

**A STUDY OF ENGLISH INTONATION
IN HIGH SCHOOL TEXTBOOKS IN JAPAN**

by

KOICHI KUMAKI

A dissertation submitted to the
School of Humanities
of the University of Birmingham
in part fulfillment of the requirements
for the degree of

Master of Arts
in
Teaching English as a Foreign or Second Language (TEFL/TESL)

This dissertation consists of approximately 13,000 words
Supervisor: James Roy

Centre for English Language
Studies
Department of English
University of Birmingham
Edgbaston, Birmingham B15 2TT
United Kingdom

September 2003

ABSTRACT

Teaching intonation has been one of the most neglected areas in English language teaching at high school or upper secondary school in Japan, which lays major emphasis on reading and writing skills. This dissertation has attempted to discover what intonational features are largely taught and how they are treated in the context of TEFL at high school in Japan. It first examines literature on overall intonational approaches and clarifies the strengths of Discourse Intonation. It then investigates thirty-two authorized English textbooks of *Aural/Oral Communication* for high school published in Japan, followed by two additional surveys with questionnaires to teachers and lesson plans. The results are analyzed and discussed in terms of the main intonational approaches, especially Discourse Intonation. It is found that intonation treatment in the authorized English textbooks largely takes the grammatical approach rather than attitudinal or discourse, and the teachers' view on intonation treatment is almost in line with that of the textbooks, though they rarely teach intonation in lessons. However, this study is on a small scale, and in order to gain up-to-date results and maintain the validity of them, the same type of survey on intonation should be conducted after each publication of new textbooks.

ACKNOWLEDGEMENTS

I would like to thank Dr. James Roy for his great encouragement and detailed supervision of this dissertation. I would also like to thank my wife, Ayako, who has always been supportive.

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CHAPTER 1 INTRODUCTION

Teaching intonation has been one of the most neglected areas in English language teaching at high school or upper secondary school in Japan. English lessons at high school tend to lay major emphasis on reading and writing because they are more tested abilities in entrance examinations for universities or colleges compared with listening and speaking. If intonation is taught at all, as Yashiro et al. (1998a:80) claim, traditionally the following seem to be a few typical examples of main intonational features treated at secondary school:

- Declarative sentences have falling tones.
- General questions (i.e. Yes/no questions) have rising tones.
- Special questions (i.e. Wh-interrogatives) have falling tones.

(Textbook 15, Yashiro et al., 1998a:80)

The present writer himself remembers being taught the three features at secondary school in 1970s. According to Halliday (1967:24-28, 1970:21-31, 1994:302-303), McCarthy (1991:106), Roach (1991:174-176), and Crystal (1995:249), these descriptions seem to derive from the view that intonation is determined by linguistic forms. Nevertheless, in the academic field many observations that contradict this type of grammar-based explanation are made in Brazil (1997:99-116), Cruttenden (1977:88), McCarthy (1991:106), and Roach (1991:179) and the validity of the grammatical approach to intonation has seriously been challenged. On the other hand, as Cauldwell and Allen (1999:11) point out, the discoursal approach developed by Brazil (1997, 1994) has been receiving a strong endorsement particularly for the purpose of teaching language learners. As we will see in chapter 2, according to Cauldwell and Allen (1999:10-12), contrasting with the grammatical approach, Brazil's Discourse Intonation views speech as a purpose-driven activity where a speaker and a hearer co-operate to reach the goal of shared understanding, and in their interaction intonation signals a speaker's assumptions and intentions regarding the shared ground between a speaker and a hearer. A speaker's and a hearer's views or assumptions about the common ground are the major determining factors of intonation choice. Furthermore, in spite of the fact that *The Course of Study for Upper Secondary School Foreign Languages* or the official curriculum for teaching the English language which every teacher at state-run

school is supposed to follow was revised several times during the past thirty years by the Japanese Ministry of Education, Culture, Sports, Science and Technology, this grammatical approach to intonation seems to remain almost unchanged. The aim of this study is to find out what intonational features are chiefly taught and how they are treated in the context of teaching English as a foreign language at high school in Japan, to discuss them in terms of Discourse Intonation, which is considered to be the most convincing approach (McCarthy, 1991:111), and to examine the feasibilities of incorporating the DI model into intonation teaching in Japan. In this dissertation chapter 2 reviews the literature on intonational functions, clarifies the strengths of Discourse Intonation, and explains DI's units of analysis. Chapter 3 examines intonational treatment in mainly authorized textbooks, by high school teachers, and in their lesson plans, and discusses the results of the surveys in terms of Discourse Intonation. Chapter 4 presents a conclusion, which summarizes the aim of this study, the procedure used, the findings, implications for intonation teaching at secondary school in Japan, and limitations of this dissertation where further research is needed.

CHAPTER 2 DISCOURSE INTONATION: ITS STRENGTHS AND UNITS OF ANALYSIS

2.1 The Overall Intonational Functions and the Strengths of Discourse Intonation

The present study is an attempt to find out what intonational aspects are largely taught or emphasized and how they are treated in the authorized textbooks for upper secondary school or high school in Japan and explore possibilities of adopting Discourse Intonation into the intonation teaching. Approximately thirty years ago it seemed that teachers of English at junior high school and senior high (i.e. secondary school) in Japan dealt with intonation as grammar-related constituents. The present writer himself was also taught intonation in the way that there was one-to-one relationship between sentence structure and tone selection. Although the Japanese Ministry of Education, Culture, Sports, Science and Technology revised *The Course of Study for Upper Secondary School Foreign Languages* or the official curriculum for teaching the English language several times during the past thirty years, this grammar-based approach to intonation seems to remain little changed. Thus the purpose of this chapter, the literature review, is to find out what principle or theory such an intonation teaching is based upon as the background, its appropriateness as a principle, other principles or theories of intonation, and which approach is the most suitable for teaching intonation systematically at present.

Cauldwell and Allen (1999:10, 13) report that as there are various definitions of intonation and several descriptions of intonation forms, a wide range of labels is suggested for its functions. Crystal (1995:249) proposes six major functions: emotional/attitudinal, grammatical, informational, textual, psychological, and indexical. Roach (1991:163-180) recognizes four: attitudinal, accentual, grammatical, and discourse, though ‘accentual’ function can be integrated into ‘discourse’. Halliday (1967:24-28, 1970:21-22, 1994:296-299, 302-303), Halliday in Coulthard (1985:99), and Halliday in Brown and Yule (1983:169) largely deals with three: grammatical, informational, and attitudinal significance of intonation choices. Table 2.1 summarizes the functions of intonation given above:

Table 2.1 The Summary of the Intonational Functions

Crystal (1995)	Roach (1991)	Halliday (1967, 1970, 1994)
Emotional/attitudinal Intonation's most obvious role to express attitudinal meaning: sarcasm, surprise, reserve, delight, anger, and thousands of other semantic nuances	Attitudinal Serves to express emotions and attitudes: anger, happiness, gratefulness, boredom, etc.	Attitudinal Relates to key (speaker's attitudes: assertiveness, politeness, indifference, etc.)
Grammatical Helps to identify grammatical structure in speech, performing a role similar to punctuation in writing May identify clause and sentence units Contrasts question/statement	Grammatical Helps us to recognize the grammar and syntactic structure: boundaries between phrases, clauses or sentences, the difference between questions and statements, grammatical subordination	Grammatical Relates to grammatical mood (question/statement, etc) and modality (possibility, validity, etc.)
Informational Draws attention to what meaning is given and what is new The word carrying the most prominent tone in a contour signals the part is new information	Accentual Tonic stress indicates importance of a word Discourse Signals what is new information and what is given Signals what kind of response is expected	Informational Marks given/new information without/with prominence
Textual Helps larger units of meaning than the sentence to contrast and cohere		
Psychological Helps us to organize speech into units that are easier to perceive and memorize		
Indexical An important marker of personal or social identity		

The three functions in Table 2.1, attitudinal, grammatical, and discourse, are commonly suggested by the three scholars. However, with reference to the first two, a lot of criticism can be found. Cauldwell and Allen (1999:15) point out the problems of pinning down the attitudinal meaning of tone choices by citing some of the descriptions from ‘Nine ways of saying yes’ by Crystal (1995:248) as follows:

1. The imprecision of the descriptions. It is difficult to be precise about emotional nuances. For example it is difficult to say what the difference is between the meaning ‘detached, unemotional statement of fact’ (which Crystal associates with a low fall) and ‘routine, uncommitted comment; detached and unexcited’ (which he links to a mid fall).
2. Crystal allows a tone to mean something (e.g. the low fall’s *unemotional*) or its (near) opposite (e.g. the low fall’s *dramatic*)—depending on the context. This is tantamount to saying that any tone can mean anything, depending on the context. This is a serious problem for a systematic description.
3. Crystal’s is not a purely linguistic description. He indicates that the meaning of an intonation choice may depend on associated gesture or facial expression. This is almost the case, but this makes it very difficult to systematize the description.

(Cauldwell and Allen, 1999:15)

The third comment by Cauldwell and Allen applies to Roach’s description (1991:166) of the attitudinal function as well. McCarthy (1991:107) also endorses this critical view above by claiming that it seems almost any emotion can be accompanied by any tone and without lexical or contextual information or other vocal clues, it is impossible to reliably label a tone contour as displaying a particular attitude or emotion. Moreover, Crystal himself in Coulthard (1985:98) reports an experiment which demonstrated that native speakers find it virtually unattainable to agree when matching attitudinal labels with intonation contours.

Regarding the grammatical function, upon which it seems that English teaching in Japan has always been based, McCarthy (1991:106) observes that one widely held view is that there are ‘correct’ intonations for sentence structures, such as

declarative sentence, question, tag question, etc. Most common among them is that general questions (Yes/no questions) have rising tones and special questions (Wh-interrogatives) have falling tones, as in:

/ IS it ↘INteresting /
/ d'you feel ↗ANGry? /
/ WHAT'S the ↘PROBlem? / (McCarthy, 1991:106)

Nevertheless, according to McCarthy (1991:106), in fact there seems to be little hard evidence that this prevailing conviction is true, and much evidence to suggest that there is no one-to-one relationship between sentence-type and tone. Cruttenden (1997:88) also refuses to adopt the grammatical meaning, which suggests there are typical tones associated with syntactic structures, because it is not difficult to find examples of almost any tone combined with any syntactic type. A yes/no question is given as an example:

Are you going OUT tonight? (Cruttenden, 1997:88)

can be said with any tone established for English. Roach (1991:179) concludes that it is wrong to say that intonation has a grammatical function.

According to Cauldwell and Allen (1999:11), out of the four most common labels for intonation: attitudinal, grammatical, accentual, and discourse, recently there has been a noticeable move towards adopting the discourse view of intonation, particularly for the purpose of teaching language learners. The discourse approach was developed by David Brazil and he suggested Discourse Intonation theory. DI views speech as a purpose-driven activity where speakers and hearers co-operate to reach the goal of shared understanding, where 'intonation signals play a key role in listening, as well as speaking, as they signal a speaker's assumptions and intentions with regard to the shared ground between speaker and hearer' (Cauldwell and Allen, 1999:12). In this innovative theory intonation is dealt with in terms of not attitudinal or grammatical features but communicative value of the interaction between the speaker and the hearer. For example, Brazil (1997:108, 111) explains, while // p WILL you have COFfee // (yes/no question with proclaiming tone, i.e. falling tone) suggests either one of the choices available the hearer might care to drink: 'Will you have

coffee, tea, etc?’, // r WILL you have COFfee //, the referring version, i.e. with fall-rise tone, implies that it ‘takes the obvious availability of coffee for granted’ and there is no implication that it is possible for the respondent to choose from a range of things ‘as if the taking coffee had already been settled’ (Brazil, 1997:109). Likewise, while // p WHAT TIME is it // (wh-question with proclaiming tone) projects complete ignorance of the time like: ‘I don’t have the slightest idea of what time it is’, // r WHAT TIME is it //, the referring version, signifies that the speaker is trying to check his or her anticipation, which otherwise be asked with a yes/no elicitation, such as ‘Is it as late as I think it is?’ or ‘Isn’t it time we were leaving?’ According to Brazil (1997:113), a cause of the frequently-heard assertion that falling tones are usually utilized in wh-interrogatives can be partly attributed to the properties of proclaiming tones and referring tones:

requests for information of, for instance, the *how*, *where* or *when* kind may well occur most frequently in situation where the information is so far unnegotiated.

(Brazil, 1997:113)

Nevertheless, Brazil (1997:113) points out that such a tendency is no more than ‘a fact about situations and not a deterministic relationship between ‘question type’ and tone selection’. In addition, as is explained in Brazil (1997:vi), Discourse Intonation provides a manageable tool, which consists of only four systems: prominence, tone, key, and termination, for analyzing and interpreting the intonation choices made by speakers in naturally occurring speech.

On the other hand, some problems of Discourse Intonation are indicated. Cruttenden (1997:107-108) claims that Brazil’s labeling of tones appears to become very much *post hoc* by citing the following instance:

// r I’ve come to SEE you // p with the RASH // r I’ve got on my CHIN // p and underNEATH // r which has deVELOped // p in the past three DAYS // r well it’s IRRitating // r and at WORK // r with the DUST // r us being a CLOTHing factory // r well I find it’s IRRitating // p makes me want to SCRATCH it //

(Brazil, 1975:7, in Cruttenden 1997:107)

According to Cruttenden (ibid.:107-108), it is difficult to see any reason why

some tonics should be called ‘referring’ and others ‘proclaiming’ and any labels for abstract meanings are likely to be affixed afterward without a detailed analysis of their relationship to local meanings. Another problem is that Brazil’s labeling of intonation, ‘referring’ and ‘proclaiming’, is too discourse-oriented to cover attitudinal meanings. In the following example as the response to ‘Who painted the shed?’:

// p JOHN // r painted the SHED // (Brazil, 1975:7, in Cruttenden 1997:108)

The ‘p’ (fall) on JOHN ‘proclaims’ he is new, while the ‘referring r’ (fall-rise) on SHED indicates the respondent expects the questioner already knows the fact that the shed was painted. Yet, Cruttenden (1997:108) claims that the fall-rise actually conveys much more than this: ‘As to who painted the shed, it was John. But in my view there is something else which has happened, which is of more importance, and which I would have expected you to ask about.’ The statement communicates one of the typical local meanings, ‘reservations’, but this Brazil’s labeling does not represent the attitudinal meaning, only to refer and proclaim, ‘As to who painted the shed, it was John.’ Cruttenden (1997:118) asserts that ‘ intonational meanings are so nebulous that it is not easy to prove purely on the basis of meaning that one sort of grouping is better than another’.

For all that, Coulthard (1985:119) acknowledges that Brazil’s description shows how discourse analysts ignore intonation and it incorporates a systematic treatment of intonation and handles more of the interactive meaning of utterances, though it has not been possible to do full justice to Brazil’s. Moreover, McCarthy (1991:111) concludes that even though Discourse Intonation has some difficulties for pedagogical application and its adapted and simplified version for teaching purposes, as Bradford (1988) offers, can be invented, DI seems to be the most convincing of the explanations available at the moment. Cauldwell and Hewings (1996:334) also argue that the discourse intonation model provides us with the systematic framework within which teachers and students can study intonation. Consequently, the following sections and subsections are mainly based upon Brazil’s Discourse Intonation theory which can be adapted and adopted as a principle for intonation teaching at present.

