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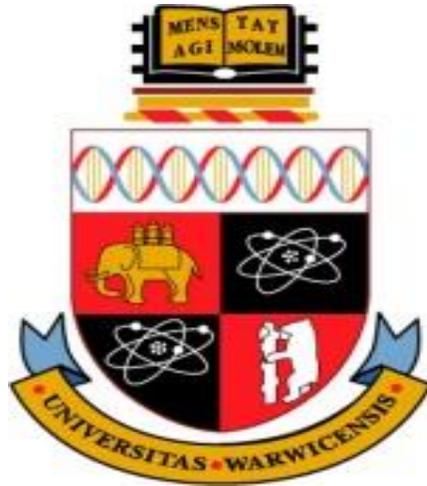
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THE UNIVERSITY OF WARWICK

Increasing Phonological Awareness:

A Discourse Intonation Approach

By

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A thesis submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy in Applied Linguistics.

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Abstract:

This research was conducted for the purpose of assessing the practicality of introducing the Discourse Intonation theory in the Language Institute of Al-Baath University, Syria. Using a case study tradition, the various features of the theory were presented over a number of sessions, thus providing the participants of the study, being advanced teacher-learners, with a thorough treatment of these features for the purpose of examining their cognitive and affective reception of each of these features. The final purpose was to see if these participants would be able to pedagogically deal with these features and find them relevant to their own self-development, as well as to see if the Discourse Intonation theory is seen, from a teaching point of view, to have a place at the Language Centre.

The results were encouraging. When the participants sat the course, they found it difficult sometimes to grasp some of the rules, and they also encountered some occasional difficulty in doing listening and speaking tasks, although this difficulty was not consistent, and often differed from one feature to the other. Although the participants managed to demonstrate at least a basic understanding of the rules stated in the course, they were less consistent in their ability to explicitly describe how the new rules would relate to the English language in general terms. However, the findings were promising because they contained evidence to the effect that the participants' thinking of intonation was stimulated, and their critical reception of DI meant that they had already taken the first step towards actively benefiting from the course, thus redefining the meaning of 'benefit' when it comes to instruction on intonation.

This optimism is further supported by the fact that three participants thought that the theory would deserve a place for an explicit treatment at Language Institute. This is implied by the various recommendations that the participants suggested for successfully approaching the teaching of Discourse Intonation. The suggested approach, characterized by anticipating learning difficulties and thinking of solutions, indicates an actively critical perspective and a well-informed position which, with its positive evaluation of the place of this theory in pedagogy, shows advances on the many negative teacher attitudes expressed in the literature.

The research, departing from these findings, offered some suggestions for both further teaching and further research on the teachability of Discourse Intonation, in the hope of having gone a step further in our understanding of the relationship of Discourse Intonation to pedagogy.

Declaration:

I hereby declare that, except where otherwise indicated, this thesis is entirely my own work, and that no part of it has been submitted for any other degree or qualification

1. Research Background

- Introduction:

In Syria, English is spoken as a foreign language. It is taught as a compulsory subject in all grades (elementary, preparatory and secondary); also, it is taught as an ESP subject in all university departments. At the departments of English Language and Literature, English is also used as a medium of communication in teaching both literature and linguistics, where students receive their lectures in literature and linguistics and graduate to work either as translators/interpreters or as teachers of English. Top students usually have the chance to be sponsored by state-run universities to pursue their postgraduate studies (MA, PhD) in the UK, after which they assume their teaching positions at the Department of English or at the Language Institute, which is ancillary to the university and has the responsibility of training graduates to become qualified teachers of English.

There are five State-run universities, each of which has a language institute. The Higher Institute of Languages of Al-Baath University is the context of my study. Among the responsibilities of this institute is to teach general English, and the teachers who do this are graduates from the English Department. These teachers are usually MA holders (applied linguistics) and who either got such a degree from a UK university or, recently, from the Institute itself. In other words, the Institute has academic courses on applied linguistics and nowadays it is granting MA degrees in applied linguistics. Since some MA students usually graduate to work as teachers at the institute, they can be called teacher-trainees. It is the teachers and teacher trainees who are the participants of my study.

