes. The staffroom is well-stocked with multiple copies of teaching books and there is a small number of pronunciation books at my disposal.

Despite my freedom, resources and several years of TEFL experience, pronunciation - let alone intonation - has seemed to occupy a less than significant part of my teaching. Indeed I have found I limit myself to two books specifically teaching pronunciation or else use ideas suggested in the main coursebooks. The first of these is the *Headway Pronunciation Course* which accompanies the main *Headway* series and follows its syllabus closely. The second is *Pronunciation Games* - a pronunciation activity book with photocopiable games and activities for beginner to advanced level students. At advanced level I use the pronunciation exercises in *Workout* and *Initiative* but intonation is not covered in these books. As a result any intonation work here is incidental, usually done when commenting on students' performances in role-plays.

2 Review of the treatment of Intonation

2.1 Attention given to Intonation

A cursory examination sheds some interesting light on the treatment (or not) of intonation in the materials. Although all the books contain pronunciation exercises, the percentage of those claiming to deal explicitly with intonation, is significantly low. (See Appendix I) Intonation clearly represents a minor part of the pronunciation syllabuses and at Advanced levels suprasegmental phonology work does not cover any aspects of intonation.

2.2 Samples of language used

Headway's examples have been contrived to exemplify the particular intonation patterns presented and are usually contextualised though not always. So are *Initiative's* whereas *Workout* selects language previously encountered in the units. However, neither of these focuses explicitly on intonation. *Pronunciation Games* is the only book not accompanied by an audiocassette.

2.3 Notation and definition of terms

Headway chooses to represent intonation contours in graphical terms. No gloss is given as to the meaning of these symbols but the reader can deduce that the arrows chart changes in pitch movement and boxes indicate prominent syllables. The latter may be raised fractionally higher when there is a rise in pitch. A black box typically represents a prominent syllable which carries tone movement (i.e. a tonic syllable). Presumably the notation system is an attempt to visually clarify the intonation patterns. However, the writers are not entirely consistent in their use of their symbols (See Appendix 2). While this inconsistency might explain why the notation system is left unexplained, the final product cannot therefore be properly called systematic.

As one would perhaps expect from a 'fun activity book', *Pronunciation Games* does not busy itself with notation systems, it is nevertheless the only book which provides a glossary of phonological terms. Moreover, it is the only one which refers to the 'tone unit' although none of its activities require active knowledge of this or other phonological terms.¹

¹ However, the glossary claims incorrectly that only one word is emphasised in a tone unit. (p.4)

2.4 Stress and Intonation

The books differentiate between intonation and stress, often focussing on them separately. In the cases of *Initiative* and *Workout*, since intonation is not mentioned at all, there is obviously no link made between the two systems. *Headway* uses a notation system which describes the intonation contours existing between stressed syllables in its examples. (See Appendix 3) However, it also has exercises that treat sentence-level stress without reference to intonation, as does *Pronunciation Games*.

2.4.1 Implied definitions of suprasegmental stress and how it relates to Intonation

What is understood by suprasegmental stress is not always clear and the materials differ as to whether they regularly establish a link between (what they define as) stress and intonation. In *Headway*, for instance, stress can simply refer to prominent syllables, as in :

What's the capital of Bulgaria? (Cunningham and Bowler, 1999: 9)

or else it can mean a rise in pitch and volume which is used to 'disagree strongly, contrast, contradict or emphasize' (Headway Upper Intermediate p.24). For example, in an exercise to practise 'showing disbelief', students are asked to notice the 'special stress on *said*' (p.51) She said she had a headache.

Initiative and *Workout* ascribe suprasegmental stress to the syntactic function of individual words. *Initiative*, for example, explains 'stress goes on the words which carry meaning and the words that do not carry meaning are unstressed.' (Initiative p.50). *Workout* devotes

considerable attention to weak forms of function words, namely conjunctions, auxiliary verbs, adjectival words and pronouns. This approach implies that all other words (so-called 'content words') will be stressed but no reference is made to whether or how this ties in with intonation.