2.2 Intonation

Brazil (1997:1, 1998:48) points out the defect in one of the traditional concepts of intonation as variations in the pitch of the voice, and proposes an innovative approach to production and reception of speech called Discourse Intonation theory, which considers intonation to be the means to help us to grasp the difference in meaning of perceived speech. Intonation is traditionally regarded as variations in the pitch of the speaking voice. However, pitch can be perceived in almost everything we utter and can continuously vary moment by moment. The pitch variation can be extremely complex to describe accurately and would not reveal anything of the significant pattern because not all the variation has the same type of communicative significance. Thus Brazil (1998:48) suggests that within the wide range of the pitch variation, those features that show certain binary choices, or certain either/or choices should be focused upon and understood how these choices from a set of opposites affect the way an utterance can be interpreted. Not so much pitch variation itself as the meaning differences that some of that variation helps us to perceive should be focused upon. Therefore, although Cauldwell and Allen (1999:12) and Brazil (1994, Teacher's Book: 7) report that there is no agreement about what sound features intonation has and the definitions of intonation provided by Cauldwell and Allen (1999:13) vary, general agreement on intonation is introduced as follows:

- a. The form of intonation centres on pitch and variation in pitch.
- b. The existence of a system
- c. Intonation has meaning, although the nature of that meaning is in dispute

(Cauldwell and Allen, 1999:13)

Among the common features of intonation mentioned above, Brazil (1994:3) and Brazil (1995:240) focusing on the communicative properties of intonation describes intonation as follows:

intonation is the means whereby we organize our language into patterns that fit the present communicative need (Brazil, 1994, Student's Book, p. 3)

the communicative value of intonation is related to the *purpose* that a particular piece of language is serving in some ongoing, interactive event (Brazil, 1995:240)

2.3 Prominence

According to Brazil (1997:3), the tone unit is the stretch of spoken language that carries the intonational features of certain binary choices, a manifestation of a choice of one meaning rather than another. The beginnings and ends of tone units are marked by the symbol //. Brazil (1997:7, 1994(T):32, 1994(S):8) demonstrates that if either one or two syllables in a tone unit is made more emphatic or more noticeable than the others, the syllables are said to have prominence, a feature which distinguishes them from all other syllables to draw the listener's attention to the particular word or part of the message. Producing prominence involves complex changes of various kinds—changes in pitch, loudness, length and perhaps other features (Brazil, 1994(T):9). Brazil (1994(T): 9) states that the syllable with this feature is called a prominent syllable, where a meaningful either/or choice has been made by the speaker. Prominent syllables are indicated by the use of capitalized letters. If the speaker makes one syllable of a word prominent, he or she is effectively telling their listener that this word occupies a selection slot (Brazil, 1994(T): 80, 1994(S): 86), where Brazil (1997:23) refers to the making choices in the prominent syllables as selection, and calls the set of alternatives available that a speaker has in a given situation existential paradigm. The selection is affected by 'the special circumstances of the moment' (Brazil 1994(T):37), which is called context of interaction. The following are the features of the context of interaction identified by Brazil:

1. shared awareness of the language system (how the language works)
2. shared awareness of what has been said before—this can be cumulative over time or it may be unique to one interaction
3. shared awareness of cultural events
4. shared awareness of very local events/circumstances

(Brazil in Cauldwell and Allen 1999:21)

Finally, Brazil (1997:9, 1994(S): 9, 1994(T):8) notes that in the last prominent

syllable in the tone unit but not in any other one, there is a further choice from a set of significant pitch movements or tones. The syllable where the chosen tone begins is referred to as the tonic syllable, which is indicated by use of underlined upper-case letters.

2.4 Tone

Table 2.2 The Five Tones of English

Functions	Shape	DI code	Description	Meanings
referring	↘↗	r	fall-rise	shared information (common ground) togetherness
referring (dominant)	↗	r+	rise	shared information (common ground) togetherness control (dominance)
proclaiming	↘	p	fall	unshared information (new) separateness
proclaiming (dominant)	↗↘	p+	rise-fall	unshared information (new) separateness control (dominance)
opt out	→	o	level	formulaic (routine) hesitation

Cauldwell and Allen (1999:32-33) state that Discourse Intonation theory by Brazil introduces the system of the five tones (see Table 2.2): referring ‘fall-rise’, referring ‘rise’ (dominant), proclaiming ‘fall’, proclaiming ‘rise-fall’ (dominant), and level, the four tones of which except ‘level’, as Cauldwell and Allen (1999:7, 13-14) indicate, are agreed on among the major descriptions of intonation form: the seven tones used in Crystal & Davy (1975) in Cauldwell and Allen (1999:7); the nine tones in Crystal (1995:248); the seven tones in Halliday (1967:16; 1970:9-12; 1994:302-303); the five tones in Roach (1991:138-140). The following table 2.3 summarizes the four descriptions of intonation above, plus Brazil’s (1997).

Table 2.3 Five Descriptions of Intonation Form

Crystal & Davy (1975)		Crystal (1995)	Halliday (1967, 1970, 1994)		Roach (1991)	Brazil (1997)
LABEL	TONE	LABEL	TONE	LABEL	TONE	TONE
Falling	↘	Low fall	Tone 1	Fall	Fall	Fall
Rising	↗	Low rise	Tone 2	Rise	Rise	Rise
			Tone 3	Low rise		
Level	→	Level			Level	Level
Falling-rising	↘↗	Fall-rise	Tone 4	Fall-rise	Fall-rise	Fall-rise
Rising-falling	↗↘	Rise-fall	Tone 5	Rise-fall	Rise-fall	Rise-fall
Fall+rise	↘↗		Tone 1 3	Fall+rise		
Rise+fall	↗↘		Tone 5 3	Rise-fall+rise		
		Full fall				
		Mid fall				
		Full rise				
		High rise				

Although there is agreement on four of the tones: fall, rise, fall-rise, rise-fall, some differences are seen:

- Halliday excludes ‘level’.
- Halliday has two rising tones: ‘Rise’ and ‘Low rise’.
- Roach and Brazil do not recognize the compounds ‘Fall+rise’ and ‘Rise+fall’ and both adopt the same categorization of the five tones.
- Crystal excludes ‘Fall+rise’ and ‘Rise+fall’ which he had used in 1975 (Cauldwell and Allen 1999:14) and introduces variations on the rise, ‘Full rise’ and ‘High rise’ and on the fall, ‘Full fall’ and ‘Mid fall’.

Cauldwell and Allen (1999:14) admit the difficulty of accommodating the stream of speech into the categories of linguistic description and explain that ‘apart from Halliday’s omission of a level tone, the other divergences are in relation to degree of difference of the starting point (rise vs. low rise; mid rise vs. full rise) and in what constitutes a compound tone as opposed to two separate tones’.

2.4.1 Referring Tones—Fall-rise and Rise

Brazil (1994(S):33) explains that a fall-rise and a rising tone tell the hearer that the tone unit refers to a part of the message that both the speaker and the hearer know about already. For this reason these tones are called referring tones. When the speaker is telling something, a referring tone means that this part of the message is already shared. When the speaker is asking, it means that he or she assumes this part of the message is shared but he or she wants to make sure by asking the hearer to confirm it. The following is an example of asking with a fall-rise tone:

Bookseller: Good morning. Can I help you?

Customer: I'm looking for a book by Sutcliffe. It's *A Life of Arnold*.

Bookseller: *A Life of Arnold*. Let me see, now. // r is THAT the TITle //

Customer: I think so.

(Brazil, 1994, Teacher's Book, p.109)

Brazil (1994(S):41) makes it clear that when the bookseller asks 'Is that the title?' she anticipates that the answer will be positive because people usually refer to books by their titles. However, there is a slim possibility that 'A Life of Arnold' will refer to the content of the book instead of the name of the book. Before going any further she wants to make sure whether her anticipation is correct.

Moreover, according to Brazil (1994(T):57), questions asked for mainly social elicitation or reasons have referring tones insinuating togetherness. The examples are as follows:

// r HOW ARE you //

// r DID you have a good HOLiday //

(Brazil, 1997:114)

As to // r HOW ARE you //, customarily routine answers are expected by the speaker unless it is a doctor's question, // p HOW ARE you //, which enquires about how effective the last prescription has been. To questions such as // r DID you have a good HOLiday //, it is well known that people are generally

anticipated replying in the affirmative. Brazil (1997:114) points out that they are called phatic questions, which chiefly aim at not the exchange of information but building some kind of social bridge between the speaker and the hearer. By emphasizing ‘togetherness’ of the participants, phatic routines attempt to establish a comfortable social relationship, or to conform to the standard ritualistic demands of the culture. As Brazil (1997:78) and Coulthard (1985:107) indicate, referring tones carry the social meanings of togetherness or convergence in contrast with separateness or divergence implied by proclaiming tones.

The rising version of the referring tones is used by dominant speakers. They may be chairpersons appointed in advance, or storytellers who hold the position by unspoken agreement for the time being. The rising tone is used when seeking to take control briefly in the course of a conversation where speaker and hearer have equal rights. Dominant speakers have a choice between using the rising tone to underline their present status as a controller of the discourse or refraining from doing so and using the non-dominant fall-rise instead. Here is a pair of examples. The first version of the pair is spoken as part of a public announcement with the rising tone, and the second is a more casual version spoken conversationally with the fall-rise.

1. // r+ our SPEAker for this EVening // p is doctor Agnes THOMson // r+ she TOOK her MAster’s degree // r+ and her DOctorate // p at HARvard //
2. // r toNIGHT’S SPEAker’s // p AGnes THOMson // r she GOT her MAster’s // r and DOctorate // p in the STATES //

(Brazil, 1994(T):69, 1994(S):59)

There are occasions when the choice is not very significant and using either tone makes no difference. Nevertheless, as Brazil (1994(T):64) reports, there are some circumstances when it is better to assume the dominant role and some when it is better not to. Brazil (1994(T):73) makes it clear that when the speaker uses referring tones in ‘making sure’ enquiries, he or she may be doing so for the benefit of their hearer. In that case it is usually better to use the ‘dominant’ form, or the rising tone. On the other hand, if the speaker is making sure for their own benefit including occasions when the speaker uses ‘making sure’ to ask for help, it is usually better to use the non-dominant form, or the

fall-rise tone. The following examples illustrate the point.

// r+ can i HELp you //
// r CAN you HELp me //

(Brazil, 1994(T):74, 1994(S):68-69)

2.4.2 Proclaiming Tones—Fall and Rise-fall

Brazil (1994(T):51, 57) demonstrates that unlike referring tones, proclaiming tones indicate that the tone unit as a part of the message is not yet shared. When the speaker is telling something, a proclaiming tone means that he or she doesn't think the hearer has certain information that the speaker has. When asking, it means that the hearer has some information that the speaker doesn't possess. The following are the examples of asking with the falling tone:

Traveller: Oh, Lord! // p perHAPs i could go by aNOther route //, by an earlier train?
Assistant: Just a moment. // p HOW much LUggage do you have //
Traveller: Only this bag.
Assistant: Because if you don't mind changing, you could go via Manchester. There's a train due out in—hang on—just five minutes.
Traveller: // p WHICH PLATform will that be //
Assistant: From platform two.

(Brazil, 1994(T):110, 1994(S):42)

By asking the questions with the proclaiming tone, the traveler wants to know whether there is an alternative route to the destination by an earlier train; the assistant needs to find out whether the traveler has lots of luggage because if she does she probably won't want to change trains; and the traveler wants to find out which platform to go to in order to take the suggested train. All the questions are considered to be asked without any expectations about the replies.

According to Cauldwell and Allen (1999:39), the use of the rise-fall tone makes clear not only the speaker's exclamation but also intention of controlling the discourse, and simultaneously expecting reaction from the hearer in a certain

way. If the speaker says with the dominant proclaiming tone

// p+ i COULDn't have LOCKED it properly // (Cauldwell and Allen, 1999:39)

she is reprimanding herself and acting a dominant speaker, but simultaneously she is behaving as if she were the hearer. In the following example,

A: // p what IS it //

B: // p+ Open it // (Cauldwell and Allen, 1999:39-40)

'B' is manifesting his or her intention of controlling the discourse and expecting the hearer to react in a certain way as if saying 'I expect you will be surprised'. Brazil (1997:98) argues that when the speaker is asking something with a rise-fall tone, for instance,

// p+ WHY don't you ASK him // (Brazil, 1997:98)

a rise-fall tone may mean 'forcefulness' or 'insistence' and they are overtly assuming dominant-speaker status.

2.4.3 Level Tone

According to Brazil (1998:54, 60; 1997:133-140; 1994(T):91) and Cauldwell and Allen (1999:49), speakers select level tone when their orientation is toward the language they are producing rather than the message they are trying to convey. This phenomenon is called oblique orientation. One of two circumstances where oblique orientation is found is when the speaker has some difficulty putting together the language they need and requires planning time. As in the following cases, pause fillers or hesitation devices often serve as carriers of level tone:

// o he SEEMS rather A-A-A // ...p AGitated // r to ME //

// r and the ANswer // o is ERM // p TWENty //

(Brazil, 1997:139)

Or the level tone can be produced in a conventional word:

// o he SEEMS RAther // ...p AGitated // r to ME //

// r and the ANswer // o IS // p TWENty //

(Brazil, 1997:140)

The second is when oblique orientation is caused by some pre-coded routine performance, such as the parade-ground commands, the public recitation of prayers, and other rituals:

// o STAND AT //...// p EASE // (the parade-ground commands)

// o alMIGHTY GOD // o FOUNtain of all GOODness // o we HUMbly beSEECH
thee //... (the public recitation of prayers)

// o STOP WRITing // o PUT your pens DOWN // o LOOK this WAY //

(classroom directives)

(Brazil, 1997:137-138)

2.5 Key and Termination

According to Brazil (1997:11, 40) and Cauldwell and Allen (1999:47), the selection of the pitch level made in the first prominent syllable in a tone unit, termed the onset syllable, is key, which involves a choice of high, mid or low. On the other hand, the pitch level choice made in the last prominent syllable in a tone unit, or the tonic syllable, is referred to as termination, which also includes the same three types of pitches as key. Cauldwell and Allen (1999:47) demonstrate that if there is only one prominence in a tone unit, that syllable is tonic and the choice of pitch level can be described in terms of both the key and termination systems. Nonetheless, there is a distinction in the meanings connected to the two systems of pitch level, key and termination. While key refers back to preceding pitch level choices, termination refers forward to subsequent selections of pitch level in the discourse. The interactional meanings can be summarized in Table 2.4:

Table 2.4 The Interactional Meanings of Key and Termination

	Pitch Level	DI code	Meaning
KEY	High	↑	signifying selection, contrast, or particularizing
	Mid	No Arrow	signifying concurrence, or no expectation
	Low	↓	signifying equivalence, expectation, or confirmation

	Pitch Level	DI Code	Meaning
TERMINATION	High	↑	an invitation to adjudicate or evaluate/ expects high key
	Mid	No arrow	pressure to agree/ expects mid key
	Low	↓	projecting equivalence and placing no constraints or expectations of key

2.5.1 The Interactional Meanings of Key

According to Brazil (1997:45), the interactional meanings of high key are (a) selecting, i.e. choosing from an existential paradigm, (b) contrasting, i.e. the special kind of selection which projects a binary opposition upon the existential paradigm and explicitly denies an alternative, and (c) particularizing i.e. those special instances of contrasting which reject the set of all existentially possible alternatives rather than rejecting one of a notionally symmetrical pair. In addition, as Brazil (1994(T):85; 1994(S):90) notes, when high key is used to correct or contradict someone, it is advisable to precede it by something said with referring tone in order to avoid offending him or her as follows:

(a) A: Excuse me. Is Market Street near here, please?

B: // r i'm ↑ Sorry // p i ↑ DON'T KNOW //

(b) A: So I turn left at the roundabout?

B: // r well ↑ Actually // p at the ↑ TRAffic lights //

(Brazil, 1994(S):90, 1994(T):88)

In these examples, // ↘ i'm Sorry // and // ↘ well Actually // serve this 'softening' purpose because a referring tone provides a basis of common ground: immediate confrontation can be avoided by saying something agreed about first. Both 'sorry' and 'actually' prepare the first person for the contradiction to come.

While high key can be chosen to signify contradicting the expectation the preceding speaker has, Brazil (1997:48-49) states that mid key has a concurring function which simply associated the speaker with the yes-or-no polarity choice of the previous utterance. In other words, mid key is chosen to express the expected endorsement to the preceding remark, as if adding 'I agree', 'That's true', and just 'Yes' or 'No'. Moreover, according to Brazil (1994(T): 22), mid key can be said to attribute no expectation about the hearer's present view of things.

Lastly, Brazil (1997:50) explains that low key represents the equative value: the two things discussed in the discourse are the same things, or there can be a cause-and-effect relationship between the two. Also, Brazil (1994(T):92, 95; 1994(S):102) notes that low key is used to indicate an expectation on the part of the speaker that the information he or she is trying to convey is 'just what the listener is expected' unlike high key means 'not what would be expected'. For instance:

// r the Winning goal // p was scored by ↑ MARcos // p the ↓ SPAnish CAPtain //

(Brazil, 1994(S):102)

As Brazil (1994(T):95) states, the use of low key for 'the Spanish captain' assumes that listeners are expected to know this person and 'Marcos' are one and the same. If it is necessary to tell listeners what Marcos's status in the team is, mid key will be used.