1.1. Motive of the study:

Because these teachers and teacher-trainees are/will be in a position to teach all the skills of English, they need some practice and knowledge of spoken English. The possible sources of such

knowledge and practice will be their undergraduate studies as well as their MA course. However, it is not only teaching purposes that involve these skills, but pursuing post-graduate studies in the UK, understanding spontaneously delivered English for interpreting purposes, all require that a systematic and comprehensive study of spoken English be within the syllabi given to these teachers and MA students. It can also be argued that because these might wish to understand or even approximate native speaker's accent(s), they may benefit from doing the course on intonation (Jenkins 2004, p. 113)

The only sources of knowledge about spoken English are provided in the second year of undergraduate studies at the Department of English. The form of that knowledge is a study of English vowels and consonants for the main part, with no or little reference to attitudinal meanings of intonation (Personal communication with the Phonology lecturer at the Department). Such knowledge is given in the form of lectures on such things as the manner and place of articulation of phonemes, as well as some rudimentary ideas about stress and attitudinal meanings of intonation.

However, the need to have a better command of spoken English includes more than knowledge and practice of the phonemes of English; higher levels that include the supra-segmental aspects of the language are central and can hardly be ignored. Celce-Mercia (2000, p. 31) stresses this when she says that the ability to process the target prosody of a foreign language:

“...contributes greatly to negotiation of a holistic signal that can guide the listener's understanding of what the speaker is trying to convey”

The lack of systematic instruction on prosody is, naturally, replicated at the Language Institute, where the instruction process lacks proper treatment of prosody. At the Institute, the basic concern in the teaching of the phonology/pronunciation is segmental phonology (Dean of Language Institute, personal communication), which means that the graduates, whether as

speakers of General English, or as MA holders of linguistics/applied linguistics, lack good knowledge and practice in prosody.

1.2. Aims and Research Questions:

Meeting the call made by McNerney and Mendelsohn (1987, p. 132) to the effect that supra-segmental features of English need to be stressed and even prioritized in any pronunciation/phonology course, the aim of this research is to fulfill the need to supplement the instruction process at the Language Institute with language aspects that have been neglected so far. I argue that there is an urgent need to introduce some supra-segmental features to the Syrian teachers as a first step, particularly to the teaching, and potential teaching, staff at the Language Institute as they are responsible for decision making at the Institute, including teaching general English and training graduates to become teachers of English.

More specifically, because all Syrian graduates from the English department will have had a good idea about word stress (Personal Communication with the Dean Phonology module lecturer), the only prosodic aspect which is missing is intonation. I argue, therefore, that a systematic and serious treatment of intonation is worth conducting. In order to respond to that, I have decided to conduct this research, guided by certain research questions. These questions drive the present research and are of the two types that reflect the nature of pedagogy in general (namely *learning* and *teaching*), but apparently a focus on the learnability side is the dominant one since the participants act as learners on the whole, nor do they do any teaching themselves.

The first research question, related to the learnability of DI, forms, among other things, a hypothesis to be tested against the literature in an attempt to enrich it. The second research question has to do with teaching perceptions, and can also serve to enrich the literature on teachers' attitudes. The two research questions are:

I- What salient issues would emerge for the participants in the process of learning and making sense of discourse intonation as given in the present course?

2- What is the impact of taking this course on the participants' views on teaching DI at the Language Institute?

1.3. Scope and Structure:

The scope of this research, through presenting a thorough introduction in intonation to a number of Syrian teachers and teacher trainees (henceforth teacher-learners), is to assess the practicality and usefulness of such an introduction by examining the participants' cognitive and affective responses, in accordance with the pedagogical role of Discourse Intonation (henceforth DI) in promoting awareness and pronunciation (speech in action, 2009).

Mounting a possible challenge to Jenkins's view (2000) that intonation is difficult to teach, this research investigates the feasibility of incorporating DI by trying out an intervention program with some of the staff members and MA students. These participants will behave as learners during the course, and only at the end their teaching views will be elicited having gone through a thorough introduction into DI.

In terms of structure, I will try first to offer an account and justification for the theoretical approach to intonation I have chosen, and I will try to discuss its pedagogical applications. Certain issues related to the concerns of intonation pedagogy as well as the most preferred methodology of instruction will be discussed by way of trying to arrive at a rationale for the implementation of my program.

In the Methodology Chapter, I position my research within the research paradigms that are available within the social sciences research. The research tools that have been used in the implementation of the research will also be described and justified. The Chapter will also touch upon my original intentions of carrying out the research and how some constraining factors made me change the research tools to a certain extent. With the research questions in mind, I will also describe the methods I used to approach the analysis of the resulting data.