Headway regularly uses its notation system to show suggested intonation contours in places where (its definition of stress) appears. Not all the books do this, however. *Pronunciation Games*, for instance, has a contrastive stress exercise where partners must correct each other's 'contentious sentences' by stressing the corrected word. The instructions are simple but there is no indication of any contextually inferred intonation:

A: My mother's name is John.

B: Surely you mean your *father's* name is John. (Hancock, 1995: 93)

2.5 Grammatical and/or attitudinal descriptions of intonation

The *New Headway Pronunciation Course* presents an approach which combines both grammatical and attitudinal descriptions of intonation. The Intermediate book, for instance, describes a 'tidy' language system where the following explanations of intonation choices are taken for granted:

Grammatical

- wh-questions end with a falling tone
- yes-no questions with a rising tone
- the tags on tag-questions use a falling tone if the speaker wants to confirm an answer (i.e. is 'sure'), but a rise if they are not sure of the answer (i.e. a 'real' question)

Attitudinal

- polite requests use a fall-rise tone (e.g. 'Could I borrow your *phone*?')
- disbelief on the speaker's part is shown in reported speech by using higher pitch on the reporting verb (e.g. 'She *said* she had a headache')
- short questions use a fall-rise tone to show enthusiasm ('Did you?') but a rise to show a lack of interest
- when correcting, a fall-rise tone is said to sound more 'polite'

Where intonation is presented in terms of attitudinal meaning as opposed to a grammatical one, no justification is given for the switch. The same can be said about the writers' occasional orientation of intonation via the lexical system. One exercise, for instance trains students to use a falling tone with non-gradable adjectives when exaggerating and a fall-rise with their gradable synonyms to express understatement. (See Appendix 2) The implication is that these words must, by their very nature, be stressed.

While on the surface the two lists seem different, it can be seen that the attitudinal examples also present and practise intonation through set grammar patterns. A particularly telling example is the last item on the second list. Entitled 'Correcting politely with the Present Perfect Continuous', the fall-rise tone which (the writers claim) makes the utterances sound polite, actually occurs on the 'Well, no actually' phrase *preceding* each Present Perfect Continuous example:

Well no actually, I've been collecting stamps for 10 years (Cunningham and Bowler, 1999: 44)

The Upper Intermediate book expands somewhat on its treatment of question tone selection by bringing attitudinal or contextual factors into the picture. Thus, students at this

level meet *Wh*-questions with rising intonation which, we are told, occur when the speaker has forgotten the answer, is surprised or seeking clarification (p.16) Nevertheless, there are continued implied claims about a relationship between intonation and grammar. For instance, there is an exercise practising recognition of supposedly fixed intonation patterns for defining and non-defining relative clauses (p.28). Using the conventions of Discourse Intonation (henceforth DI) notation, the difference in intonation should be as follows:

// ↘ our SON // ↘ whos studying at CAMbridge // ↘ wants to be a WRiter //

// ↘ our son whos studying at CAMbridge // ↘ wants to be a WRiter //

2.6 Acknowledgement of DI theory

In recommending a rising tone for a repeated *Wh*-question, Headway is, in a sense, acknowledging that contextual factors influence intonation choices. The book makes no other references to insights from Discourse Intonation theory, however. Pronunciation Games has one activity practising fall-rise tones for shared information and fall for new. It is clear, however, that neither book is committed to the DI model.

3 Comparison with the Discourse approach

3.1 Inadequacy of other approaches

Discourse Intonation refutes any suggestion of a deterministic relationship between intonation choices and grammatical/attitudinal systems. Such approaches conflict with discursal contexts invalidating their generalisations.

Question tone selection are a case in point. Studies of data show that in guessing games, for

instance, speakers tend to use falling tones in yes-no questions when making initial guesses but switch to rising tones as they begin to have an idea about what the answer might be. (Brazil, 1997: 107). Similarly, a grammatical description cannot explain why yes-no requests for help sound pushy if accompanied by a rising tone.