2.5.2 The Interactional Meanings of Termination

According to Brazil (1997:53-55) and Cauldwell and Allen (1999:47), high

termination shows an invitation to adjudication or evaluation and at the same time expects the corresponding key. Mid termination shows a concurring function, or pressure to agree with the previous remark and also expects the corresponding key. Finally, low termination projects the equivalence and placing no constraints or expectations of key. As to high and mid terminations, Coulthard (1992:45) points out that such a marked tendency for pitch concord between the termination choice of the final tone unit of one utterance and the initial key choice of the next seems to suggest that with his or her termination choice a speaker predicts or asks for a particular key choice and therefore, by implication, a particular meaning from the next speaker. Examples in which such features of concord are realized are:

Speaker A: // DO you ↑ underSTAND //

Speaker B: // ↑ YES //

Speaker A: // DO you underSTAND //

Speaker B: // YES //

(Brazil, 1997:53-54)

In the first set with high termination, Speaker A's remark requests Speaker B to answer explicitly whether he or she understands or not. And the high-key 'Yes' clearly represents that Speaker B does. In the second with mid termination, on the other hand, Speaker A's utterance is just a confirmation of Speaker B's concurrence rather than a request for a decision. The expected mid-key 'Yes', which corresponds to the mid termination in Speaker A's statement, follows. Also, Cauldwell and Allen (1999:47-48) introduce the extract as an example in which a speaker uses high termination to express 'an invitation to adjudicate or evaluate' his or her statement. The speaker in the fish-farming industry is talking about the environmental affects of fish-farming in the west of Ireland, clearly seeking positive adjudication of his actions:

TU01 // p WE are ↑ NOT //

TU02 // p and NEver have ↑ SEEN ourselves //

TU03 // o as BEing //

TU04 // p BIG pol ↑ LUters //

TU05 // o ERM //

TU06 // p I emigrated for twelve ↑ YEARS //

TU07 // p i came ↑ HOME //

TU08 // p to ↑ DO this //

TU09 // p to cre ↑ ATE something in the west of ireland //

(Extract from BBC Radio 4's *Food Programme* 30th September 1991)

(Cauldwell and Allen, 1999:47-48)

2.5.3 The Beginning and Closing Signs of Pitch Sequences

Cauldwell and Allen (1999:48) argue that units of speech larger than the tone unit is called pitch sequence, and high key and low termination can take on the signs of beginning and closure of pitch sequences respectively. The following example is another extract from an interview on BBC Radio's 'The Food Programme' broadcast on 30th September 1991:

TU04 // o ↑ WHEN the OYster is //

TU05 // p Opened //

TU06 // p WHEN the shell is Opened //

TU07 // o and the OYster is deTACHed from //

TU08 // p ↑ BOTH shells //

TU09 // o from the FLAT shell //

TU10 // r AND from its CUP shell //

TU11 // r the OYster is //

TU12 // p WELL and truly ↓ DEAD //

(The transcript from an interview on BBC Radio's 'The Food Programme' broadcast on 30th September 1991)

(Brazil, 1998:143)

This transcript consists of a pitch sequence extending nine tone units from 'WHEN' in TU04 to 'DEAD' in TU12. All the prominences except for TU08 are at mid level, and there is one intervening choice of high key on 'BOTH' in TU08. Since there is only one prominence in TU08, the tonic syllable can be said to bear high termination meaning not only inviting the interviewer (and the listeners) to adjudicate the comment, in other words, seeking their positive adjudication, but also high key particularizing the one and only condition of

oysters' death and rejecting others.

Nevertheless, it would be a mistake to expect that such clear patterns of pitch sequences can be adapted to all utterance.

CHAPTER 3 ANALYSIS OF INTONATION TREATED IN AUTHORIZED TEXTBOOKS

3.1 The Aim of the Analysis

How intonation is treated in English classrooms depends upon teachers' notions of it and might differ to some extent. In Japan, however, the law of education requires every state school to use the textbooks authorized by the Japanese Ministry of Education, Culture, Sports, Science and Technology, and teachers usually follow the contents of the textbooks and the same line of teaching. Therefore, it is possible to find out what intonational aspects are largely taught or emphasized in the classrooms by investigating the authorized textbooks. This chapter attempts to illustrate the results of the survey and compare them with the features of the Discourse Intonation theory.

3.2 Methods and Materials

The present study is an attempt to find out what intonational aspects are largely taught or emphasized and how they are treated in the authorized textbooks for upper secondary schools in Japan and explore possibilities to adopt Discourse Intonation into the intonation teaching. For the purpose of this study, thirty-two authorized English textbooks of *Aural/Oral Communication A, B, or C* collected as the samples at the Institute of Education in Yamagata Prefecture were thoroughly examined at the beginning of April in 2002. The local Institute of Education is supposed to keep all the authorized textbooks published or being used in Japan, but there might be a few which were unavailable there at that time for one reason or another. It is possible to look into a great number of textbooks of other subjects provided in *The Course of Study for Upper Secondary School Foreign Languages* which was issued by the Japanese Government in 1991: *English I, English II, Reading, Writing, etc.* Nevertheless, *Aural/Oral Communication A, B, or C*, as their names suggest, mainly focus upon teaching listening and speaking skills to communicate in the English language. Therefore, it can be considered the most appropriate to inquire into those textbooks in order to get information on how intonation is

handled. The objectives stipulated in *The Course of Study* are as follows:

- Objectives of *Aural/Oral Communication A*: to develop students' abilities to understand a speaker's intentions and express their own ideas, etc. in spoken English in everyday situations, and to foster a positive attitude toward communicating in English
- Objectives of *Aural/Oral Communication B*: to develop students' abilities to understand a speaker's intentions, and to foster a positive attitude toward communicating in English
- Objectives of *Aural/Oral Communication C*: to develop students' abilities to organize their own ideas, etc., present and discuss them, and to foster a positive attitude toward communicating in English

(The Course of Study for Upper Secondary School Foreign Languages, 1991)

At least one of the three subjects above is compulsory at every public (i.e. state-run, prefecture-run, or city-run) high school.

All of the relevant parts or data which clearly deal with or try to teach some aspects of intonation have been taken from sixteen textbooks (see under Table 3.1) and have thoroughly been analyzed, while the other sixteen (see Appendix 2) include no or few portions of intonation. Each pertinent section chosen as data was photocopied, and then all the parts written in Japanese were translated into English as they are as much as possible by the present author (see Appendix 1). The results of the survey were categorized according to their intonational features and were subjected to comparative quantitative or qualitative analysis.

3.3 Results of the Survey

According to the survey conducted on the intonation treatment in the authorized textbooks, four types of tones, rise, fall, rise-fall-rise, rise-fall, and three sets of tones, rise+'or'+fall, rise+'or'+rise, rise+rise (...)+'and'+fall, are taught, though the term 'intonation' is used instead of 'tone' in all the textbooks (see Table 3.1). No detailed descriptions are given of key or termination. The following intonational aspects with examples are reported in order of frequency or the

number of times of appearance in the sixteen textbooks.

The feature that the most textbooks, eleven out of sixteen textbooks, teach is that a falling tone is used in assertive or declarative sentences. Two textbooks, No. 7 (Yoshida et al., 1998:37), and No. 12 (Ishii et al., 1999:76), add a rising tone for declarative sentences without any explanation as follows.

- a. *Junko likes skiing.* ↘ b. *Junko likes skiing.* ↗
(Ishii et al., 1999:76)

However, textbooks 10 (Sakai et al., 1998:57) and 11 (Ishii et al., 1998:56) point out that rising tones are employed when expressing emotions, such as surprise, etc., and when asking by means of declarative sentences (declarative questions):

- You actually saw him in London.* (↗)
You told him to come back by six? (↗) (Sakai et al., 1998:57)

Listen to check the correct answers and pronounce the sentences.

- She talked to her mother in the mirror.* (↗/↘) (telling)
She talked to her mother in the mirror? (↗/↘) (asking) (Ishii et al., 1998:56)

The intonational characteristics that the second most textbooks, ten in sixteen, report are a falling tone in tag questions, a rising tone in ‘I beg your pardon?’ and a set of a rising tone before ‘or’ and a falling tone after it in alternative questions. Moreover even eight out of the ten textbooks demonstrate the difference in meaning between tag questions with a rising tone and those with a falling tone. According to textbook 8 (Bowers et al., 1998:8), when you are not convinced of the fact and ask about it, a rising tone is used at the end of tag questions, and when you are convinced and demand agreement, a falling tone is utilized:

The meaning of the same sentence differs depending on the intonation used.

- You’re from Japan, aren’t you?* (↗) (suspending judgment and asking)
You’re from Japan, aren’t you? (↘) (convinced and demanding agreement)
(Bowers et al., 1998:8)

In addition to a rising tone in ‘I beg your pardon?’, five out of the ten also run a falling tone used in the same expression and explain the difference between them. Textbook 14 (Kumabe et al., 1998:37) notes that when the hearer cannot catch or understand what the speaker has said and ask him or her to repeat it, ‘I beg your pardon’ with a rising tone is used. On the other hand, when the speaker extends his or her apology to the hearer by means of the same sentence as its literal meaning, a falling tone is employed. In the same way, this rule of the tones: rising (a request to repeat) and falling (apology) can also apply to the phrases of apology, ‘I’m sorry’, and ‘Excuse me’. When they are uttered with a rising tone, they can mean a request to repeat what has been said, and their falling versions can imply apology. The examples below are taken from Textbook 2 (Jimbo et al., 1998b:79).

A question asking the person you are talking with to repeat what he or she has said.

I beg your pardon? (↗) (What did you say now?)

Cf. I beg your pardon. (↘) (I apologize.)

(Jimbo et al., 1998b:79)

As to alternative questions, four textbooks introduce rising tones before and after ‘or’, and demonstrate the difference in discoursal meaning between the two sets of tones. Textbook 10 (Sasaki et al., 1998:65, 57) point out that ‘in alternative questions which ask someone to choose between two alternatives’ a falling tone is used at the end of the sentence’ and ‘in alternative questions which have some ulterior choice’ a rising tone is employed at the end of the sentence. The following are the examples taken from Textbook 5 (Ohyagi et al., 1998:38):

(a) *Would you like tea* (↗) *or coffee?* (↘) Which would you like, tea or coffee?

(b) *Would you like tea* (↗) *or coffee?* (↗) How about something to drink like tea or coffee?

(Ohyagi et al., 1998:38)

Nine textbooks report a rising tone in yes-no questions and a falling tone in wh-questions. Two textbooks in the nine recognize yes-no questions with a falling tone. It is reported in textbook 10 (Sasaki et al., 1998:53, 65) that ‘rising intonations are used largely in yes-no questions, incomplete sentences, etc.’ and ‘when you order using general questions’ a falling tone is employed:

Have you ever been to New York? (↑)
If it's all the same to you, (↑) we'd rather walk.
Will you be quiet? (↘)

(Sasaki et al., 1998:53, 65)

With regard to wh-questions, textbook 6 (Toyoda et al., 1998:32) states that questions which begin with an interrogative have a falling intonation:

What do you mean? (↘)

(Toyoda et al., 1998:32)

Nonetheless, two textbooks argue that rising intonations can be used in wh-questions:

Rising intonation is used when you show question or request. Wh-questions sometimes have rising intonation, too.

A: Will you do me a favor? (↑)

B: Sure. (↑) What is it? (↑)

Textbook 13 (Ando et al., 1998:19)

Furthermore, textbook 7 (Yoshida et al., 1998:37) stipulates that rising tones at the end of wh-questions can signal friendliness and falling tones, matter-of-factness (see the second page of Table 3.1), for example, as in 'What's your name? (↘↑)'

It is observed in seven textbooks that when more than two things are enumerated one by one, rising tones are used before 'and' or the last item and after 'and' or on the last come falling tones. This rule is also applied when you count. The following examples taken from textbooks 2 (Jimbo et al., 1998b:79) and 6 (Toyoda et al., 1998:33):

Enumeration

One, (↑) two, (↑) three, (↑) four, (↑) five. (↘)

She speaks English, (↑) French, (↑) Spanish, (↑) Russian (↑) and Chinese. (↘)

(Jimbo et al., 1998b:79)

When you list more than two things one by one:

Count the five apples below aloud.

One, (↑) two, (↑) three, (↑) four, (↑) five. (↘)

It is three seconds before the rocket launches. Count down in English.

Three, (↑) two, (↑) one, (↑) zero! (↘)

(Toyoda et al., 1998:33)

Besides, textbook 8 (Bowers et al., 1998:8) point out that rising tones signal ‘continuation’ and falling tones shows ‘termination’:

When you list several things, a little ‘rising intonations’ is used to express continuation, and end with ‘falling intonations’ to show termination.

I’ll have a steak (↑), potatoes (↑), mushrooms (↑), and peas (↘).

Coffee (↑) or tea (↘) ?

(Bowers et al., 1998:8)

Five textbooks, textbooks 2, 3, 4, 9, and 10 suggest that rising tones are utilized to express surprise or confirming, and four, 2, 3, 4 and 9, in the five argue that falling tones show agreeing or being impressed:

1. *That many?* (↑) (surprise)

That many. (↘) (impressed)

2. *Right?* (↑) (demanding confirmation)

Right. (↘) (affirming)

3. *Really?* (↑) (Is that true?)

Really. (↘) (That’s true.)

Textbook 9 (Yamamoto et al., 1998:65)

You actually saw him in London. (↑)

Textbook 10 (Sasaki et al., 1998:57)

It is asserted in the five textbooks that imperative sentences have falling tones, whereas textbook 7 (Yoshida et al., 1998:37) notes that they can also have rising tones.

Listen carefully. (↘)

Textbook 10 (Sakai et al., 1998:61)

Read it aloud, please. (↘/↑)

Textbook 7 (Yoshida et al., 1998:37)

According to the four textbooks, 2, 4, 8, and 10, rising tones are employed in

echo questions, and only textbook 8 (Bowers et al., 1998:58) includes an example with a falling tone in the formulaic expression. The examples from textbook 2 (Jimbo et al., 1998b:38), textbook 10 (Sakai et al., 1998:57) and textbook 8 are as follows:

<i>Especiallly what? (↑)</i>	(Jimbo et al., 1998b:38)
<i>How many brothers do you have? —How many brothers? (↑) Three.</i>	(Sakai et al., 1998:57)
<i>Hey, Hiro, guess what! What? (↘)</i>	(Bowers et al., 1998:58)

According to textbooks 7 (Yoshida et al., 1998:37), 10 (Sakai et al., 1998:61), and 15 (Yashiro et al., 1998a:80), exclamatory sentences have a falling intonation. The example below is taken from textbook 10.

<i>What a nice room! (↘)</i>	(Sakai et al., 1998:61),
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Textbook 2 (Jimbo et al., 1997:60) indicates that when you explain in an orderly way, rising tones are used before the last and after it a falling tone is employed, such as:

<i>First (↑) ...Secondly (↑) ...Finally (↘) ...</i>	(Jimbo et al., 1998:60)
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This set of tones, rise, rise, and fall, seems to be basically the same as one in numeration.

Textbooks 6 (Toyoda et al., 1998:32) and 8 (Bowers et al., 1998:52) state that when you address someone, rising tones are utilized. Here are examples from the textbooks 6 and 8:

<i>Hi, (↘) Ted. (↑)</i>	(Toyoda et al., 1998:32)
<i>Hello? (↑) May I speak to Sue Lam, (↑) please? (↑)</i>	(Bowers et al., 1998:52)

According to textbook 5 (Ohyagi et al., 1998:38), there are four ways to say ‘Yes’ with different tones: fall for a usual answer, rise for a question, rise-fall-rise for hesitation, and rise-fall for a strong intention. The following examples are taken from textbook 5:

- (a) *Yes.* (↘) [= That's true or correct. I agree.] (a usual answer)
- (b) *Yes.* (↗) [=Is that true? Do you agree?] (question)
- (c) *Yes.* (↗↘↗) [=I agree, but...] (hesitation)
- (d) *Yes.* (↗↘) [=Of course.] (expressing a strong intention)

(Ohyaagi et al., 1998:38)

In addition to the four meaning with four different tones respectively, textbook 6 (Toyoda et al., 1998:32) claims one more meaning of 'Yes' with a rising tone: just responding. Here is an instance taken from textbook 6:

Excuse me. (↘) *Yes.* (↗)

(Toyoda et al., 1998:32)

Lastly, textbook 13 (Ando et al., 1998:19) explains that rising intonation is utilized to show not only question but also request, such as

Will you do me a favor? (↗)

(Ando et al., 1998:19)

Table3.1 Intonational Features Treated in Authorized Textbooks

Textbook number		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Total
Form/Meaning	Tone																	
Assertion or declarative	↗							●			●		●					3
	↘	●	●		●		●	●			●	●	●	●		●	●	11
Imperative	↗							●										1
	↘		●					●			●					●	●	5
Yes-no question	↗	●	●				●	●	●		●			●		●	●	9
	↘							●			●							2
Wh-question	↗							●						●				2
	↘	●	●				●	●	●		●			●		●	●	9
Declarative question	↗										●	●						2
	↘																	0
Alternative question	↗or↘	●	●	●		●	●	●	●		●			●		●		10
	↗or↗			●		●		●			●							4
Tag question	↗		●	●		●		●	●			●	●			●		8
	↘		●	●		●		●	●		●	●	●	●		●		10
Echo question	↗		●		●				●		●							4
	↘								●									1
'I beg your pardon? [.]'	↗	●	●	●	●		●	●	●						●	●	●	10
	↘		●	●				●	●						●			5
Enumeration	↗, ↗ and ↘	●	●				●	●	●					●		●		7
Explaining systematically	↗, ↗, ↘		●															1
Exclamation	↗																	0
	↘							●			●					●		3
Agreeing or impressed	↗													●				1
	↘		●	●	●					●								4
Expressing surprise or confirming	↗		●	●	●					●	●							5
	↘																	0

Textbook number corresponds to those in the next page and Appendix 1.