The findings will be presented in Chapters 5, 6, and 7. Chapter 5 deals with the participants' learning experiences in approaching the theory and practice of each of the Discourse Intonation features individually, while Chapter 6 explores the participants' general perceptions of gains and the exploratory method of the course. Chapter 7 deals with the participant's assessment of the teachability of DI. This structure covers the pedagogical treatment of intonation from the two perspectives of learners and teachers.

Chapter 8, the Discussion Chapter, attempts to bring the findings together and examines them against the Literature Review in order to show how this study enriches the literature on the learning/teaching of DI, as well as how it paves the way for further research in this area.

Having given a brief idea of the structure of the research, I will now attempt to start with the theory of intonation before moving to the pedagogical aspects of it, in the Literature Review.

2. Literature Review: Theory

- Introduction:

Intonation refers to the melody of speech, the rising and falling of our pitch when we speak the language for communication. The various definitions of intonation seem to agree that a major pitch movement is a focal point (Brazil *et al.* 1980, p. 1; Cruttenden 1986, p. 3). The communicative upward and downward movement of the pitch is the simple definition of intonation, although linguists have rather different interpretations of intonation meaning.

In studying intonation there needs to be a distinction between intonation languages, which exploit pitch movement on the level of utterances such as English, and tone languages, whose vocabulary items have fixed tones attached to them as part of their semantic structure, such as Chinese (Roach, 1991, p. 136)

Many attempts have been made in order to understand how English intonation works. For understanding intonation meaning, three accounts will be presented, being the most established ones. However, my discussion of these accounts will be followed by a critical review in an attempt to arrive at the rationale for the choice of the most satisfactory one. These are: the grammatical, attitudinal, and discourse approaches.

2.1. Descriptions of Intonation in English:

- Introduction:

Two major traditions exist in the attempt at analysing the intonation of the English language, and these are the American and British traditions. The focus of this research will be on the British tradition for reasons that will be clear later in the chapter.

The British tradition to the study of intonation is described in Tench (1996, p.8), where the basic components of intonation are defined as:

“... [T]onality is the system by which a stretch of spoken text is segmented ...; tonicity is the system by which ...[a] unit of intonation is shown to have a prominent word ...; and tone is the system of contrasting pitch movements”

Cruttenden (1986, 1997) offers a very useful introduction to the study of English intonation and how different writers have approached the same phenomenon from different standpoints in explaining its meaning. Cruttenden (1997, p. 106) summarizes the various theories on intonation semantics:

“Some [authorities] have concerned themselves principally with the description of local meanings and some with the characterization of abstract meanings.”

From a linguistic point of view, then, English intonation is described as having one of two meaning types: abstract and local. This distinction will best be explained by discussing their representative approaches. O’Connor and Arnold’s attitudinal approach (1973) and Halliday’s grammatical approach (1970) give different accounts which, nonetheless, are mainly concerned with the description of local meanings, while Brazil et al (1980) give an account of intonation as a set of abstract meanings. A discussion of these approaches will try to show which one is the most satisfactory, both linguistically and pedagogically, in line with Roach’s observation (2009a, p. 151) to the effect that ‘*one would not wish to devote time to teaching something without knowing what its value is likely to be*’

Because the study of intonation involves a notation system to represent the various components mentioned so far, and for the sake of consistency, I will be using one notation system (that of Brazil 1994) to represent the examples given by the different authors:

- Tone unit boundary: //
- Prominent syllable (onset): CAPITALISATION

- Prominent syllable (tonic): UNDERLINING AND CAPITALISATION
- High key/high termination: ↑
- Low key/low termination: ↓
- Falling tone: ↘
- Rising tone: ↗
- Fall-rise tone: ↘↗
- Rise-fall tone: ↗↘
- Level tone: →

Having covered the general views of intonation semantics, now a more detailed review will be given of each of the approach types mentioned so far. But it is worth noting that the American tradition uses a totally different notation system, and that will be explained in the brief discussion of that tradition that follows the treatment of the British tradition.