It is equally dangerous to attach specific attitudinal labels to pitch choices. Native speakers rarely agree when matching intonation contours with attitudinal labels as Crystal's experiments (1969) show. (Crystal in Coulthard, 1977: 98) Furthermore, tones can represent more than one attitude and a number of attitudes can reflect more than one tone. (Crystal in Cauldwell, 2000: 1) Studies demonstrate that judgements about a speaker's emotional state cannot be made without contextual knowledge. Cauldwell, for instance, has shown that people judgements change depending on whether utterances are heard in-isolation or in-context. (Cauldwell, 2000: 5)

These are strong arguments against grammatical and attitudinal descriptions of intonation. As the proponents of DI have put it:

...it is because of the lack of generative power offered by such description of this kind that they must be seen as failures. (Brazil, Coulthard and Johns, 1980: 123)

3.2 Discourse Intonation

Brazil's DI model has been described as a comprehensive and 'workable description of many pitch phenomena which is based on sound and explicit principles'. (Coulthard, 1992: 37) Intonation choices are made in four systems: prominence, tone, key and termination. The system limit speakers to closed sets of either/or choices with a choice made in any of the systems adding to the communicative meaning of intonation.

3.2.1 The tone unit

A key concept is that speakers build their messages in strings of tone units. While the concept of a tone unit is not specific to DI the number of sub-components and speaker options within it is.

Tone units can consist of three segments : proclitic, tonic and enclitic. A tonic segment will usually have 1 or 2 *prominent syllables* (i.e. given added emphasis) and the last of these (or first, if there is only one prominent syllable) is characterized by a significant pitch change or *tone*. This tone change continues until the end of the tone unit. In a 2-prominent syllable tone unit the first prominent syllable is called the *onset* and the last is the *tonic syllable*. Proclitic and enclitic segments do not contain any prominent syllables.

3.2.2 The prominence system

Within a tone unit, a speaker has a number of options to choose from at particular points or *selection slots*. These choices can be predicted by the nature of the language system. For example, in the following tone unit:

// will you MArry me // (See Appendix 4 for explanation of symbols)²

the possibilities in the language system (or *general paradigm*) include a host of other verbs in place of 'marry'.

However, an utterance is also limited by a smaller set of possibilities : 'that set of possibilities that a speaker can regard as actually available in a given situation' (or *existential*

² These and other utterances notated according to DI conventions are my own examples.

paradigm) (Brazil 1985: 41) Thus 'marry me' could be replaced by 'be my wife'. Where the speaker chooses to say something he believes the hearer cannot take for granted from the existential paradigm, he makes it prominent. Whenever this paradigm is reduced to a choice of one however, the item becomes non-prominent.

3.2.3 Projection and Unpredictability of prominence

A speaker's intonation projects forward assumptions about what he considers to be selective and can choose to exploit the prominence system by making a word non-selective. In the following example, by not selecting 'silly' the speaker imposes upon the hearer the idea that 'all love films are silly'.

Q: What did you watch on the plane?

R: // Some silly LOVE film //

Since the occurrence of prominence is a matter of speaker choice, it is therefore unpredictable.

3.2.4 Types of Tones

Brazil presents two general tone choices within a total set of possibilities: proclaiming (P) and referring (R).³ Each general tone choice can be subdivided into a further choice of two. The two most common frequent tones have been shaded in:

³ *Headway and Pronunciation Games* both practise fall, rise and fall-rise. They omit the rise-fall and level tones.

5 tones	<i>PALE</i> graphic symbols (1994)	<i>Communicative Value of Intonation</i> letter symbols (1997)	
fall-rise		<i>r</i>	<i>R</i>
rise		<i>r+</i>	
fall		<i>p</i>	<i>P</i>
rise-fall		<i>p+</i>	
level		<i>o</i>	

Unlike in other descriptions, tone choice does not change meaning according to context. Brazil notes, for example, that elsewhere ‘a ‘rise’ may be thought to require one explanation when it occurs in a ‘list’ and quite another when it occurs in a ‘question’ (Brazil 1997: 68)

The level tone is used in when the speaker chooses to opt out of the R/P opposition system. This can occur when a speaker is planning what to say next or is verbalizing specimens of language as in when a teacher expounds a pedagogical rule to students. This stance is known as *oblique orientation*, in contrast to the *direct orientation* of R/P .