Textbook number		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Total
Form/Meaning	Tone																	
'Yes' agreeing, question, hesitation, strong intention	↘					●												1
	↗					●												1
	↗↘↗					●												1
	↗↘					●												1
'Yes' responding	↗						●											1
	↘																	0
Addressing someone	↗						●		●									2
	↘																	0
Request	↗													●				1
Completing a story, or asserting	↘								●		●							2
Continuing a story, or deferring judgment	↗								●		●					●		3
Friendliness	↗							●										1
Matter-of-factness	↘							●										1

Textbook number corresponds to the following.

1. Jimbo, N. et al. (1998a) *Hello there! Oral Communication A*. Tokyo: Tokyo Shoseki.
2. Jimbo, N. et al. (1998b) *Hello there! Oral Communication B*. Tokyo: Tokyo Shoseki.
3. Oka, H. et al. (1998a) *Departure Oral Communication A*. Tokyo: Taishukan.
4. Oka, H. et al. (1998b) *Departure Oral Communication B*. Tokyo: Taishukan.
5. Ohyagi, H. et al. (1998) *PROGRESSEVE Oral Communication B* (Revised Edition.) Tokyo: Shogaku-tosho.
6. Toyoda, M. et al. (1998) *Talk Up Oral Communication A*. Osaka: Keirinkan.
7. Yoshida, S. et al. (1998) *Sailing Oral Communication B* (Revised Edition.) Osaka: Keirinkan.
8. Bowers, J. R. et al. (1998) *Speak to the World Oral Communication A* (New Edition.) Tokyo: Kyoiku Shuppan.
9. Yamamoto, A. et al. (1998) *Echo English Course Oral Communication A* (New Edition.) Tokyo: Sanyusha.
10. Sasaki, A. et al. (1998) *Evergreen Communication B New Edition*. Hiroshima: Daiichi Gakushusha.

11. Ishii, S. et al. (1998) *Oral Communication B Listen* (New Edition.) Tokyo: Kirihara Shoten.
12. Ishii, S. et al. (1999) *Oral Communication C Speak Out* (Second Edition.) Tokyo: Kirihara Shoten.
13. Ando, S. et al. (1998) *Mainstream Oral Communication B* (Second Edition.) Tokyo: Zoshindo.
14. Kumabe, N. et al. (1998) *Royal English Communication B* (Revised Edition.) Tokyo: Obunsha.
15. Yashiro, K. et al. (1998a) *On Air Communication A*. Tokyo: Kaitakusha.
16. Yashiro, K. et al. (1998b) *On Air Communication B* (New Edition.) Tokyo: Kaitakusha.

3.4 The Follow-up Survey with a Questionnaire

3.4.1 The Objective of the Follow-up Survey

In addition to investigating the authorized textbooks, a brief questionnaire survey was conducted in order to find out how teachers view some of the intonational features provided by the authorized textbooks and how they usually teach intonation including their basic attitude toward overall intonation teaching. It is true that teachers are required to use authorized textbooks and follow their contents and the same course of teaching, but teachers have some discretion as to what features of intonation to teach and how to teach them. The objective of this survey is to discover how close the teachers' views are to the intonational features in the textbooks and how they actually teach intonation in class.

3.4.2 The Method and Materials of the Follow-up Survey

For the purpose of this follow-up survey, a questionnaire on intonation teaching, which consists of two parts, was devised (see Appendix 3). Part 1 mainly covers many of the intonational features provided by the authorized textbooks examined in the previous survey, and Part 2 focuses upon how they usually teach intonation and what their basic attitude toward overall intonation teaching is. Nine Japanese teachers of English who work at public (=state-run or prefecture-run) senior high school were asked to answer the questionnaire

translated into the Japanese language after the textbook survey. The results of the follow-up survey were translated into English, categorized according to the intonational features, and were subjected to comparative quantitative or qualitative analysis (see Table 3.2). The comments by the respondents in the questionnaire are translated and given almost as they are.

3.4.3 The Results of the Follow-up Survey

With reference to part one of the questionnaire on intonation, the results of the follow-up survey, as expected, show that which tone the nine respondents would choose and teach for a specific sentence in a given context is almost along the same line of that of the authorized textbooks investigated (see Table 3.1 and Table 3.2). Except for three forms or meanings, ‘echo question’, ‘hesitating ‘Yes’ ’ and ‘addressing someone’, the nine teachers at high school largely agreed on the intonational features or tones carried by the distinctive sentences provided in the textbook. All of the teachers agreed that falling tones are used in declarative, 1, and imperative sentences, 2, rising tones for yes-no questions, 3, ‘I beg your pardon’ to request to repeat carries rising tones, 9 (a), and the one to apologize falling tones, 9 (b), when more than two things are enumerated, a combination of rising tones before ‘and’ or the last item and falling tones after ‘and’ or on the last is employed, 10, rising tones for expressing emotions such as surprise and confirming what has been said, 12, ‘Yes’ for questioning is said with rising tones, 13 (b), and ‘Yes’ to express strong intention has falling tones, 13 (d). The actual statistics of the respective forms or meanings are as follows:

1. A: Hello. My name is Akiko Tanaka. (↘7, ↗↘2)
Nice to meet you. (↘8, ↗↘1)
2. Close the door. (↘8, ↗↘1)
Don’t open the window. (↘8, ↗↘1)
3. Are you O.K.? (↗9)
Do you have any plans for this weekend? (↗5, ↘↗4)
9. (a) A: Don’t do that.

B: I beg your pardon? (ʔ8, ʋʔ1)

(b) A: Don't do that.

B: I beg your pardon. (ʋ9)

10. One, (ʔ8, ʋʔ1) two, (ʔ8, ʋʔ1) three, (ʔ8, ʋʔ1) four, (ʔ8, ʋʔ1) five. (ʋ8, ʔʋ1)

She speaks English, (ʔ8, ʋʔ1) French, (ʔ8, ʋʔ1) Spanish, (ʔ8, ʋʔ1),

Russian (ʔ8, ʋʔ1) and Chinese. (ʋ8, ʔʋ1)

12. (a) A: I've got 1,000 CDs of classical music.

B: That many? (ʔ7, ʋʔ2)

(b) A: He won thirty million yen in the public lottery.

B: Really? (ʔ7, ʋʔ2)

13. (b) A: She is the brightest girl in this school.

B: Yes? (ʔ7, ʋʔ2)

(d) A: Are you coming to the party tonight, George?

B: Yes. (ʋ7, ʔʋ2) Why not?

Most of the respondents concurred that wh-questions carries falling tones, 4, rising tones are utilized for declarative questions, 5, alternative questions hold rising tones before 'or' and falling or rising tones after 'or' depending upon the context, 6, tag questions for asking bear rising tones, 7 (b), those for demanding agreement falling tones, 7 (a), falling tones for exclamatory sentences, 11, falling tones to show agreeing or being impressed, 12, falling tones for 'yes' to agree, 13 (a), and rising tones for 'yes' to respond, 14.

4. What club do you belong to? (ʋ8, ʔʋ1)

How many times a week do you meet? (ʔ2, ʋ6, ʔʋ1)

5. You told him to come back by six? (ʔ6, ʋʔ2, *? 1)

You like to have two cheeseburgers? (ʔ7, ʋʔ1, ʔʋʔ1)

6. (a) A: Would you like tea (ʔ9) or coffee? (ʔ1, ʋ7, ʔʋ1)

B: Coffee, please.

(b) A: Would you like tea (ʔ7, →1, *?1) or coffee? (ʔ5, ʋ3, *?1)

- B: Have you got water? I'd like some water.
7. (a) A: The temperature is 30 degrees Celsius.
 B: It's very hot, isn't it? (*↘8, ↗ or ↘1)
 (b) A: I am not interested in the Harry Potter movie.
 B: You are a Harry Potter fan, aren't you? (*↗6, ↘↗1, ↘2)
11. How happy I am! (↘8, ↗↘1)
 What a nice room! (↗1, ↘5, ↗↘1, →2)
12. (a) A: I've got 1,000 CDs of classical music.
 C: That many. (↘6, ↗↘2, →1)
 (b) A: He won thirty million yen in the public lottery.
 C: Really. (↘7, ↗↘2)
13. (a) A: Are you a high school student?
 B: Yes. (↘7, ↗↘1, →1)
14. A: Excuse me.
 B: Yes. (↗6, ↘↗2, ↘1)

Nevertheless, as to the first sentence of 'echo question', 'Yes' to show hesitation, and 'addressing someone', the teachers' views varied.

8. (a) A: I like music.
 B: Especially what? (↗4, ↘↗1, ↘2, ↗↘2)
 (b) A: How many brothers do you have?
 B: How many brothers? (*↗8, ↘1) Three.
13. (c) A: Do you like soccer?
 B: Yes, (↗1, ↘↗2, ↘4, ↗↘1, →1) but I like baseball the best.
15. Hi, Ted. (↗2, ↘↗2, ↘5)

The authorized textbooks teach that echo questions are uttered with rising tones. However, in the first set of sentences, 8 (a), it seems that the interrogative word, 'what' made some of the respondents choose falling tones because they usually

bear falling tones for wh-questions in mind. Although rising tones are made use of for 'Yes' to show hesitation and addressing someone in the textbooks, the majority of the respondents chose the reverse or other tones.

On the other hand, part 2 of the questionnaire tries to inquire into what principle the respondents' intonation teaching is based upon. In reality, contrary to the present author's expectation, seven out of the nine respondents stated that they seldom teach intonation in the classroom and did not make clear their views on intonation (see Appendix 4). Only one teacher checked '1. A' of part 2 and asserts that he or she teaches intonation according to language forms by taking the grammatical approach, the view that 'there are 'correct' intonations for things such as questions, sentence-tags, subordinate clauses, and so on' (McCarthy, 1991:106) (see Section 2.1). Two respondents checked '1. B' and implied that they take a mixture of the grammatical approach and the attitudinal approach, the view that intonation enables us to express emotions and attitudes such as anger, happiness, gratefulness, boredom, etc. as Roach (1991:163-164) explains. No one referred to the discourse approach whose function, according to Cauldwell and Allen (1999:10), is to 'help speakers and hearers relate what is being said to their expectations and the here-and-now world in which they are interacting. Speakers' and hearers' views of the context, and their expectations of what it is appropriate to do in that context, are the major determinants of intonation choice'. The chief reasons for not teaching intonation in class seem to be that intonation has a low priority both in the teaching materials and in the classroom and only a little time is allotted for intonation teaching due to a small number of English classes (see Appendix 4). The following are some reasons given in the questionnaire for not teaching intonation:

- The textbooks we use include few conversational materials but a lot of essays and descriptive texts. (2)
- We have little time to allot for reading aloud. (1)
- The number of English class in the curriculum is so small that we have little time to teach intonation. (1)
- Intonation teaching has a low priority in the classroom. (1)

It might be concluded that the results of this follow-up survey made clear that how intonation teaching has been being neglected in ELT in Japan.

Table3.2 How Intonational Features Are Viewed by Japanese Teachers of English

No.	Sentence		1	2	Total (1+2)
	Form/Meaning	Tone			
1	Assertion or declarative	↘	7	8	15
		↗↘	2	1	3
2	Imperative	↘	8	8	16
		↗↘	1	1	2
3	Yes-no question	↗	9	5	14
		↘↗		4	4
4	Wh-question	↗		2	2
		↘	8	6	14
		↗↘	1	1	2
5	Declarative question	↗	6	7	13
		↘↗	2	1	3
		↗↘↗		1	1
		?	1		1
6	Alternative question	↗or	9	7	16
		→or		1	1
		?		1	1
		or↗	1	5	6
		or↘	7	3	10
		or↗↘	1		1
		?		1	1
7	Tag question	↗		6	6
		↘↗		1	1
		↘	8	2	10
		↗/↘	1		1
8	Echo question	↗	4	8	12
		↘↗	1		1
		↘	2	1	3
		↗↘	2		2
9	'I beg your pardon? [.]'	↗	8		8
		↘↗	1		1
		↘		9	9
10	Enumeration	↗, ↗ and ↘	8	8	16
		↘↗, ↘↗ and ↗↘	1	1	2
11	Exclamation	↗		1	1
		↘	8	5	13
		↗↘	1	1	2
		→		2	2
12	Agreeing or impressed	↘	6	7	13
		↗↘	2	2	4
		→	1		1
	Expressing surprise or confirming	↗	7	7	14
		↘↗	2	2	4
13	'Yes' agreeing	↘	7		7
		↗↘	1		1
		→	1		1
	'Yes' question	↗	7		7
		↘↗	2		2
	'Yes' hesitation	↗	1		1
		↘↗	2		2
		↘	4		4
		↗↘	1		1
		→	1		1
	'Yes' strong intention	↘	7		7
		↗↘	2		2
14	'Yes' responding	↗	6		6
		↘↗	2		2
		↘	1		1
15	Addressing someone	↗	2		2
		↘↗	2		2
		↘	5		5

3.5 The Additional Follow-up Survey with Lesson Plans and Observing Demonstration Lessons

3.5.1 The Objective of the Additional Survey

In order to enhance the level of triangularity or triangulation within the design of this study an additional follow-up survey with lesson plans and observing demonstration lessons was carried out. The objective of the survey is to find out whether teachers at high school seldom teach or deal with intonation in class as the result of part 2 of the questionnaire (see Section 3.4.3) indicates, or if they do, what features of intonation they teach and how they treat them.

3.5.2 The Method and Materials of the Additional Follow-up Survey

For the purpose of this additional follow-up survey, six lesson plans of the demonstration lessons given at Yamagata Prefectural Yamagata East High School in October and November 2002 and at the Prefectural Workshops for High School Teachers held in Yonezawa City in June 2003 were collected and analyzed (see three of them in Appendix 5). In addition, three demonstration classes in autumn in 2002 out of the six were observed by the present writer for reinforcement.

3.5.3 The Results of the Additional Follow-up Survey

Although each aim of the demonstration lessons differed, the results of the survey showed that none of the three teachers in the demonstration classes observed or none of the three lesson plans analyzed touched upon any aspect of intonation, which has endorsed the comments made by the teachers at high school in part 2 of the questionnaire in the first follow-up survey.

3.6 Discussion of the Results in Terms of Discourse Intonation

The survey conducted on the intonation treatment in the authorized textbooks (see Section 3.3) and the follow-up survey of it with a questionnaire for teachers of English at upper secondary school or high school (see Section 3.4.3) show that the results are largely much more in line with the grammatical function rather than the attitudinal or discourse function of intonation (see Section 2.1). It is deduced that in general the authorized textbooks tend to demonstrate, and the teachers could teach if they intended to, that intonation choices are decided by forms of sentences based upon the widely held traditional view that there are ‘correct’ intonations for sentence structures, such as declarative sentence, question, tag question, etc. as McCarthy (1991:106) explains. In the same way as the attitudinal approach that intonation enables us to express emotions and attitudes, such as anger, happiness, etc. (Roach, 1991:163-164), the discourse approach, the view that intonation signals a speaker’s assumptions and intentions regarding the shared ground between speaker and hearer in interaction (Cauldwell and Allen, 1999:12), is presented or touched upon to a slight degree, but *not systematically*, in the authorized textbooks and by the teachers. The rest of this section attempts to discuss some examples in the authorized textbooks chiefly from the perspective of Discourse Intonation.