2.1.1. Grammatical Approaches to Intonation

- Introduction:

It was Halliday (1967, 1970) who made a serious argument, on linguistic grounds, of intonation as having strong links with grammar in an attempt at building a coherent system of intonation. A basic argument in his view is that intonation helps the listener in dealing with the grammar and structure of what they are hearing by signalling and marking off syntactic structures. This view of the role of intonation is also shared by other authorities, though not all these authorities have the same concepts. For example, Brown (1990) goes with this approach only as far as it functions in marking off syntactic structures.

Halliday's concern with three basic constituents in the intonation system: tonality (speech segmentation into tone units), tonicity (tonic placement) and tone (pitch movement on the tonic) shows a fair similarity with the components adopted by all researchers regardless of their approach to intonation. Halliday (1967, 1970) focuses only on the grammatical approach to

intonation by trying to show how intonation and grammar are closely connected; he believes that the relationship between tone units and grammatical units is a valid one, arguing that intonation differences in English are not lexical but precisely grammatical, and that is why he emphasises that *'English intonation contrasts are grammatical: they are exploited in the grammar of the language'* (1967, p. 10). Halliday's system is based on the following assumptions:

2.1.1.1. Tone unit and tonic placement in relation to syntactic structures:

The grammatical model of intonation is based on the notion, among other things, of intonation as marking off syntactic structures, so that for Halliday (1967, 1970) an unmarked tone unit is the same as a clause, while other versions, such as a tone unit extending over two clauses or a tone unit extending over part of a clause, will be a marked tone unit. An example of an unmarked tone unit is given by Roach (2000, pp.195-6):

//i will not have any TEA //i do not LIKE it//

//in FRANCE // where farms tend to be SMALler // the subsidies are more imPORTant//

Roach adds that it is not common to come across a tone unit whose boundary is between a definite or indefinite article and its following noun, or between an auxiliary verb and its main verb; i.e. tone unit boundaries correspond to grammatical unit structures. The significance elicited by such correspondence can be shown, for example, with regard to restrictive and non-restrictive clauses:

A- //the TEACHers // who attended the SESsion // were PLEASED

B- //the teachers who attended the SESsion // were PLEASED

In A, the boundary of the first tone unit comes right after the tonic (being *teachers*), which is followed by a pause, only to mean that all the teachers in question, who happen to have attended the session, were pleased. In B, the first tone unit boundary, occurring after the tonic (*session*) is said with the same tone except for the tonic placement, and without any pause within it, meaning only the teachers who attended the session, thus disregarding the other teachers who did not attend the session.

This kind of tendency for correspondence between an intonation unit and a syntactic structure makes Brown hold the view that the most general function of intonation is the use of tone group units to mark off syntactic structures so that the listener would be able to process these structures as chunks, noting that newsreaders ‘*divide the texts which are presented to them on the basis of the immediate constituent structure of the sentence*’ (1990, p. 93). Along these lines, Tench (1996, p. 71) argues that tone unit boundary placement can modify meaning, as in the use of adjuncts in clauses:

1- // they did not come HAPpily// (they were not happy when they came)

2- // they did not COME // HAPpily// (I am happy that they did not come)

Tone unit boundary is not the only thing that can be predicted on syntactic grounds according to this view; the placement of the tonic syllable, too, can be syntactically predicted. Brown (1990, p. 99) finds that the tonic is usually placed, in structured speech, on the last lexical item, which is what Tench (1996) calls ‘neutral tonicity’, reporting (ibid, pp. 56-7) that this tendency in tone units reaches up to 88% of cases in news-reading.

2.1.1.2. Intonation and Sentence Type:

The most important and distinctive aspect of the grammatical approach is the relationship between a clause structure (sentence type) and intonation. In his book (1970), Halliday suggests

five simple tones (fall, high-rise, low rise, fall-rise, rise-fall) as having speech functions. He claims that if one tone (e.g. fall) is neutral or unmarked for a certain sentence type (being statements in this case), other tones can be used meaningfully by contrast. He tries to show tone significance by assuming that a given tone is the neutral one for a given sentence type, while examining the effect of using other, marked, tones for the same sentence type. The following are Halliday's tone meanings (1970, pp. 26-8):