4 The Communicative Value of the R/P opposition

4.1 shared/unshared knowledge

Verbal interaction either extends or consolidates the shared knowledge between speakers.

The use of either an R or a P tone informs the hearer of the presumed state of speaker-hearer understanding. A falling (or *proclaiming*) tone signals expansion of common ground or unshared knowledge. With a fall-rise (or *referring*) tone however, the speaker perceives (or projects) a context of negotiated common ground.

This explains why, for instance, yes-no questions can have either falling or fall-rise tones:

// ✓ DO you eat raw FISH // (Am I right in thinking you do?)

// ↘ DO you eat raw FISH // (I don't know the answer, please tell me)

As with prominence, speakers can exploit the system and *choose* to present items as if they were interactionally new or given.

4.2 social meanings of tone

The falling tone also signals speaker-hearer divergence or 'separateness' whereas the fall-rise tone conveys speaker-hearer convergence or 'togetherness'. 'Phatic' questions, therefore use this tone:

// ✓ DID you have nice BREAK //

Such a tone combined with a high key might be appropriate in preliminary softening tone units when practising contrastive stress e.g.

// ✓ well ↑ ACtually //

4.3 speaker control

Effective verbal interaction requires that both speaker and hearer be fully aware of who is in control, or who is the *dominant* and *non-dominant speaker*. The choice of tones indicates which speaker is claiming the dominant role since dominant speakers employ the '+' tones whereas non-dominant speakers typically use only *p* or *r*.

4.4 Examples of dominant speaker tones

4.4.1 continuative use of ↗ : 'wait for it'

This tone can denote shared understanding of the incompleteness of a list as the dominant speaker makes the hearer 'wait for it'⁴. Anecdotes also exemplify the tone because hearers are 'being asked to recall an already shared tradition'. (Brazil 1997: 92)

4.4.2 ↗ pressure to speak: 'go on'

Questions asked *for the speaker's benefit* can sound like direct demands for information with ↗, compared with the more polite sounding ↘

// ↗ got a LIGHT //

// ↘ got a LIGHT //

⁴ it is incorrect to say that counting or lists *always* uses ↗ since the context may decide another tone to be more appropriate

4.4.3 Other uses

However if a question is asked *for the hearer's benefit*, the dominant rising tone sound more pressing and therefore friendlier with ↗.

// ↗ are you oK //

// ↘ are you oK //

Similarly, invitations with ↗ tone sound 'as though you really want the other person to accept' (Brazil 1994b: 69) :

// ↗ CAN i HELP you //

Finally, the tone can be used when the speaker feels he needs to *remind* the hearer of something which was once common ground, as in:

// ↗ it's my BIRTHday toDAY //

4.4.5 ↘ tone (p+)

This tone is used for exclamations and expletives. It emphasises that what is being said is news to the speaker but is rarely used.

4.5 Key and Termination

Key describes the choice of pitch on a tone unit's *onset* syllable. As with *termination* (or tonic

syllable pitch level) there are three choices. These are judged in relation to the *termination* of the previous tone unit. Via key-choice a speaker reacts to preceding information whereas termination 'predicts or asks for a particular key choice and therefore by implication a particular meaning from the next speaker' (Coulthard, 1985: 115) While the termination choice of a tonic syllable tends to match the initial key choice of the preceding tone unit, the hearer is free to break anticipated pitch concord.

A high key has a *contrastive* meaning: the utterance is contrary to expectations created in the previous tone unit. Mid-key suggests an *additive* relationship in which both utterances are part of a series. Low key, however, denotes an *equative* relationship (i.e. the information in the current tone unit is as expected.)