As fundamental meanings of the specific tones in DI, Brazil (1997:70, 1994(T):51, 57) demonstrates that the information of the tone unit having referring tones (i.e. a fall-rise tone and a rising tone) is presented by the speaker as being already present in the common ground which the speaker and the hearer share. The information of the tone unit having proclaiming tones (i.e. a falling tone or a rise-fall tone) is presented as not yet present in the common ground. Whether the speaker is telling something or asking regardless of sentence structures, referring tones and proclaiming tones retain their fundamental meanings. Therefore, when the speaker is telling something, a referring tone means that this part of the message is already shared and it will not increase the area of convergence or the common ground, and a proclaiming tone means that he or she doesn’t think the hearer has a certain information that the speaker has and it will increase the area of convergence or the common ground. When the speaker is asking, a referring tone means that he or she assumes this part of the message is already shared but the speaker wants to make sure by asking the hearer to confirm it, and a proclaiming tone means that the hearer has some

information that the speaker doesn't possess, so he or she wants to find out (see Sections 2.4.1 and 2.4.2). Yet, the first and foremost, the feature that the most textbooks, eleven out of sixteen textbooks, teach is that a falling tone is used in assertive or declarative sentences.

He is a doctor. (↘) Textbook 2 (Jimbo, N. et al., 1998b:79)

As introduced in Crystal (1995:249), Roach (1991:163), and Halliday (1967:24-25, 1970:26-27, 1994:302), this is one of the typical features that the grammatical approach of intonation insists. Brazil (1997:69) argues that this prevailing conviction is not true by giving examples.

// r WHEN i've finished MIDdlemarch // p i shall READ adam BEDE //
 // p WHEN i've finished MIDdlemarch // r i shall READ adam BEDE //
 (Brazil, 1997:69)

According to Brazil (1997:69), the first example is spoken in the circumstances where the hearer is expected to know the speaker is in the process of reading *Middlemarch*, and the intention of reading *Adam Bede* is mentioned as if it were an item of news. By contrast, the second is uttered as an answer to the question as to when the speaker will read *Adam Bede*, and what is presented as an item of news is the intention of doing so after finishing *Middlemarch*. In addition, these interpretations still apply if the order of the grammatical constituents is reversed:

// p i shall READ adam BEDE // r WHEN i've finished MIDdlemarch //
 // r i shall READ adam BEDE // p WHEN i've finished MIDdlemarch //
 (Brazil, 1997:69)

Thus, another typical grammar-oriented view that rising intonations are used largely in incomplete sentences textbook 10 (Sasaki et al., 1998:53) reports by providing a following example does not always apply:

If it's all the same to you, (↑) we'd rather walk.
 Textbook 10 (Sasaki et al., 1998:53)

Nine textbooks report a rising tone in yes-no questions and only two textbooks in the nine recognize yes-no questions with a falling tone. This is another widely accepted view the grammatical function of intonation claims. Textbook 10 (Sasaki et al., 1998:53) states that ‘rising intonations are used largely in yes-no questions’:

Have you ever been to New York? (↑) Textbook 10 (Sasaki et al., 1998:53)

Brazil (1997:106) shows the incorrectness of the statement above that there is one-to-one relationship between sentence-type and tone by providing an example with a proclaiming tone as well as its referring version and their interpretations, in addition to the example, ‘Will you have coffee?’ introduced in Section 2.1.

// p DO you prefer THAT one //
 // r+ DO you prefer THAT one // (Brazil, 1997:106)

Brazil (1997:106) explains that the communicative value of the proclaiming example above can be ‘I don’t know whether you do or not—please tell me’, while that of its referring version is something like ‘Am I right in assuming you do?’ as the essential meanings of the former and the latter tones. Brazil (1997:109) observes that probably because situations where yes/no questions serve to check a presumption are more typical of those in which questions of this grammatical type are asked, it is often claimed that rising tones are in a certain respect the more natural accompaniment of the yes/no question, though such an inclination, if it exists, is a fact about situations and not a decisive relationship between question type and tone selection.

This explanation of the discourse function also applies to declarative questions as well. Textbook 10 (Sakai et al., 1998:57) and 11 (Ishii et al., 1998:56) point out that rising tones are employed when asking by means of declarative questions, and when expressing emotions, such as surprise, etc. by means of echo questions, in addition to those just for confirming what the speaker has said introduced in the four textbooks 2, 4, 8, and 10:

You told him to come back by six? (↑)

You actually saw him in London. (↑) Textbook 10 (Sakai et al., 1998:57)

Especially what? (↑) Textbook 2 (Jimbo et al., 1998b:38)

How many brothers do you have? —How many brothers? (↑) Three.
Textbook 10 (Sakai et al., 1998:57)

However, Brazil (1997:102) notes both proclaiming tones and referring ones can be utilized in declarative and echo questions by providing examples:

// r you're GOing OUT // (Brazil, 1997:102)

When this is mentioned to someone who is buttoning up his or her overcoat, this can be the speaker's request for confirmation: 'Please confirm that I am drawing the right conclusions from your actions'. With proclaiming tone, in contrast, the statement represents the situation where the speaker does not understand the hearer's conduct:

// p you're GOing OUT // ('Is that it? Or if not, what are you going to do?')
(Brazil, 1997:102)

As to echo questions, which repeat part of what has been previously said, Cauldwell and Hewings (1996:333) state that since this kind of question represent a request to repeat so as to confirm what has been heard or understood correctly, it is reasonable for referring tone to be selected.

A: I think his name's Zarem.

B: //↑ What's his name // (Cauldwell and Hewings, 1996:333)

Moreover, Brazil (1997:103-104) recognizes not only other attitudinal or discourse meanings of echo questions, surprise or incredulity, but also complexity of their production and interpretation by providing the following example:

Speaker A: // p i SAW him in OXford street //

Speaker B: // r you SAW him in OXford street //

Speaker A: // p YES // (Brazil, 1997:103)

According to Brazil (1997:103-105), an explanation that declarative questions with referring tones are uttered just in order to check inference does not apply to this Speaker B's utterance in this context. When a speaker echoes the lexis and grammar of a statement like this, he or she can express surprise: 'Have I heard (understood) you correctly?' which indicates that what has been heard is in some way contrary to expectations. Conversely, its proclaimed version with mid key, which is likely to be fairly uncommon, lacks such unexpectedness.

// p you SAW him in OXford street //

(Brazil, 1997:103)

might be said after A's statement made during a police enquiry, where the questioner was making absolutely sure that the witness had remembered accurately: 'Think again—was it Oxford Street, or was it somewhere else?' Furthermore, the degree of surprise or incredulity can differ to some extent depending on the combinations of termination (see Section 2.5) and tone, and the highest degree of incredulity is likely to attach to the combination of high termination and referring tone. Brazil (1997:104) summarizes how the combinations of termination and tone affect the communicative meanings of echo questions as follows:

Table 3.3 The Communicative Meanings of Echo Questions

	mid termination	high termination
referring tone	This is what I infer, or think I heard. Please confirm that I am right.	This is what I infer, or think I heard. Please tell me whether I am right or not.
proclaiming tone	Can I infer, or did you say (mean), this or something else? Please confirm that it was <i>this</i> .	Can I infer, or did you say (mean), this or something else? Please tell me whether <i>this</i> is right or not.

(Brazil, 1997:104)

Another specific intonational feature as a one-to-one relationship between sentence-type and tone many textbooks, nine in sixteen, report is a falling tone in wh-questions.

What do you mean? (↘)

Textbook 6 (Toyoda et al., 1998:32)

Only two textbooks, 7 and 13, argue that rising intonations can be used in wh-questions:

Rising intonation is used when you show question or request. Wh-questions sometimes have rising intonation, too.

A: Will you do me a favor? (↗)

B: Sure. (↗) *What is it?* (↗)

Textbook 13 (Ando et al., 1998:19)

Textbook 7 (Yoshida et al., 1998:37) asserts that rising tones at the end of wh-questions can signal friendliness and falling tones, matter-of-factness, for example, as in ‘What’s your name? (↘↗)’ Brazil (1997:110-113) explains inappropriateness of this longstanding tradition that falling tones occur with information elicitation by citing the following example apart from the instance ‘What time is it?’ in Section 2.1.

Patient: I have an appointment for two o’clock.

Receptionist: // r WHAT’S your NAME // (Brazil, 1997:111)

This can be paraphrased: ‘I have a name here for two o’clock: is it yours?’ Its proclaiming version might be considered to be a denial that the patient did have an appointment: ‘There is no entry in my book for two o’clock: tell me who you are so that I can look for your name elsewhere’. As this example, Brazil (1997:111) points out that an information elicitation with a referring tone can serve much the same end as a yes/no elicitation with a referring tone: checking a presumption. Brazil (1997:113) argues that the widely held assertion that falling tones are in some way the more natural accompaniment of wh-interrogatives can probably be derived from the fact that requests for information of the *how*, *where*, or *when* type, for instance, might occur most frequently in circumstances where the information is so far unnegotiated, though such a tendency, if it exists, is a fact about circumstances and not a deterministic relationship between question type and tone selection. With regard to friendliness a wh-question with referring tone signals, as Brazil (1997:114, 1994(T):59) notes, the phatic nature of referring tone which emphasizes

‘togetherness’ of the participants in order to establish a comfortable social relationship accounts for it (see Section 2.4.1). Moreover, according to Brazil (1994(S):44) and Cauldwell and Hewings (1996:332), intonation choices are open to exploitation by speakers. Very often there are situations where it does not seem to matter very much whether the speaker is seeking unknown information from someone or just trying to confirm what he or she already knows, the result of which will be much the same, whichever tone he or she uses. In this case, it is very common, or would perhaps be more diplomatic for people to behave as if they just needed to check by using referring tones even when they really have no idea rather than proclaiming tones suggesting that they don’t know.

As to imperative sentences, five textbooks out of sixteen assert that imperatives have falling tones, whereas only textbook 7 (Yoshida et al., 1998:37) notes that they can also have rising tones as follows:

Listen carefully. (↘)

Will you be quiet? (↘) (an order using a general question)

Textbook 10 (Sakai et al., 1998:61, 65)

*Read it aloud, **please**.* (↘/↗)

Textbook 7 (Yoshida et al., 1998:37)

Brazil (1994(S):68) supplies examples with their paraphrases to suggest that referring tones as well as proclaiming can accompany imperative sentences.

// r+ DON’T WOrry // (an intention of making sure for the hearer’s benefit)

=You know perfectly well there’s nothing to worry about!

// p DON’T WOrry // (an intention of telling)

=I can tell you’re worrying. Stop it!

(Brazil, 1994(S): 68)

According to Brazil (1994(T):73), when the speaker uses referring tones in ‘making sure’ enquiries, he or she may be doing so for the benefit of their hearer. In that case it is usually better to use the ‘dominant’ form, or the rising tone. On the other hand, if the speaker is making sure for their own benefit including occasions when the speaker uses ‘making sure’ to ask for help, it is usually better to use the non-dominant form, or the fall-rise tone (see Section 2.4.1). Thus,

invitations, offers, or friendly instructions with rising tone can sound more pressing as though the speaker really want the hearer to accept. When making requests, however, the dominant rising tone is usually avoided.

// r+ can i HELp you //

// r+ WON'T you sit DOWN //

(Brazil, 1994(S):68)

// p i'm LOOKing for the TECHnical college // r CAN you HELp me //

// r WILL you do me a FAvour //

(Brazil, 1994(S):69)

In a way it is natural that textbook 13 (Ando et al., 1998:19) explain that rising intonation, though no distinction is drawn between fall-rise and rise, is utilized to show not only question but also request, such as

Will you do me a favor? (↗)

Textbook 13 (Ando et al., 1998:19)

Nonetheless, Brazil (1994(S):67) explains that there is some situation where a proclaiming tone can be used when a request is made.

// r DO you MIND //

// p DO you MIND //

(Brazil, 1994(S):67)

In the first example, the speaker is usually thinking that, among friends, the hearer will certainly not mind: there is no need to find out whether he or she does or not, but it is just politeness to make sure. Yet, if the speaker thinks there is a real possibility that the hearer will mind, the speaker should find out before asking the favour with a proclaiming tone as in the second instance.

The intonational characteristics that the second most textbooks, ten in sixteen, report are a falling tone in tag questions, and eight out of the ten demonstrate the difference in meaning between tag questions with a rising tone and those with a falling tone. According to textbook 8 (Bowers et al., 1998:8), when you are not convinced of the fact and ask about it, a rising tone is used at the end of tag questions, and when you are convinced and demand agreement, a falling tone is utilized:

The meaning of the same sentence differs depending on the intonation used.

You're from Japan, aren't you? (↗) (suspending judgment and asking)

You're from Japan, aren't you? (↘) (convinced and demanding agreement)

Textbook 8 (Bowers et al., 1998:8)

Tag question as a sentence structure is not clearly dealt with by Brazil (1994(S), 1994(T), 1995, 1997, 1998) as far as the present writer has examined his literature, but a similar expression which carries referring tones with mid or low termination is briefly discussed.

// p she's a CLEVer GIRL // r+ is ↓ MARy //

or // p she's a CLEVer GIRL // r is ↓ MARy //

(Brazil, 1997:149-150)

According to Brazil (1997:149-150), after 'She's a clever girl' is proclaimed as a truth that the speaker considers it to be necessary to recognize, 'is Mary' with referring tone projects an assumption of mutuality, where the speaker expects the hearer to agree with him or her in his or her recognition of Mary's cleverness. When referring tone with mid key or termination is used in the tone unit, the utterance would invite concurrence ('She is, indeed') (see Section 2.5). With low key or termination it has implication of finality, and it tends to end the exchange.

A: What a marvellous performance!

B: She's a clever girl, is Mary.

(Brazil, 1997:150)

This description of referring tone seems to be closer to the explanation about a tag question with a falling tone in textbook 8 (Bowers et al., 1998:8): 'convinced and demanding agreement'. Brazil has not touched upon an otherwise identical proclaimed version. Nevertheless, given the basic meanings of proclaiming tone and key or termination (see Sections 2.4.2, 2.5, 2.5.2), it can be inferred that // p is ↑ MARy //, a proclaimed version with high key or termination, might invite the hearer to adjudicate or judge whether Mary is clever or not: 'Is she really clever? What's your opinion?'.

Ten textbooks out of sixteen report a rising tone in 'I beg your pardon?' and five out of the ten also run a its falling version and explain the difference between them. Textbook 14 (Kumabe et al., 1998:37) notes that when the hearer cannot

catch or understand what the speaker has said and ask him or her to repeat it, ‘I beg your pardon’ with a rising tone is used. On the other hand, when the speaker extends his or her apology to the hearer by means of the same sentence as its literal meaning, a falling tone is employed. In the same way, this rule of the tones: rising (a request to repeat) and falling (apology) can also apply to the other phrases of apology, ‘I’m sorry’, and ‘Excuse me’. When they are uttered with a rising tone, they can mean a request to repeat what has been said, and their falling versions can imply apology. The examples below are taken from Textbook 2 (Jimbo et al., 1998b:79).

A question asking the person you are talking with to repeat what he or she has said.

I beg your pardon? (↗) (What did you say now?)

Cf. I beg your pardon. (↘) (I apologize.)

Textbook 2 (Jimbo et al., 1998B:79)

As with regard to tag question, Brazil (1994(S), 1994(T), 1995, 1997, 1998) has made no remark on a kind of fixed expressions, ‘I beg your pardon?(.)’, ‘Excuse me?(.)’ and ‘I’m sorry?(.)’. However, as Cauldwell and Hewings (1996:333) note, when these expressions represent a request to repeat what has already been said so as to confirm that it has been heard or understood correctly as echo questions, it would be surprising if referring tone were not selected. When these set phrases represent apology with proclaiming tone, they might mean something like ‘I apologize to you for what I have done; I don’t think you know well how deeply I regret it, though’ because proclaiming tones indicate that the tone unit as a part of the message is not yet shared.

Seven textbooks observe that when more than two things are enumerated or counted one by one, rising tones are used before ‘and’ or the last item and after ‘and’ or on the last come falling tones.

Enumeration

One, (↗) two, (↗) three, (↗) four, (↗) five. (↘)

She speaks English, (↗) French, (↗) Spanish, (↗) Russian (↗) and Chinese. (↘)

Textbook 2 (Jimbo et al., 1998b:79)

When you list more than two things one by one:

Count the five apples below aloud.

One, (↑) two, (↑) three, (↑) four, (↑) five. (↘)

It is three seconds before the rocket launches. Count down in English.

Three, (↑) two, (↑) one, (↑) zero! (↘)

Textbook 6 (Toyoda et al., 1998:33)

Besides, textbook 8 (Bowers et al., 1998:8) point out that rising tones signal ‘continuation’ and falling tones shows ‘termination’:

When you list several things, a little ‘rising intonations’ is used to express continuation, and end with ‘falling intonations’ to show termination.