- Statement: tone 1 (falling) is neutral; tone 4 (fall-rise) expresses reservation, contrast or personal opinion given for consideration.
- Statement: tone 1 is neutral; tone 3 (low-rising) accedes to request or unexpressed expectation, hence reassuring.
- Statement: tone 1 is neutral; tone 5 (rise-fall) asserts or expresses some commitment.
- Wh-questions : tone 1 is neutral; tone 2 (high rising or fall-rise) is mild
- Yes-no questions: tone 2 (high rising or fall-rise) is neutral; tone 1 (falling) is strong
- Statement-question: tone 1 (falling) expresses observation or deduction, while tone 2 (high rising or fall-rise) seeks confirmation.
- Statement-question with tag: varying the polarity of the statement and the following tag permits a large number of permutations.
- Multiple question: tones 2 (high rising or fall-rise) and 1 (falling) are used for alternative questions, while tones 2 and 2 are used for listing questions.

One of the later followers who came to embrace such links between grammar and intonation is Hawkins (1984, p. 194), who holds that intonation patterns serve '*to indicate whether the sentence is intended as a statement, question, command, etc*'. One common example is the use of a falling tone with statements and wh-questions, but a rising tone with yes-no questions (Roach, 2000, p.197).

2.1.2. The Attitudinal Approach to Intonation:

It is held by some authorities that English intonation could be used to help speakers express their emotions and attitudes at the moment of speaking to their listeners (Crystal 1969; O'Connor and Arnold 1973). Roach (2000, p. 184), too, acknowledges the same idea when he holds that it is possible to express attitudes through intonation, although he notes that the way intonation helps express attitudes is language-specific.

This approach to intonation is most famously described and developed by O'Connor and Arnold (1961, 1973), where it is argued that the primary function of intonation is to convey the speaker's attitude, thus "*utterances which are different only in respect of intonation may, as a result, differ from each other in meaning. The same phrase may be said in a down-right, or a reserved, or a questioning tone of voice, amongst others*" (1973, p. 1). In their book (1973), the two authors aim at isolating intonation patterns and giving them attitudinal meanings which are realized through a combination of pre-head (i.e. syllables before the onset), head (i.e. onset), and nucleus (i.e. tonic) in such a way as to form ten tone group types (low drop, high drop, take-off, low bounce, switchback, long jump, high bounce, jackknife, high dive, terrace). Their system (1973, p.15) consists of seven tones: (low fall, high fall, rise-fall, low rise, high rise, fall-rise, and mid-level).

Furthermore, they (ibid, p.46) consider the effect of the ten tone groups in association with each of the five main sentence types: statements, wh-questions, yes-no questions, command and interjection. They also try to explain, at every step, the contribution which the tone makes to the total meaning of the tone group. So, there is a description of attitudes conveyed by the various tone groups in association with the various sentence types.

For the sake of clarifying their approach, I have chosen the example of the *Take-Off* tone group as used in statements (1973, pp. 57-62). The following functions are attributed to this tone group: statements with a take-off *invite further contribution* to the conversation from the listener;

usually the speaker gives the impression that he is *reserving judgment* till he has heard more; departing from this reserved or guarded attitude, the take-off is often used for *appealing* to the listener to change his attitude; it is also commonly in use for *resentful contradiction* and *continuative* purposes, to show that there is more to be said; it also implies a *deprecatory* attitude as though the speaker were denying that he presented something new.

2.1.3. The Discourse Approach to Intonation

- Introduction:

DI is based on the notion that naturally occurring speech is shaped in such a way as to fulfill a purpose, thus there is a need to move beyond the context of the sentence in order to describe how intonation functions in tone units rather than sentences or clauses (Brazil 1997). This approach was developed by David Brazil and his colleagues at the University of Birmingham in the late 70s. A similar approach is presented by Gussenhoven (1983), but the next sections point out the slight differences.

2.1.3.1. Descriptive Categories of DI:

Brazil's approach to intonation narrows down intonation choices into a number of systems (tone unit, prominence, key/termination, and tones) based on speaker's choices in the light of ongoing interaction. Contrary to the other approaches, Brazil rejects any permanent relationship between a tone unit and certain grammatical or attitudinal significance, and suggests (*et al.*1980, p. 121) that tone groups – or tone units – are shaped by moment-by-moment needs of conveying messages appropriately in the speaker's preferred intentions. It should be noted, however, that Brazil uses concepts that are generally similar to those employed by earlier approaches, but gives them different significance. The following is an account of what each of these systems means.