Mid termination is an invitation to agree or *concur* with the information in the current tone unit, high termination an invitation to *adjudicate* or choose between a yes or no option whereas low termination projects no expected reaction. It is the discursal equivalent of a full stop and permits any initial key in the next tone unit.

Although key and termination, therefore, make separate contributions to the meaning of a tonic segment they combine between tone units to create pitch sequences or '[stretches] of speech which [end] with low termination and [have] no occurrences of low termination within [them]'

 (Brazil 1997: 120)

5 Should I teach DI to my students?

5.1 For

1. 5.1.2 Consistently accounts for all intonation choices

2. It has been demonstrated that the generalisations of attitudinal and grammatical approaches are not true in all interactional contexts and are therefore flawed models. It seems unethical to continue perpetrating myths about the workings of the intonation system and creating a world where ‘...many EFL students (and quite a few EFL teachers) have internalized.... [these ‘rules’] so successfully that they are frequently reluctant to let [them] go even for.....exceptions’ (Thompson 1995: 237)

3. 5.1.3 *Meets many learners’ needs*

4. Many of my learners want to learn to speak English to other people (whether native-speakers or not) and it is the DI approach which presents an interactionally-motivated function of intonation. A grammatical approach, however, uses the clause as a starting point and examples of intonation are merely concocted paradigms of written English. Since DI findings are based on instances of real contextualised language in different discoursal contexts, teachers and learners should be able to successfully apply the approach to a broader and more appropriate range of data.

5. Furthermore, PALE suggests a variety of interactive contexts: instruction giving, asking for the speaker’s benefit, asking for the hearer’s benefit, taking control of discourse, and hesitation among others. Students who want to make presentations in English, for example, may be particularly interested in learning about several of these since they are not covered in other approaches.

6. 5.1.4 *Balanced and comprehensive pronunciation syllabus*

7. It introduces a broader and coherent coverage of the intonation system: other approaches, for instance, appear to occasionally separate stress from the issue of intonation and thus fail

to grasp at a complete understanding of the intonation system (Brazil, 1997: 5).

8. It accounts for factors such as variable stress on two prominence words (PALE Unit 9) while this is not mentioned in other materials examined. Moreover, it also has a shared focus on individual sounds: both prominent syllables and 'reduced vowels'.

9. 5.1.5 *Training*

If DI is to be taught effectively to learners in my own teaching situation it will require some training which is, in any case, sorely needed according to a recent survey I carried out at my school. (See Appendix 5)

1. 5.2 Against

2. 5.2.1 *Potentially overwhelming*

3. In its attempt to explain all intonation choices in all discoursal contexts, DI is a thorough approach covering an impressively broad remit. While it may be useful, for instance, for students to know that lists are subject to the same amount of variation as intonation in other situations (Brazil, 1994a: 54) the teacher needs to make considered pedagogical decisions about how best to structure and present such knowledge in a way which coincides with learners' levels and needs. There are parallels to be drawn with how the array of insights gained from corpus studies should not be allowed to blind us from the reality that 'one cannot teach everything' (Cook, 1998: 61). Failure to present the approach in a manner accessible to the average learner may do more harm than good and ultimately serve as proof that adult learners abroad cannot be taught intonation (Roach, 1983: 153)

4. 5.2.2 *May not suit all learner types*

5. The majority of exercises involve analysing and/or producing features of the intonation system. This may suit analytical students with an auditory modality preference and well-developed meta-cognitive strategies but be inappropriate for other learner types. Similarly, while the notation system in PALE is used consistently (unlike that of *Headway*) and caters for visually-oriented learners, Brazil's preference for letters over arrows 'to foreground ... the abstract, formal [and binary P/R] opposition in the language system' (Brazil, 1997: 70) might alienate other learners. I myself had trouble adapting to this shift; we should not forget that where a new system is concerned teachers are learners too.