I’ll have a steak (↑), potatoes (↑), mushrooms (↑), and peas (↘).

Coffee (↑) or tea (↘) ?

Textbook 8 (Bowers et al., 1998:8)

Brazil (1997:88, 169) stipulates that in addition to the essential and basic meanings of referring and proclaiming tone (see Sections 2.4.1 and 2.4.2), as textbook 8 (Bowers et al., 1998:8) above states, dominant referring tone (r+) bears its continuative use, where the speaker underscores his or her intention to go on, and non-dominant proclaiming tone includes a list-closing or turn-completing function, which Cauldwell and Hewings (1996:330) characterize as ‘I’ve told you’.

Speaker A: Who was at the meeting last night?

Speaker B: // r+ there was PETer // r+ and HENry // p and MARY //

(Brazil, 1997:169)

Presenting a list can be regarded as a unified and uninterrupted activity, and as a consequence dominant referring tone is most appropriate. If r tone is used, it is likely that the hearer will not hesitate to intervene between items:

Speaker B: // r well there was PETer //

Speaker A: // r+ YES //

Speaker B: // r and MARY //

Speaker A: // p i WONdered whether // r+ SHE’D come //... (Brazil, 1997:169)

Nevertheless, more complex cases in listing intonation have been reported in Brazil (1997:169). Among the items listed which are all known to the hearer if there was someone whom the hearer did not know, proclaiming tone can be expected even before the final item:

// r+ there was PETer // r+ and MARy // p and a MISTer JONES // p i DON'T think you've MET yet // r+ and HENry //...

(Brazil, 1997:169)

Besides, Cauldwell and Hewings (1996:330) recognize level tone in lists, which 'represents a decision by the speaker to opt out of assigning the significance of either rising tone (that something is 'already known') or falling tone (that it is 'news')' (see Section 2.4.3). The station announcer, who are so accustomed to announcing the same station names in the same particular context that he or she is likely to focus on the words as linguistic forms rather than on communicating meanings, ritualistically says:

The train on platform three will call at // →Peterborough // →Ely // →March // \and Cambridge //

(Cauldwell and Hewings, 1996:330)

Most features of the intonation of listing also apply to the intonation of counting. However, in addition to them, Brazil (1997:89) introduces an example which can be uttered in the situation where a traveler has been asked to tell the customs officer how many bottles of wine he or she has in his or her luggage. The traveler's answer is // p FOUR //, but he or she may find it necessary to convince the customs officer by counting in front of him or her. Then the counting has become a shared activity, where referring tone is appropriate. The traveler has decided to use dominant referring tone (i.e. rise) in order to be heard more convincing as counting intonation, with an intimation to the customs officer to stand back and just watch. // r+ ONE // r+ TWO // r+ THREE // r+ FOUR //, the traveler has finished counting. If this procedure cannot carry the desired conviction, then the traveler might say in exasperation

// p ONE // p TWO // p THREE // p FOUR // (Brazil, 1997:89)

proclaiming what the customs officer does not accept. Accordingly, it cannot be said that there is a deterministic relationship between the place of items in the list and particular tones.

A set of a rising tone before ‘or’ and a falling tone after it in alternative questions is reported in ten textbooks and four out of them introduce rising tones before and after ‘or’ in this question type, and demonstrate the difference in discursial meaning between the two sets of tones. Textbook 10 (Sasaki et al., 1998:65, 57) points out that ‘in alternative questions which ask someone to choose between two alternatives’ a falling tone is used at the end of the sentence and ‘in alternative questions which have some ulterior choice’ a rising tone is employed at the end of the sentence. The following are the examples taken from Textbook 5:

- (a) *Would you like tea (↑) or coffee? (↘)* Which would you like, tea or coffee?
- (b) *Would you like tea (↑) or coffee? (↑)* How about something to drink like tea or coffee?

Textbook 5 (Ohyagi et al., 1998:38)

Regarding alternative questions as a language form no account is made in Brazil (1994(S), 1994(T), 1995, 1997, 1998). Nonetheless, much of what is explained about the intonation of listing can apply to this type of question because the options presented in the part ‘A or B’ can be viewed as the items of a presented list. Given the essential and basic meanings of referring and proclaiming tone (see Sections 2.4.1 and 2.4.2), dominant referring tone (r+) as a continuative tool and non-dominant proclaiming tone as a list-closing or turn-completing function, the explanation of the discursial meanings in textbook 10 (Sasaki et al., 1998:65, 57) seems to be reasonable. Especially in the second example in the textbook 5 above, instead of a list-closing proclaiming tone a rising tone is employed in order to hint that the list of alternatives has not been closed though the rest of them will not be mentioned.

Five textbooks, textbooks 2, 3, 4, 9, and 10 suggest that rising tones are utilized to express surprise or confirming, and four, 2, 3, 4 and 9, in the five argue that falling tones show agreeing or being impressed:

1. *That many?* (↗) (surprise)

That many. (↘) (impressed)

2. *Right?* (↗) (demanding confirmation)

Right. (↘) (affirming)

3. *Really?* (↗) (Is that true?)

Really. (↘) (That's true.)

Textbook 9 (Yamamoto et al., 1998:65)

What is more, textbooks 7 (Yoshida et al., 1998:37), 10 (Sakai et al., 1998:61), and 15 (Yashiro et al., 1998a:80) point out that exclamatory sentences have a falling intonation. The example below is taken from textbook 15.

What a lovely morning! (↘)

Textbook 15 (Yashiro et al., 1998a:80),

It has been already discussed in the previous part of declarative questions and echo questions that referring tone can carry discursal or attitudinal meanings of the speaker's confirming and expressing surprise. Proclaiming tone's news-telling function has already been dealt with as an essential meaning in the prior parts, too. Hence, exclamatory or 'being impressed' meaning of falling tone, more precisely, dominant proclaiming tone (i.e. p+) tone is focused upon here (see Section 2.4.2). Cauldwell and Allen (1999:39) and Brazil (1997:97-98) observe that the use of the rise-fall tone makes clear not only the speaker's exclamation but also intention of controlling the discourse, and simultaneously expecting reaction from the hearer in a certain way, though Brazil (1997:97) reports an example, the last one below, which indicates that the speaker expects no feedback of either an adjudicating or a concurring kind.

A: // p we're DRAGging our FEET on europe // p AREN'T we //

B: // p+ we ARE // [= of course we are, everyone knows that]

A: // r CRYStal PAlace // p+ are a FORmidable SIDE //

[= I wish you to be impressed by this revelation. The speaker here is the famous/notorious British Football manager, Brian Clough]

(Cauldwell and Allen, 1999:39)

// p+ it's RAINing // (= 'Who'd have thought it!')

(Brazil, 1997:97)

According to textbook 5 (Ohyagi et al., 1998:38), there are four ways to say ‘Yes’ with different tones: fall for a usual answer, rise for a question, rise-fall-rise for hesitation, and rise-fall for a strong intention, which seems to be largely similar to Crystal’s descriptions on ‘Nine ways of saying yes’ (1995:248) and its counterpart ‘Some ways of saying *no* in southern British English’ (1987:171). The following examples are taken from textbook 5:

- (a) *Yes.* (↘) [= That’s true or correct. I agree.] (a usual answer)
- (b) *Yes.* (↑) [=Is that true? Do you agree?] (question)
- (c) *Yes.* (↑↘↑) [=I agree, but...] (hesitation)
- (d) *Yes.* (↑↘) [=Of course.] (expressing a strong intention)

Textbook 5 (Ohyagi et al., 1998:38)

In addition to the four meaning with four different tones respectively, textbook 6 (Toyoda et al., 1998:32) claims one more meaning of ‘Yes’ with a rising tone: just responding. Here is an instance taken from textbook 6:

- (e) *Excuse me.* (↘) *Yes.* (↑)

Textbook 6 (Toyoda et al., 1998:32)

With regard to intonation in replies, Brazil (1994(S):46) argues that when we ask to find out information we didn’t know or to make sure if our ideas are right or wrong, we expect a response with a proclaiming tone telling us what we need.

Traveler: // r and WILL that be the same PLATform //

Clerk: // p YES // p PLATform THREE // (Brazil, 1994(S):46)

However, if a response cannot give the information the enquirer really expects, it can often carry a referring tone.

Shop assistant: // r IS it a REcent publication do you know //

Customer: // r well it COULD be // (Brazil, 1994(S):46)

Besides, Brazil (1997:98) notes that the exclamatory use of the dominant proclaiming tone also applies to ‘Yes’ in reply.

Speaker A: He’s clever, isn’t he?

Speaker B: // p+ YES // p he IS // (Brazil, 1997:98)

Therefore, in terms of discourse intonation, the functions of each tone used in the examples (a) to (e) can be inferred as follows:

- (a) a 'news-telling' or 'information-giving' proclaiming tone
- (b) a 'confirming' referring tone
- (c) a 'continuative' or 'information-lacking' referring tone: 'I've got more to say. I want to continue.'
- (d) an 'exclamatory' dominant proclaiming (i.e. rise-fall) tone: an enthusiastic concurrence
- (e) a 'confirming' referring tone: 'You know I'm listening to you. What can I do for you?'

Textbooks 6 (Toyoda et al., 1998:32) and 8 (Bowers et al., 1998:52) state that when you address someone, rising tones are utilized. Here are examples from the textbooks 6 and 8:

Hi, (↘) Ted. (↗) Textbooks 6 (Toyoda et al., 1998:32)

Hello? (↗) May I speak to Sue Lam, (↗) please? (↗)

Textbook 8 (Bowers et al., 1998:52)

According to Brazil (1997:169-170), referring tone is frequently utilized so as to attract the attention of someone within earshot, and if a first attempt fails, probably the same call with dominant referring tone is repeated in a louder voice. And in addition to the referring tones, their similar proclaiming versions are heard as well.

// r PETer //...// r CAN your HEAR me //

// r+ PETer //...// r+ CAN your HEAR me // (Brazil, 1997:169)

// p PETer //...// p STOP it //

// p+ PETer //...// p+ STOP it // (Brazil, 1997:170)

These findings discussed above suggest that the intonation treatment in the authorized textbooks and what teachers of English at upper secondary school or

high school would deal with about intonation teaching, if they should teach, largely take the grammatical approach rather than the attitudinal or discourse one. It can be concluded that in general the authorized textbooks tend to explain, and the teachers could teach if they intended to, that there is one-to-one relationship between sentence-type and tone selection. The attitudinal and discoursal meanings are presented or taught to a slight degree in a few particular sentence forms, such as exclamatory sentence, enumeration, alternative question, etc., but *not systematically at all*, in the authorized textbooks and by the teachers. Discoursal meanings, even if they were taught, are also dealt with depending on particular sentence structures. Despite the fact that there is a lot of criticism about the grammatical approach on intonation as well as attitudinal, why don't many scholars, editors, teachers and the Japanese government give up the grammar-based intonation teaching? As for teachers, making a sweeping statement, they just might not know the existence of discoursal approach as DI. Perhaps they might teach what they were taught traditionally. As for the others above, they might believe the grammatical approach to be the easiest way to teach intonation to so-called elementary level students and as the easiest way for the students to be taught it, though there are no sufficient grounds. If so, however, is it a right approach to teach intonation? Of course the present writer does not intend to deny all the intonation rules given in the authorized textbooks. However, as Cauldwell and Hewings (1996:334) argue, 'what is needed...is a systematic framework within which teachers and students can study intonation', and Discourse Intonation can provide a suitable systematic framework for English learners at present. In fact, by taking advantage of or adapting the DI model as the systematic framework, some scholars have already devised materials which deal with or try to teach discoursal meanings systematically, such as Bradford (1988), which omits rise-fall and level tones and termination from the Brazil's DI system composed of prominence, five tones, three keys and three terminations; part 6 of Hewings (1993), which only attends to prominence and the three tones, falling, rising, and falling-rising; Brazil (1994), which also omits rise-fall tone and termination; Underhill (1994), which omits termination from the DI model. These works indicate possibilities to teach intonation systematically to elementary or pre-intermediate level learners of English by adapting the DI model, not to mention intermediate or advanced, in the teaching context in Japan.

Finally, at high school in Japan the new curriculum has been adopted and utilized since April 2003 in accordance with the new *Course of Study* revised by the Japanese Ministry of Education, which is accompanied by the new authorized textbooks. Furthermore, in the meantime, because of a great deal of harsh criticism the Japanese government planning to try to revise the new *Course of Study* which was put into effect this April in 2003, which will lead to new authorized textbooks again. Therefore, in order to examine what and how each authorized textbook treats concerning intonation this type of survey should be repeated whenever new textbooks are published.

CHAPTER 4 CONCLUSION

The goal of this dissertation was to discover what intonational features are mostly taught and how they are treated in the context of TEFL at upper secondary school in Japan by means of inquiring into chiefly authorized textbooks of English published in Japan in addition to questionnaires to teachers and lesson plans as follow-ups, to discuss the intonational treatment focused upon in terms of Discourse Intonation, which is considered to be the most convincing approach (McCarthy, 1991:111), and to consider the feasibilities of incorporating the DI model into intonation teaching. In order to collect pertinent data on intonation, three surveys were conducted. Firstly, almost all of the authorized English textbooks for upper secondary school published in Japan which mainly focus upon developing listening and speaking abilities were completely looked into, because the law of education demands that every teacher at state-run high school should use the textbooks authorized by the Japanese Ministry of Education and follow the contents or approach in the textbooks. Then every related part which distinctly handles some intonational constituents was picked out and analyzed. Secondly, as a follow-up, a short questionnaire survey was carried out on how close the teachers' views are to the intonational treatment given by the authorized textbooks and how they usually deal with intonation in class including their basic approach to overall intonation teaching. Lastly, so as to check mostly occurrence of intonation teaching in lessons an additional survey with lesson plans and observation of demonstration lessons was conducted. The results of these three surveys can be briefly summarized as follows:

- Intonation treatment in the authorized English textbooks for upper secondary school published in Japan largely takes the grammatical approach rather than attitudinal or discourse.
- The teachers' view on intonation treatment was almost in line with that of the authorized textbooks, though they rarely taught intonation in lessons.

These findings suggest that intonation teaching at upper secondary school in Japan have still conformed to the traditional grammatical approach (Halliday, 1967:24-28, 1970:21-22, 1994:302-303) and remained little changed. Although grammatical meanings of intonation as well as attitudinal have widely

and severely been criticized (Brazil, 1997:99-116, McCarthy, 1991:106, Roach, 1991:179, Cruttenden, 1997:88), discourse meanings of intonation, which commands the most academic endorsement (Cauldwell and Allen, 1999:11, Cauldwell and Hewings, 1996:334, McCarthy, 1991:111, Coulthard, 1985:119), have been dealt with marginally and unsystematically. Cauldwell and Hewings (1996:334) point out that Discourse Intonation developed by Brazil can offer a suitable systematic framework within which teachers and students can study intonation. Unlike the grammatical and the attitudinal approaches, as Cauldwell and Allen (1999:10-12) explains, DI views speech as a purpose-driven activity where a speaker and a hearer co-operate to reach the goal of shared understanding, and in their interaction intonation signals a speaker's assumptions and intentions regarding the common ground between a speaker and a hearer. A speaker's and a hearer's views or expectations of the common ground are the major determinants of intonation choice. Another advantage of this model is that DI is a manageable tool for analyzing and interpreting the intonation choices made by speakers because it consists of only four systems: prominence, tone, key, and termination, which contain a total of thirteen choices (Brazil, 1997:vi). In practice, some materials based upon adapted or simplified versions of the DI model have already devised to teach discursal meanings systematically, such as Bradford (1988), Hewings (1993), Brazil (1994), and Underhill (1994). These works can be good examples to follow and indicate some feasibilities of systematically teaching intonation in terms of discourse meanings by adapting and simplifying the DI model in the teaching context in Japan. However, this study has partly been done on a very small scale because of work constraints, time constraints, and the requirements of the dissertation itself. Especially as to work constraints, it was very difficult for the present writer to conduct the surveys which involved colleagues or teachers at high school. In general they consider it to be undesirable to study at a higher academic institution while teaching full time in his very busy working environment. Working and studying simultaneously can be thought of cutting corners. As a result, contrary to the number of textbooks examined for this research (i.e. 32 textbooks), the number of the teachers asked to respond to the questionnaire (i.e. 9 teachers), the number of the lesson plans studied (i.e. 6 lesson plans) and the observed lessons (i.e. 3 lessons) are limited. This implies that the generalizability of the findings may not be high because in spite of the fact that teachers are required to make use of authorized textbooks and follow

their contents and the same line of teaching, it is considered that teachers have some discretion about what intonational aspects to teach and how to teach them. Quantitative improvement should be needed about future research to increase validity of results. Furthermore, every revision of the *Course of Study* by the Japanese Ministry of Education leads to new authorized textbooks. Thus in order to gain up-to-date results and maintain the validity of them, the same type of survey on intonation should be conducted after each publication of new textbooks.