2.1.3.1.1. The Tone Unit:

The basic meaningful unit of intonation in spoken discourse is the tone unit, which Brazil (1996, p. 9) defines as “*the minimal stretch of speech for which assembly plans are made*”,

representing the amount of information that a speaker chooses to parcel up in a single unit (1994). Thus, it could be a whole sentence, or it could be a word, so there is no marked/unmarked distinction of any sort.

Contrary to the other approaches to intonation, Brazil's view of intonation does not attribute much significance to the location of boundaries (1994b, p. 15; Brazil et al 1980, p. 110). The tone unit ends somewhere between the occurrence of a tone and the first prominent syllable of the following tone unit. In order to indicate, in notation, the tone unit boundaries, Brazil (1994b, p. 8) uses the symbol //, as in:

// the bus stopped // we'd got to the terminus // everyone got out //

However, in speech a tone unit is, ideally, marked by a pause, in addition to a change of pitch and lengthening of the last stressed syllable (Celce-Mercia 2001, p. 37).

Furthermore, Brazil (et al, 1980, p. 40) hold that a basic constituent of the tone unit is the tonic segment which begins with the first prominent syllable and ends with the last prominent syllable; the other constituents (i.e. the proclitic and enclitic segments) are only optional:

<i>Proclitic segment</i>		<i>Tonic segment</i>		<i>Enclitic segment</i>
he was		GOING to <u>GO</u>		
that's a		VERY TALL <u>STO</u>		ry
it was A		WED		nesday

Brazil (1980: 40)

To sum up, as Warren et al. (2008, p. 16) contend, both internal and external criteria are used to define tone unit boundaries. Internally, once there is a tonic syllable (i.e. a prominent syllable at which a pitch movement begins), then there is a tone unit, so that other tonic syllables will mark other tone units. Externally, there is usually a pause to mark a tone unit boundary, although

at times tone units may exist even without having any pauses, especially in ‘hurried’ speech (Chun, 2002, p. 53).

2.1.3.1.2. Prominence:

DI claims that tone units have either one or two prominent syllables. In the two-prominence tone unit, the first prominent syllable (the onset) is non-tonic, while the second one is tonic, the carrier of the tone. Prominent syllables help the listener understand which part of the utterance to pay attention to:

“Interactive speaking typically produces tone units with no more than two words with major information value[O]ne of them will attract greater focus in the form of the tonic, and the other in the form of prominence” (Brazil *et al*, 1980, pp.120-1)

Brazil (1997, p. 22) uses the following example to illustrate the use of prominence as the information-bearing syllable:

Q: What card did you play?

R: //the QUEEN of HEARTS//

In the response, the two words that are selected by the speaker, where a different selection would change the meaning of the utterance, are *queen* and *hearts*. Prominent syllables are used by speakers to highlight points that cannot be inferred by the listener. Unlike previous descriptions of intonation, which see prominent syllables as fixed or automatically determined by lexis and grammar (Warren et al, 2008, p. 16), in DI the speaker makes prominence selection based on the requirements of the situation (Brazil 1994b, p. 37, Brazil 1997, p. 41). Brazil calls

this choice set as ‘existential paradigm’ (1997, pp. 22-23), meaning ‘*the set of possibilities that a speaker regards as actually available in a given situation*’ and gives the following example:

Q - What heart did you play? R- //the QUEEN of hearts//

Q- What queen did you play? R- // the queen of HEARTS//

Speaking of the responses, Brazil explains that *hearts* in the former and *queen* in the latter are ‘*not the outcome of [the speaker] making any kind of selection, a fact which would probably result...in their being omitted*’ (ibid, p. 23). By contrast, *queen* in the former and *hearts* in the latter are the result of the speaker making a choice among the many available cards, choices which the listener would not be able to infer and thus would need to hear clearly.

The features that make up this context are summarized by Cauldwell and Allan (1999, p. 20):

- 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.

Prominent syllables are very important in the study of intonation, partly because the other features (tones, key, termination) take place on these syllables. Having covered prominence, now it is time to explain tones both in terms of form and function.

2.1.3.1.3. Tones:

Tone is the major pitch movement in a tone unit (Brazil *et al.*, 1980, p. 13) and takes place on the tonic syllable, although in the presence of an enclitic segment it will extend over the syllables

of this segment (Brazil 1985; Brazil 1994). Brazil (1994b, p. 8) introduces five tones which speakers use to indicate their intonational meanings: *Fall*, *Fall-Rise*, *Rise-Fall*, *Rise*, and *Level*. Tones, realized in speech by changing the pitch direction at the tonic syllable, are selected based on what the speaker knows about the listener's expectations as well as given and new information in speech.