6. 5.2.3 *Too level specific?*

7. Bearing in mind the scope covered by the approach it seems sensible that students should be gradually introduced from elementary level up and not receive one sudden rude awakening at the eleventh hour. The problem remains, however, that some concepts might be too difficult to explain at lower levels⁵ and students will not be equipped linguistically to discuss the choice of certain tones. An added problem is that not all teachers teach advanced level classes and if suitable material is not produced at lower levels, an even spreading of DI knowledge may not occur between teachers.

8. 5.2.4 *May not yield results outside the classroom*

9. Having taught a unit from PALE with Reiko, an advanced student who had expressed interest

⁵ Among the pronunciation textbooks available at my school is *Pronunciation Tasks* (1993) by Martin Hewings which is aimed at pre-intermediate learners and uses insights from DI theory. It uses clear, simple language to explain the important concept of prominence but its exemplification of 'selection slot' fares less well: "Do you want a LARGE (Large, not small) or SMALL (Small, not large) packet (Not prominent because there is no choice - you normally buy cornflakes in a packet)? (Hewings, 1993: 63) However, I have never used this book with a class and may therefore be mistaken.

in the approach, it is clear that it is possible for such a learner to accurately reproduce target intonation contours in controlled exercises. However, it is impossible to know whether the appropriate patterns would emerge in the pressure of real-time conversation where language use requires the coexistence of analysed and accessible systems. (Skehan 1998: 119). As Reiko, commented on Ex. 4.4 'If I read the explanations in the box I think I understand about [the] fall and fall-rise tones. But maybe I'm [sic] confused about which to use when I actually ride on train...'

10. 5.2.5 *Difficult to agree on what is heard*

11. Brazil (1994a: 6) has noted how difficult it can be for trained practitioners to agree about intonation patterns. While it may be that this is a reflection of the data and not the descriptive system, (Brazil, 1997: 156) too many grey areas may cause learner anxiety and an eventual loss of faith in both teacher and the system.

12. 5.2.6 *Teacher and materials*

13. The same is true of teachers training themselves in DI. While working through PALE, I noticed I had the following problems:

- a. identifying tone-unit boundaries
- b. hearing the same number of stressed words particularly in longer stretches
- c. always hearing the suggested tone movements in 'normal speed' versions
- d. hearing or copying tone movements where the tonic syllable falls on the last (or nearly the last) syllable of a tone unit

1. Judging from notes taken in the textbook I occasionally find signs of frustration. In exercise

1.8, for example: ‘I hear more stressed words - depressing!’. While this may be understandable at the start of the book, even as I start to improve, I am not entirely convinced of my aural perception abilities. Next to exercise 5.4, for instance, I find ‘Perfect score! But maybe it’s just because instructions are easier to hear the intonation tones on...’.

2. 5.2.7 *Student and Student*

3. As part of a small controlled experiment I tested students’ abilities to agree on stressed syllables in a short 2-lined text of authentic data and found a clear lack of unanimity. (See Appendix 6) I carried out the same experiment on teachers at my school and although there was more conformity, there was fewer instances of 100% agreement.⁶

4. 5.2.8 *Student and Teacher*

5. Finally, while working through unit 6 of PALE with me, Reiko shared two of my problems: (c) and (d). She also commented that identifying differences of tones was difficult without my help and that ‘in a large class, to [sic] some students not sensing [sic] whether the tone was a rise or a fall might upset them, especially if I could not explain their mistakes individually...’

6. 5.2.9 *Requires considerable training*

7. It is clear then that if teachers are to feel confident teaching DI, a considerable amount of training is required. However this may not always be possible due to the conflicting or busy schedules of teachers in schools such as my own.

⁶ It was interesting to note, however, that most people tended to agree on stress where it coincided with tone movement.

8. 5.2.10 *DI teaching material*

9. Until there is more training or teaching material available at a variety of levels DI will gain only limited currency among teachers. Furthermore if only a minority of teachers are using this approach the long-term benefits for learners are likely to be questionable.