APPENDICES

Appendix 1

Examples Taken from the Authorized English Textbooks on Aural/Oral Communication in Japan

(1) Jimbo, N. et al. (1998a) *Hello there! Oral Communication A*. Tokyo: Tokyo Shoseki.

Intonation 1 (p. 6)

Hello. My name is Akiko Tanaka. (falling)

Nice to meet you, too. (falling)

Intonation 2 (p. 8)

How are you? (falling)

Fine, thank you. (falling)

Well, I have to go now. (falling)

Good-bye, Jane. (falling)

Intonation 3 (p. 10)

1. Falling intonations are usually used in affirmative sentences:

Here's something for you. (falling)

I hope you like it. (falling)

2. Rising intonations are usually used in yes-no questions.

May I open it now? (rising)

Intonation 4 (p.12)

Let's practice rising intonations.

Do you have the time? (rising)

Pardon? (rising)

Can you speak more slowly? (rising)

Intonation 5 (p.14)

Falling intonations are usually used in wh-questions.

What is it? (falling)

When does school start in America? (falling)

Intonation 6 (p.26)

When more than two things are enumerated such as A, B, C and D, rising intonations are used before 'and', and after it falling intonations are employed.

Math (↑), biology (↑), P.E. (↑), English (↑) and calligraphy. (↘)

Intonation 7 (p.54)

1. In questions which ask someone to choose from the choices, rising intonations are used before 'or', and after it falling intonations are employed.

Cash (↑) or charge ? (↘)

2. Falling intonations are usually used in wh-questions.

How about this one? (↘)

(2) Jimbo, N. et al. (1998b) *Hello there! Oral Communication B*. Tokyo: Tokyo Shoseki.

Listen and Talk

The intonation of wh-question (p. 20)

What do you have first period? (↘)

How about second and third period? (↘)

The intonation of wh-question (p. 24)

What club do you belong to? (↘)

How many times a week do you meet? (↘)

The intonation of yes-no question (p. 30)

Do you have any plans for this weekend? (↑)

The intonation (p. 38)

I beg your pardon?(↑) Especially what? (↑)

The intonation of wh-question (p. 52)

What seems to be the trouble? (↘)

When did it start? (↘)

Listen and Interact (p. 60)

The intonation of explaining in an orderly way

First (↗) ...*Secondly* (↗) ...*Finally* (↘) ...

Phonetics (p. 79)

Intonation

Intonation is change in the pitch of a voice, or the patterns of the tone of voice. It expresses intentions or emotions of a speaker. As only the difference in intonation changes the meaning, pay attention to intonation as well as rhythm.

1. Falling intonation

a) Declarative sentence

He is a doctor. (↘)

I want an apple. (↘)

b) Imperative sentence

Close the door. (↘)

Don't open the window. (↘)

c) Wh-question

What do you want? (↘)

How did you open it? (↘)

d) Agreeing

A: I live in Yokohama.

B: Oh, do you? (↘) (Nodding)

Cf. Oh, do you? (↗) (Expressing surprise)

2. Rising intonation

a) Yes-no question

Do you find him? (↗)

Are you O.K.? (↗)

b) A question asking the person you are talking with to repeat what he or she has said.

I beg your pardon? (↗) (What did you say now?)

Cf. I beg your pardon. (↘) (I apologize.)

3. Others

a) Alternative question

A: Would you like tea, (↑) or coffee? (↘)

b) Enumeration

One, (↑) two, (↑) three, (↑) four, (↑) five. (↘)

She speaks English, (↑) French, (↑) Spanish, (↑) Russian (↑) and Chinese. (↘)

c) Tag question

Bob is a teacher, isn't he? (↘) (I hear Bob is a teacher. I think that's true.)

Bob is a teacher, isn't he? (↑) (I'm not sure whether Bob is a teacher. Would you tell me?)

(3) Oka, H. et al. (1998a) *Departure Oral Communication A*. Tokyo: Taishukan.

Key Expressions (p. 38)

a. *Really?* (↑) (Expressing surprise)

b. *Really!* (↘) (Agreeing)

Sound Magic (p. 50)

Note the differences in intonations and meanings of phrases connected by and/or.

Listen, repeat, and think of the difference in meanings.

(1) a. *They are Ohio, Arizona and Kansas, aren't they?*

b. *The are Ohio, Arizona and Kansas, aren't they?*

(2) a. *Do you want to take a bus or a taxi?*

b. *Do you want to take a bus or a taxi?*

Intonation (p. 74)

In conversation different intonations occur depending on the speaker's emotions, situations, and meanings.

e.g. *I beg your pardon?* (↑) (when you want to repeat the utterance)

I beg your pardon. (↘) (when you apologize)

(4) Oka, H. et al. (1998b) *Departure Oral Communication B*. Tokyo: Taishukan.

Sound Magic

Various emotions can be expressed by using rising or falling intonations at the end of words.

Why, thanks! (↘) *Really?* (↗) *Really.* (↘)

[Practice] Listen and practice pronouncing the following expressions.

Pardon? (↗) *Me?* (↗) *What?* (↗) *Excuse me.* (↘) *No way!* (↘) *Amazing!* (↘)

(5) Ohyagi, H. et al. (1998) *PROGRESSEVE Oral Communication B* (Revised Edition.) Tokyo: Shogaku-tosho.

Listening Points (p.38)

Intonation

Change in the pitch level of voices is called intonation. Intonation in a sentence generally differs depending on the speaker's intentions or emotions.

1. (a) *Yes.* (↘) That's true or correct. I agree. (a usual answer)
(b) *Yes.* (↗) Is that true? Do you agree? (question)
(c) *Yes.* (↗↘↗) I agree, but... (hesitation)
(d) *Yes.* (↗↘) Of course. (expressing a strong intention)
2. (a) *Would you like tea* (↗) *or coffee?* (↘) Which would you like, tea or coffee?
(b) *Would you like tea* (↗) *or coffee?* (↗) How about something to drink like tea or coffee?
3. (c) *It is hot,* (↘) *isn't it?* (↘) It's hot, right? (checking)
It is hot, (↘) *isn't it?* (↗) It's hot. Do you really think so, too?
(a real question)

(6) Toyoda, M. et al. (1998) *Talk Up Oral Communication A*. Osaka: Keirinkan.

Say It Naturally (pp. 32-33)

A. Let's pay attention to the voice rising or falling!

1. When you use falling intonations at the end of the sentences:

(1) Sentences which end with a period.

I'm sleepy. (↘)

(2) Questions which begin with an interrogative (wh-questions).

What do you mean? (↘)

2. When you use rising intonations at the end of the sentences:

(1) Questions that can be answered with Yes or No (yes-no questions).

Do you know this music? (↗)

(2) When you address someone by his or her name

Hi, (↘) *Ted.* (↗)

(3) The rising intonations are also employed in the following sentences.

Excuse me. (↘) *Yes.* (↗)

What time is it now? (↘) *Pardon?* (↗)

3. Others

(1) Questions asking someone to choose out of a few things.

Which would you like, (↘) *tea* (↗) *or coffee?* (↘)

Who won, (↘) *Emi,* (↗) *Ted,* (↗) *or Ken?* (↘)

(2) When you list more than two things one by one:

Count the five apples below aloud.

One, (↗) *two,* (↗) *three,* (↗) *four,* (↗) *five.* (↘)

It is three seconds before the rocket launches. Count down in English.

Three, (↗) *two,* (↗) *one,* (↗) *zero!* (↘)

**(7) Yoshida, S. et al. (1998) *Sailing Oral Communication B* (Revised Edition.)
Osaka: Keirinkan.**

Sound Practice 4 (p37)

Intonation

Change in the rise and fall of a voice in speaking is called intonation. By means of this, you can express your emotions, such as 'surprise', 'doubt', and 'indifference', and your attitude toward the person you are talking to.

1. *What's your **name**?* (↘/↗)

In wh-questions if you use rising intonations at the end of a sentence, you can show

friendliness toward the person you are talking to, and if falling intonations are employed at the end of a sentence, this can be a little brusque ‘matter-of-fact’ question.

2. *He was born in **China**.* (↘/↗)
3. *She’s going, **isn’t** she?* (↘/↗)
4. *I beg your **pardon**.* [?] (↘/↗)
5. *Read it aloud, **please**.* (↘/↗)
6. *Do you really **think** so?* (↘/↗)
7. *How **happy** I am!* (↘)
8. *For breakfast I usually have **bread, coffee, and juice**.* (↗+↗+↘)
9. *Would you like **tea or coffee**?* (↗+↘/↗+↗)

(8) Bowers, J. R. et al. (1998) *Speak to the World Oral Communication A* (New Edition.) Tokyo: Kyoiku Shuppan.

Phonetics (p.8)

Change in the pitch level

Change in the rise and fall of a voice in speaking is called intonation. Intonation expresses a speaker’s emotions or attitude. When you try to ‘complete’ or ‘assert’ a story, ‘falling intonations’ are used, whereas when you try to ‘continue’ the story, or when you ‘defer judgment’ and ask the person you are talking to, ‘rising intonations’ are employed.

- (1) When you list several things, a little ‘rising intonations’ is used to express continuation, and end with ‘falling intonations’ to show termination.

I’ll have a steak (↗), potatoes (↗), mushrooms (↗), and peas (↘).

Coffee (↗) or tea (↘) ?

- (2) The meaning of the same sentence differs depending on the intonation used.

You’re from Japan, aren’t you? (↗) (suspending judgment and asking)

You’re from Japan, aren’t you? (↘) (convinced and demanding agreement)

A: Don’t do that.

B: Excuse me? (↗) (asking again)

A: Don’t do that.

B: Excuse me. (↘) (apologizing)

Pronunciation (p.52)

Change in the pitch level

Hello? (↗)

May I speak to Sue Lam, (↗) *please?* (↗)

Pronunciation (p.58)

Change in the pitch level

Hey, Hiro, guess what! *What?* (↘)

Invite? (↗) *What do you mean,* (↘) *invite?*

...listen to music, (↗) *dance,* (↗) *... ,* (↗) *... (↘)*

(9) Yamamoto, A. et al. (1998) *Echo English Course Oral Communication A* (New Edition.) Tokyo: Sanyusha.

Pronunciation 3 (p.65)

Intonation

It is possible to communicate the speaker's attitudes or ideas by raising or lowering intonation of the sentence.

Practice

1. *That many?* (↗) (surprise)

That many. (↘) (impressed)

2. *Right?* (↗) (demanding confirmation)

Right. (↘) (affirming)

3. *Really?* (↗) (Is that true?)

Really. (↘) (That's true.)

(10) Sasaki, A. et al. (1998) *Evergreen Communication B* (New Edition.) Hiroshima: Daiichi Gakushusha.

Strategy for listening

Rising intonations [Rising intonations 1] (p.53)

Rising intonations are used largely in yes-no questions, incomplete sentences, etc.

Practice: Read aloud the following sentences paying attention to the intonation.

1. *Did you read the news about the handgun murder in the U.S. the other day?* (↑)
2. *Can you play tennis?* (↑)
3. *Have you ever been to New York?* (↑)
4. *If it's all the same to you, (↑) we'd rather walk.*

The functions and meanings of rising intonations [Rising intonations 2] (p.57)

Rising intonations are employed in the following cases: (1) when asking by means of declarative sentences, (2) in alternative questions which have some ulterior choice, (3) when asking again the word uttered by someone, and (4) when expressing emotions, such as surprise, etc.

Practice: Read aloud the following sentences paying attention to the intonation

1. *You told him to come back by six?* (↑)
2. *Would you like tea (↑) or coffee?* (sic)
3. *How many brothers do you have? —How many brothers?* (↑) *Three.*
4. *You actually saw him in London.* (↑)

Falling intonations [Falling intonations 1] (p. 61)

Falling intonations are used largely in declarative sentence, wh-question, imperative sentence, exclamatory sentence, etc.

Practice: Read aloud the following sentences paying attention to the intonations.

1. *It's as simple as that.* (↘)
2. *What are you doing now?* (↘)
3. *Listen carefully.* (↘)
4. *What a nice room!* (↘)

The functions and meanings of falling intonations [Falling intonations 2] (p. 65)

Falling intonations are employed in the following cases: (1) when you show the end of the story, (2) when you order by using general questions, (3) in alternative questions which ask someone to choose between two alternatives, and (4) in tag questions to check something.

Practice: Read aloud the following sentences paying attention to the intonations.

1. *I'm Nancy Wilson with a look at the weather.* (↘)
2. *Will you be quiet?* (↘)

3. *Would you like tea or coffee?* (↘)
4. *Tom doesn't like beef, does he?* (↘)

(11) Ishii, S. et al. (1998a) *Oral Communication B Listen* (New Edition.) Tokyo: Kiri-hara Shoten.

Listening Tactics (p. 56)

Listening to intonations. Pay attention to where the tone of voice is raised or lowered

Read each sentence below and circle ↗ (rising intonation) or ↘ (falling intonation).

Then listen to check the correct answers and pronounce the sentences.

1. *She talked to her mother in the mirror.* (↗/↘) (telling)
She talked to her mother in the mirror? (↗/↘) (asking)
2. *You like this story, don't you?* (↗/↘) (asking)
You like this story, don't you? (↗/↘) (making sure)

(12) Ishii, S. et al. (1999b) *Oral Communication C Speak Out* (Second Edition.) Tokyo: Kiri-hara Shoten.

Pronunciation (p. 76)

Rising and falling intonations

1. Circle what you first hear.
2. Listen again and pronounce.
 - (1) a. *five* ↘ b. *five* ↗
 a. *tomorrow* ↘ b. *tomorrow* ↗
 - (2) a. *three bicycles* ↘ b. *three bicycles* ↗
 - (3) a. *Junko likes skiing.* ↘ b. *Junko likes skiing.* ↗
 - (4) a. *You are a good student, aren't you?* ↘
 b. *You are a good student, aren't you?* ↗

(13) Ando, S. et al. (1998) *Mainstream Oral Communication B* (Second Edition.)

Tokyo: Zoshindo.

Intonations of sentences (p. 19)

Change in the pitch of English sound is called intonation. Assertion, question, agreement, or objection can be expressed with intonations. Intonation consists of the following types:

(1) Falling intonation

Falling intonations are used when you assert something

1. *Today we have a newcomer to our class.* (↘)

2. *A: Nice day, isn't it?* (↘)

B: Yes, it is. (↘)

(2) Rising intonation

Rising intonations are used when you show question or request. Wh-questions sometimes have rising intonation, too.

A: Will you do me a favor? (↗)

B: Sure. (↗) *What is it?* (↗)

(3) Rising and falling intonation

Rising and falling intonations are used in alternative question and in enumeration.

1. *A: Tea* (↗) *or coffee?* (↘)

B: Coffee, please. (↘)

2. *I'd love to eat tempura,* (↗) *yakitori,* (↗) *and sushi.* (↘)

(14) Kumabe, N. et al. (1998) *Royal English Communication B* (Revised Edition.) Tokyo: Obunsha.

Listening point (p. 37)

Difference in meaning by intonation

When you cannot catch what a person you are talking with has said, "I beg your pardon?" meaning "What did you say?" is used. In this case, the rising intonation is used. If you say "I beg your pardon." with the falling intonation, it means "I apologize." If the phrases of apology, "I'm sorry." and "Excuse me." are said with the rising intonation, they mean a request to repeat what has been said.

(15) Yashiro, K. et al. (1998a) *On Air Communication A*. Tokyo: Kaitakusha.

Better Pronunciation (p. 80)

Intonation—Let's get your meaning across.

Change in the rise and fall of a voice in speaking is called intonation. Intonation expresses a speaker's intentions or emotions, such as question, assertion, surprise, confirmation, etc.

A. Falling intonations are used in ① declaratives, ② wh-questions, ③ imperatives, ④ exclamations, ⑤ tag questions which demand agreement, etc.

- ① I saw a big dog in the garden. (↘)
- ② What did you eat last night? (↘)
- ③ Take your time. (↘)
- ④ What a lovely morning! (↘)
- ⑤ He's coming soon, isn't he? (↘)

B. Rising intonations are used in ① yes-no questions, ② tag questions which ask a question, ③ subordinate clauses followed by a main clause, and ④ questions which ask again.