It is claimed that the tones that are identified by DI can be classified into basic tones and dominant ones. Basic tones are chosen by the speaker according to whether information is already shared between speaker and hearer, or it is new (e.g. Brazil 1985, 1994, 1997). Hence, information which is new is associated with a falling movement, called a *proclaiming tone*, while information which is already given is marked by a fall-rise movement and is called a *referring tone*, for it indicates something already accepted or negotiated. Brazil et al (1980, p. 16) offer the following example to show the difference in meaning between the proclaiming and referring tones:

A- // ↘ ↗ he'll be TWENTY // ↘ in AUGUST //

B- // ↘ he'll be TWENTY // ↘ ↗ in AUGUST //

In example A, the speaker assumes that the listener already knows that the person in question will have his twentieth birthday, so the tone used on 'twenty' is a fall-rise, but because the speaker believes that the listener does not know the exact time of this, he presents it as a new piece of information and thus uses a falling tone. In the second sentence, the speaker and the listener know the date of the birthday of the person in question, however the speaker here tells the listener, through using a falling tone, about the age of the person in question, presenting it as a new piece of information. This is the basic tone distinction in DI:

“[The falling and fall-rise tones] are by far the most frequent in our data, precisely because they embody the basic meaning distinction carried by tone; the other three choices can usefully be seen as marked options” (Brazil et al, 1980, p.13)

Brazil (ibid) and Gussenhoven (1983, p. 384) hold similar views towards the meaning of falling and fall-rise tones as expressing new and shared information respectively – Gussenhoven prefers to use the terms ‘V-addition’ and ‘V-selection’ respectively to express more or less the same thing (Gussenhoven 1984, p. 20). But Cruttenden (1997, p. 119) admits that his own preference of the way tones are labeled comes closer to Brazil’s description.

The other type of tones is called ‘dominant tones’: the rising and rise-fall tones are seen as intensified versions of the basic tones and are labeled *dominant* (or *plus*) tones. The rise-fall tone is a proclaiming tone, while the rising tone is a referring tone (Brazil et al, 1980, p.13), but both include an element of dominance that the falling and fall-rise tones do not. These intensified versions are used when one of the participants is asserting ‘dominance’ over the other – see subsection 2.1.3.2.3. Of course, being marked versions, these tones are likely to occur less frequently than their non-dominant versions, depending on the discourse situation (Underhill, 1994, p. 88).

There is yet a third tone type, which does not have a pitch movement, called the level tone or zero tone. This type is used when a speaker is preoccupied with the assembly of linguistic items rather than meaning; it is also used in non-interactive speech; such as when reading a newspaper item aloud to someone else until the reader reaches the section of focal interest at which point the reader drops into communicative pitch choices (Underhill 1994, p. 91). Brazil gives two examples of the level tone uses: for assembling language bits (1994a, p. 65), and for non-interactive reading (1994a, p. 108). Brazil also notes both fluent native speakers and foreign learners use the level tone in order to put bits together (1994a, p. 65)

2.1.3.1.4. Key:

Speakers are claimed to set prominent syllables at one of three important pitch levels within their own pitch range: 'high', 'mid', and 'low' (Brazil *et al*, 1980; Dalton and Seidlhofer, 1994). When each tone unit is uttered, it is given one of these three keys. Brazil (et al. 1980, p. 24) also argue that all key choices are classified as high, mid or low according to the pitch choice of the previous tone unit. This means that *high*, *mid* and *low* are relative values. Key takes place on the first prominent syllable in a tone unit.

In terms of transcription, it is possible to refer to high and low keys by means of an upward or downward arrow, which is placed immediately before the relevant prominent syllable. Mid key is indicated by the absence of an arrow in this position' (Brazil, 1994b, p. 9). Brazil *et al.* (1980, p. 64) summarize the significance of key as follows:

High is contrastive: The tone group contains information that contrasts with what the hearer expects.

Mid is additive: The matter is additional to what has gone before.

Low is equative: The content follows naturally from the content of the previous tone unit. It has no new impact.