10. 5.2.11 *Unrealistic demands placed on teachers?*

11. Until major coursebooks such as *Headway* show a commitment to DI, teachers will need to make their own DI-based materials complementing the main syllabus. Typing out dialogues, analysing the data, selecting material which initially does not include too large a variety of tones (PALE is very careful in its organisation of texts which exemplify certain types of tones) are activities a teacher in the real world may simply not have time for.

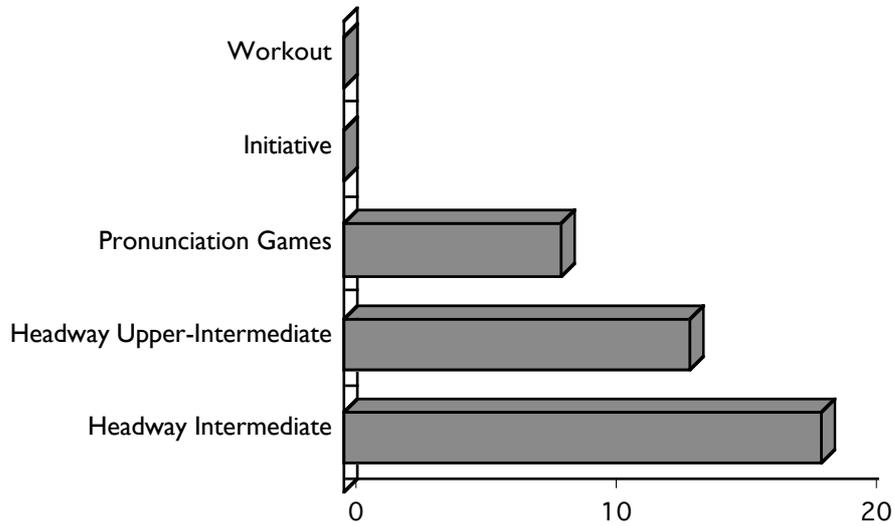
5.2.12 Final note

It has been consistently argued that while DI has enormous potential in what it can offer learners and teachers, there are considerable difficulties such as its suitability to different learner-types, applicability to a range of levels, need for rigorous teacher training, and preparation-time which need to be thought through if it is to be taught well. However, as a first step, teaching PALE in its entirety may be a logical way to see whether these fears are ungrounded. As Reiko wisely pointed out after listening to my paraphrase of a ‘How does it help?’ box in Unit 4, ‘If you say so, it is so but I cannot feel it with my own experience’.

Appendices

Appendix 1

Percentage of exercises claiming to deal explicitly with intonation



Appendix 2

Notice the intonation for exaggeration.

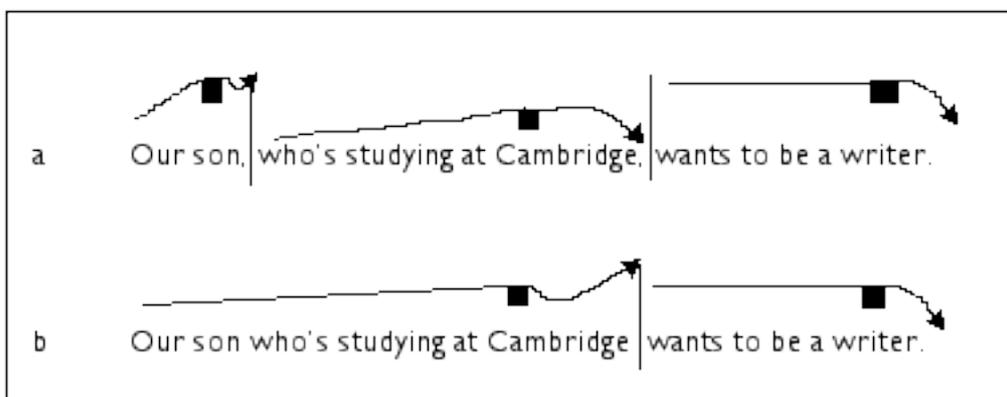
I'm absolutely parched, aren't you?

Notice the intonation for understatement.