- ① Do you like oranges? (↗)
- ② He's coming soon, isn't he? (↗)
- ③ When I got to the station (↗), the train had gone.
- ④ "I ate some steaks last night."—"What did you say? (↗)"

C. Rising and falling intonations are used in ① alternative questions, ② enumeration, etc.

- ① Would you like tea (↗), or coffee (↘)?
- ② She speaks Japanese (↗), Chinese (↗), English (↗) and French. (↘)

(16) Yashiro, K. et al. (1998b) *On Air Communication B* (New Edition.) Tokyo: Kaitakusha.

Key Expressions (p. 13)

Listen to the following conversation noting the intonation used at the end of each sentence, write down ‘↗’ or ‘↘’ in its (), and read aloud.

A: Do you know where the library is? (↗)

B: I’m sorry. (↘) Could you speak more slowly, please? (↗)

A: Do you know where the library is? (↗)

B: Could you repeat that word? (↗)

A: Library. (↘)

Key Expressions (p. 21)

Listen to the following conversation noting the intonation used at the end of each sentence, write down ‘↗’ or ‘↘’ in its (), and read aloud.

A: Where are you going to put this bookcase? (↘)

B: I’ll put it on the right of the desk. (↘)

A: How about putting this poster on the wall above the bed? (↘)

B: That sounds good. (↘) I’ll do that. (↘)

Key Expressions (p. 37)

Listen to the following conversation noting the intonation used at the end of each sentence, write down ‘↗’ or ‘↘’ in its (), and read aloud.

A: Please give me the recipe. (↘) How many apples do I need? (↘)

B: You need half a dozen. (↘)

A: How much flour do I use? (↘)

B: One cup of flour. (↘)

Key Expressions (p. 65)

Listen to the following conversation noting the intonation used at the end of each sentence, write down ‘↗’ or ‘↘’ in its (), and read aloud.

A: What do you see? (↘)

B: Well, I can see a lady. (↘) How about you? (↘)

A: It looks like a skull to me. (↘) Try to look at it in this way. (↘)

Do you see it now? (↗)

Key Expressions (p. 73)

Listen to the following conversation noting the intonation used at the end of each sentence, write down ‘↗’ or ‘↘’ in its (), and read aloud.

1. *What do you think of school uniforms?* (✎)
2. *I like the uniform at my school.* (✎)
3. *I don't like the uniform at my school.* (✎)
4. *I think they're okay.* (✎)

(The answers or arrows are filled in by the present writer.)

Appendix 2

Authorized English Textbooks Which Do Not Clearly Treat Intonation

The following are the authorized English textbooks on *Aural/Oral communication* published in Japan which do not clearly treat intonation in them:

- Suzuki, S. et al. (1998a) *Exprssways Oral Communication A* (Revised Edition.) Tokyo: Kairyudo.
- Suzuki, S. et al. (1998b) *Exprssways Oral Communication B* (Revised Edition.) Tokyo: Kairyudo.
- Hasumi, E. et al. (1998) *Einglish Street Oral Communication B* (New Edition.) Hiroshima: Daiichi Gakushusha.
- Sasaki, A. et al. (1998) *Eevergreen Communication A* (New Edition.) Hiroshima: Daiichi Gakushusha.
- Tanabe, Y. et al. (1998a) *The Crown Oral Communication A*. Tokyo: Sanseido.
- Tanabe, Y. et al. (1998b) *The Crown Oral Communication B*. Tokyo: Sanseido.
- Kitaide, T. et al. (1998) *Select Oral Communication A* (New Edition.) Tokyo: Sanseido.
- Wakabayashi, S. et al. (1998) *Select Oral Communication B* (New Edition.) Tokyo: Sanseido.
- Ando, S. et al. (1998) *Mainstream Oral Communication A* (Second Edition.) Osaka: Zoshindo.
- Yoshida, K. et al. (1998a) *Birdland Oral Communication A* (Second Edition.) Tokyo: Bun-eido.
- Yoshida, K. et al. (1998b) *Birdland Oral Communication B* (Second Edition.) Tokyo: Bun-eido.
- Tanaka, N. et al. (1998) *Progressive Oral Communication A*. Tokyo: Shogaku-tosho.
- Kawabe, S. et al. (1998) *Daily English Oral Communication B* (Revised Edition.) Tokyo: Ikeda Shoten.
- Abe, H. et al. (1998) *Echo English Course Oral Communication B* (New Edition.) Tokyo: Sanyusha.
- Takefuta, Y. et al. (1998) *Listen to the World Oral Communication B* (New Edition.) Tokyo: Kyoiku Shuppan.
- Jimbo, N. et al. (1999) *Hello There! Oral Communication C*. Tokyo: Tokyo Shoseki.

Appendix 3

Questionnaire on Intonation Teaching (Translated Version)

This questionnaire consists of two parts.

Part 1

Q. How do you usually teach intonation in the following sentences to your students in the classroom? Please choose and fill in the gaps in the following sentences with an arrow(s) below or anything you think the most appropriate.

↗, ↘, ↙, ↕, etc. (whatever you think the most appropriate)

1. A: Hello. My name is Akiko Tanaka. ()
Nice to meet you. ()
Comments: (If any) _____
2. Close the door. ()
Don't open the window. ()
Comments: (If any) _____
3. Are you O.K.? ()
Do you have any plans for this weekend? ()
Comments: (If any) _____
4. What club do you belong to? ()
How many times a week do you meet? ()
Comments: (If any) _____
5. You told him to come back by six? ()
You like to have two cheeseburgers? ()
Comments: (If any) _____
6. (a) A: Would you like tea () or coffee? ()

B: Coffee, please.

Comments: (If any) _____

(b) A: Would you like tea () or coffee? ()

B: Have you got water? I'd like some water.

Comments: (If any) _____

7. (a) A: The temperature is 30 degrees Celsius.

B: It's very hot, isn't it? ()

Comments: (If any) _____

(b) A: I am not interested in the Harry Potter movie.

B: You are a Harry Potter fan, aren't you? ()

Comments: (If any) _____

8. (a) A: I like music.

B: Especially what? ()

Comments: (If any) _____

(b) A: How many brothers do you have?

B: How many brothers? () Three.

Comments: (If any) _____

9. (a) A: Don't do that.

B: I beg your pardon? ()

Comments: (If any) _____

(b) A: Don't do that.

B: I beg your pardon. ()

Comments: (If any) _____

10. One, () two, () three, () four, () five. ()

She speaks English, () French, () Spanish, () Russian
() and Chinese. ()

Comments: (If any) _____

11. How happy I am! ()
What a nice room! ()
Comments: (If any) _____

12 (a) A: I've got 1,000 CDs of classical music.
B: That many? ()
C: That many. ()
Comments: (If any) _____

(b) A: He won thirty million yen in the public lottery.
B: Really? ()
C: Really. ()
Comments: (If any) _____

13. (a) A: Are you a high school student?
B: Yes. ()

(b) A: She is the brightest girl in this school.
B: Yes? ()

(c) A: Do you like soccer?
B: Yes, () but I like baseball the best.

(d) A: Are you coming to the party tonight, George?
B: Yes. () Why not?

Comments: (If any) _____

14. A: Excuse me.
B: Yes. ()
Comments: (If any) _____

15. Hi, Ted. ()
Comments: (If any) _____

Part 2

Q. Would you please complete the following questions on intonation teaching?
You can check more than one box.

1. How do you usually teach intonation in the classroom?

- ☐ A. I teach intonation according to language forms: declarative, yes-no question, wh-question, etc.
- ☐ B. I teach intonation according to meaning or function in context: asserting, questioning, requesting, agreeing, expressing surprise, completing, continuing, etc.
- ☐ C. I teach intonation in a different way: _____

- ☐ D. I seldom teach intonation.

2. If you answer 'A' in question 1, would you give some examples?

3. If you answer 'B' in question 1, would you give some examples?

4. If you answer 'C' in question 1, would you give some examples?

5. If you answer 'D' in question 1, would you tell me why not?

Appendix 4

Results of the Questionnaire on Intonation Teaching (Translated Version)

This questionnaire consists of two parts.

Part 1

Q. How do you usually teach intonation in the following sentences to your students in the classroom? Please choose and fill in the gaps in the following sentences with an arrow(s) below or anything you think the most appropriate.

↗, ↘, ↓, ↙, etc. (whatever you think the most appropriate)

1. A: Hello. My name is Akiko Tanaka. (↘7, ↗2)
Nice to meet you. (↘8, ↗1)
Comments: (If any) _____
2. Close the door. (↘8, ↗1)
Don't open the window. (↘8, ↗1)
Comments: (If any) _____
3. Are you O.K.? (↗9)
Do you have any plans for this weekend? (↗5, ↘14)
Comments: (If any) _____
4. What club do you belong to? (↘8, ↗1)
How many times a week do you meet? (↗2, ↘6, ↗1)
Comments: (If any) _____
5. You told him to come back by six? (↗6, ↘2, *? 1)
You like to have two cheeseburgers? (↗7, ↘1, ↗1)
Comments: (If any) *Intonation depends on the context (asking or criticizing). (1)
6. (a) A: Would you like tea (↗9) or coffee? (↗1, ↘7, ↗1)
B: Coffee, please.

Comments: (If any) _____

(b) A: Would you like tea (↗7, →1, *?1) or coffee? (↗5, ↘3, *?1)

B: Have you got water? I'd like some water.

Comments: (If any) ***I don't understand the situation where this conversation could take place.(1)**

7. (a) A: The temperature is 30 degrees Celsius.

B: It's very hot, isn't it? (*↘8, ↗ or ↘1)

Comments: (If any) ***I think (B) is demanding (A's) agreement. (1)**

(b) A: I am not interested in the Harry Potter movie.

B: You are a Harry Potter fan, aren't you? (*↗6, ↘↗1, ↘2)

Comments: (If any) ***I think (B) is expressing some doubt. (1)**

8. (a) A: I like music.

B: Especially what? (↗4, ↘↗1, ↘2, ↗↘2)

Comments: (If any) _____

(b) A: How many brothers do you have?

B: How many brothers? (*↗8, ↘1) Three.

Comments: (If any) ***(B) is asking again. (1)**

9. (a) A: Don't do that.

B: I beg your pardon? (↗8, ↘↗1)

Comments: (If any) _____

(b) A: Don't do that.

B: I beg your pardon. (↘9)

Comments: (If any) _____

10. One, (↗8, ↘↗1) two, (↗8, ↘↗1) three, (↗8, ↘↗1) four, (↗8, ↘↗1) five. (↘8, ↗↘1)

She speaks English, (↗8, ↘↗1) French, (↗8, ↘↗1) Spanish, (↗8, ↘↗1)

Russian (↗8, ↘↗1) and Chinese. (↘8, ↗↘1)

Comments: (If any) _____

11. How happy I am! ($\searrow 8$, $\nearrow \searrow 1$)
 What a nice room! ($\nearrow 1$, $\searrow 5$, $\nearrow \searrow 1$, $\rightarrow 2$)
 Comments: (If any) _____
12. (a) A: I've got 1,000 CDs of classical music.
 B: That many? ($\nearrow 7$, $\searrow \nearrow 2$)
 C: That many. ($\searrow 6$, $\nearrow \searrow 2$, $\rightarrow 1$)
 Comments: (If any) _____
- (b) A: He won thirty million yen in the public lottery.
 B: Really? ($\nearrow 7$, $\searrow \nearrow 2$)
 C: Really. ($\searrow 7$, $\nearrow \searrow 2$)
 Comments: (If any) _____
13. (a) A: Are you a high school student?
 B: Yes. ($\searrow 7$, $\nearrow \searrow 1$, $\rightarrow 1$)
- (b) A: She is the brightest girl in this school.
 B: Yes? ($\nearrow 7$, $\searrow \nearrow 2$)
- (c) A: Do you like soccer?
 B: Yes, ($\nearrow 1$, $\searrow \nearrow 2$, $\searrow 4$, $\nearrow \searrow 1$, $\rightarrow 1$) but I like baseball the best.
- (d) A: Are you coming to the party tonight, George?
 B: Yes. ($\searrow 7$, $\nearrow \searrow 2$) Why not?
- Comments: (If any) _____
14. A: Excuse me.
 B: Yes. ($\nearrow 6$, $\searrow \nearrow 2$, $\searrow 1$)
 Comments: (If any) _____
15. Hi, Ted. ($\nearrow 2$, $\searrow \nearrow 2$, $\searrow 5$)
 Comments: (If any) _____

Part 2

Q. Would you please complete the following questions on intonation teaching?
You can check more than one box.

1. How do you usually teach intonation in the classroom?

- ☐ A. I teach intonation according to language forms: declarative, yes-no question, wh-question, etc. **(1)**
- ☐ B. I teach intonation according to meaning or function in context: asserting, questioning, requesting, agreeing, expressing surprise, completing, continuing, etc. **(2)**
- ☐ C. I teach intonation in a different way: _____

- ☐ D. I seldom teach intonation. **(7)**

-No checking (1)

2. If you answer 'A' in question 1, would you give some examples?

- **When I teach the types of sentences in grammar lessons, I touch upon intonation. (1)**

3. If you answer 'B' in question 1, would you give some examples?

- **I teach my students that intonation changes depending on the context, situation, the speaker's feelings, but it's difficult for me to give an example. (1)**
- **I seldom come across the sentences in the particular situations like those in this questionnaire. (1)**

4. If you answer 'C' in question 1, would you give some examples?

5. If you answer 'D' in question 1, would you tell me why not?
- **The textbooks we use include few conversational materials but a lot of essays and descriptive texts. (2)**
 - **We have little time to allot for reading aloud. (1)**
 - **The number of English class in the curriculum is so small that we have little time to teach intonation. (1)**
 - **Intonation teaching has a low priority in the classroom. (1)**
 - **I do not have theoretical or practical knowledge of intonation. (1)**
 - **I think Intonation was taught at junior high school. (1)**
 - **Intonation changes depending on whom you are talking to, so I am unwilling to teach a set of general rules of intonation. (1)**
 - **Our students' abilities are so low. Intonation practice is boring for them. They won't remember. Sometimes we'll do listening activities for it, though. Talking outside class is more effective than spending time studying intonation in class. (1)**

Appendix 5

Lesson Plan 1 (Observed)

1. Date: November 8, 2002
2. Year: First-year students
3. Textbook: *The Crown English Series I* New Edition (Sanseido)
4. Lesson: Lesson 8 'Computers Catch Cold'
5. Aims of This Lesson:
 - ① To understand various problems about computers and manners in using them.
 - ② To understand and use the following sentence patterns and vocabulary:
 - (1) S+V+O+ wh-Clause (2) S+V+O+ whether-Clause (3) help do
 - (4) S+V+O+ to do (5) get (Causative) (6) in fact (7) now that
 - (8) might (9) get rid of (10) as
6. Teaching Procedure

Time	Teaching Procedure
10 minutes	Quiz to check the vocabulary in the previous part Check the terminology about computers Listening to the cassette tape of today's part
45 minutes	Checking the meanings of the new part by translating each sentence in it
10 minutes	Reading today's part aloud

Lesson Plan 2

1. Date: June 17, 2003
2. Year: Third-year students
3. Textbook: *Speak to the World. Oral Communication A* (Kyoiku-shuppan)
4. Lesson: Lesson 8 'Hold the Onions'
5. Aims of This Lesson:
 - ① To stimulate the students' desire to speak English through team teaching with an assistant language teacher (ALT).
 - ② To help the students express themselves in English using their own words without fear of making mistakes.
 - ③ To let the students master basic expressions to recommend and encourage Japanese food to foreign people.
 - ④ To let the students enjoy making sales of Japanese food.

- ⑤ To help the students acquire a basic understanding of what is necessary for international understanding.

6. Teaching Procedure

Time	Teaching Procedure
4 minutes	Greeting Simple conversation with ALT and class
41 minutes	Review of the previous lesson Students' presentation Q and A about their presentation Making their own message
5 minutes	Consolidation

Lesson Plan 3

1. Date: June 17, 2003
2. Year: Second-year students
3. Textbook: *Revised Polestar Writing Course* (Suken-shuppan)
4. Lesson: Lesson 7 'Learning a New Language'
5. Aims of This Lesson:

The students will:

- ① become familiar with the use of causative verbs.
- ② learn to express themselves using causative verbs in their writing.
- ③ be encouraged to communicate with their classmates using English.

6. Teaching Procedure

Time	Teaching Procedure
5 minutes	Warm-up Dictation: Information Gap
8 minutes	Review Recitation and Translation
15 minutes	Translation of textbook sentences into English
15 minutes	Productive writing of English sentences expressing causative verbs
10 minutes	Communicative writing
2 minutes	Consolidation

REFERENCES

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