Well, I'm a bit thirsty.

from Bowler and Cunningham (1999: 28)

Appendix 3



from Bowler and Cunningham (1999: 37)

Appendix 4: DI Notation

Symbol	Meaning	Example
//	beginnings and ends of tone units	// the bus stopped //
CAPITALS	prominent syllables	// it was DARK //
Underlined CAPITALS	tonic syllable	// and STARTed to <u>WALK</u> //
↘ ↗ ↖ ↙ →	the 5 tone choices possible on the tonic syllable	// ↘and TURNed into an Alleyway//
↑ () ↓	pitch level on prominent syllables	// the MOtor car // re↑DUces mobility //

(Taken from Brazil 1994a: 8-9)

Appendix 5: Teacher attitudes to intonation survey

6 teachers at my school (not including the writer) were surveyed about their attitude to intonation and the following results appeared:

1. 6 had received little or no training in intonation during or since their CELTA days
2. 6 taught grammatical and attitudinal models of intonation only
3. 6 had not activities where intonation work was the primary aim this term
4. 2 never used materials related to intonation
5. 4 used *Headway Intonation Course* and *Pronunciation Games* only
6. 6 had never heard of Discourse Intonation

Appendix 6 : Stress and pause perception test

Since it was not practicable to work through PALE with a whole group of learners it seemed more appropriate to test learner discrepancies using language and materials my students would normally expect to encounter. Moreover, it was felt the experiment would thus not interrupt the flow of the lesson.

The chosen text below was recorded from the BBC World News and used with my advanced Current Affairs class. It is given below using DI notation as I and another teaching colleague perceive it. (In the experiment students were given plain typed out text, however)

// ↘ the FAMilies of →FIVE →FRENCH Cltizens // ↘ who disaPPEARED in CHIlle // ↘
during the rule of GEneral augusto Plnochet // ↗ are URging the →FRENCH
GOvernment // ↘ to SEEK his extraDItion // ↘ inVEStigators // ↘ have been LOOKing into
alleGAtions // ↗ that the FIVE // ↘ were KIDnapped // ↘ and ↓TORtured // ↘ UNder
his reGIME //

Since newsreaders tend to 'err on the side of explicitness' (Brazil in Coulthard, 1992: 224) it was predicted that prominent syllables would be easier to hear. PALE's unit 1 also focuses on the identification of prominence and pauses and it presumably does so because it is considered a sensible starting point for learners new to DI.

Following Brazil's example (Brazil, 1994a) students first worked on the text for meaning in order to contextualise the exercise which was to follow. In theory, students could therefore listen more attentively since they were not required to decode the text simultaneously.

Students were then asked to underline the stressed syllables and next the pauses. Several listening opportunities were provided and students were not allowed to confer. The results were tallied with the shaded boxes representing perceived stressed syllables and the white boxes representing syllables after which a pause was heard. The first grid shows students' results, the second those of the teachers:

I Students' results (out of 8)

The	fa	mi	lies	of	five	French	ci	ti	zens
who	dis	a	ppared	in	Chi	le	du	ring	the
rule	of	Ge	ne	ral	Au	gus	to	Pi	no
chet	are	ur	ging	the	French	Go	vern	ment	to
seek	his	ex	tra	di	tion.	In	ves	ti	ga
tors	have	been	loo	king	in	to	a	lle	ga
tions	that	the	5	were	kid	napped	and	tor	tured
un	der	his	re	gime.					

2 Teachers' Results (out of 6)

					###		###		
The	fa	mi	lies	of	5	French	ci	ti	zens
					###				
who	dis	a	ppeared	in	Chi	le	du	ring	the
						###		###	
rule	of	Ge	ne	ral	Au	gus	to	Pi	no
chet	are	ur	ging	the	French	Go	vern	ment	to
					###				
seek	his	ex	tra	di	tion.	In	ves	ti	ga
tors	have	been	loo	king	in	to	a	lle	ga
								###	
tions	that	the	5	were	kid	napped	and	tor	tured
				###					
un	der	his	re	gime.					

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