Brazil (*ibid*, pp. 64-5) exemplifies the notion of key when he gives the following examples:

a)- //↘ he GAMbled//↘ and ↑LOST//

b)- //↘ he GAMbled //↘ and LOST//

c)- //↘ he GAMbled//↘ and ↓LOST//

Brazil says that version (c) emphasizes the real world expectations, hence equative; while version (a) introduces something unexpected, and hence contrastive; while version (b) emphasizes that the person in question performed both actions with no situational expectations about winning or losing, i.e. the act of losing the game is neither surprising nor expected.

High key represents contrasts with the hearer's expectations, and such contrasts serve either a 'binary opposition' that expresses '*a denial of expectation relations to what has preceded*' (Brazil 1997, pp. 75-84) as in example A about the player losing his gambling above, or a 'particularizing function' in which it indicates a contrast which involves an existential opposition by referring to stances of contrasts which '*reject all the existentially possible alternatives rather than rejecting one of a notionally symmetrical pair*' (Brazil 1997, pp. 44-45). The following example should clarify the particularizing function of high key:

//LOOK// it is ↑JOHN //

The gloss of high key here would be '*it is John rather not any of the people whose appearance would have been more in line with expectations.*' (ibid)

By extension, high key is quite important for introducing a topic, by way of showing how what is yet to come contrasts with what has happened or said so far. Brazil et al (1980, p. 60) give the following example:

// ↑ NOW // beFORE// i came to SCHOOL// this MORning

It is argued here that high key is used to signal the introduction of a new topic or a new sequence. Brazil (et al 1980, pp. 65-66) report Sinclair et al (1975) isolating words such as ‘*now, ok...*’, only to find that these words, when used as shifting the focus towards a new topic, do not retain their original meaning and are tonic syllables set on a (very) high key. This is further supported in Pickering et al (2004, p. 510), where the role of high key in introducing a new topic is shown to be very central for information organisation, in what is known as the monologue function of intonation.

2.1.3.1.5. Termination:

The corresponding pitch height on the tonic syllable has implications for communication across speakers, and is termed ‘termination’. Termination has to do with the pitch height that comes afterwards. Therefore, while key is associated with the first prominent syllable, termination is the choice associated with the tonic syllable, or the last prominent syllable in a tone unit:

“.... the pitch of the *tonic* syllable realizes a choice in an independently meaningful system we call *termination*, and in which there are three significant contrasts, *high, mid* and *low*.” (Brazil et al 1980, p. 60)

In terms of meaning, Brazil (1985, p.179) describes the function of termination as the following:

“The value of high and mid termination projects an expectation of a certain kind of reaction from the hearer.....low termination projects no expectation of a comparable kind”

For the sake of simplifying it, the following short utterances will be considered:

A- //☛ ARE you SURE// ☛ that THAT'S the so↑LUTion//

B - //☛ ARE you SURE// ☛ that THAT'S the soLUTion//

C-//☛ ARE you SURE//☛ that THAT'S the so↓LUTion//

Brazil (1997, p. 118)

In extended tone units, termination is defined with reference to the pitch level of the tonic syllable, but in minimal tone units it is the same as the key of that tone unit, although the significance is an independent one. The significance of termination is that it projects an expectation of the response required by the speaker from the listener:

- a- Adjudicating
- b- Concurring
- c- No expectation of a comparable kind.

According to Brazil (ibid), these three effects manifest themselves in the response of the listener/next speaker, so that in responding to the three questions, the speaker has to realize a key selection that meets the expectation of the one asking these questions. For example, question A has a high termination, so it is adjudicating, which means that the listener is expected to make a decision, and he/she can do it by responding with a high key:

Q- //☛ ARE you SURE// ☛ that THAT'S the so↑LUTion//

R- // ↑YES //

The question can be paraphrased like “tell me: are you, or are you not, sure?”; that is, the question anticipates an active response, in Cruttenden’s terms(1997, p. 107). The response, with

a high key, manages to meet the expectation of the asker by matching the speaker's termination choice with the response key choice. The key choice can be paraphrased something like "my answer is *yes*"

The same question, when said with a mid-termination choice, expects the listener to concur, i.e. to agree with the speaker's assumption of his/her version of reality, or, in Cruttenden's terms (ibid), the respondent is asked to make a passive agreement:

Q - //▲ ARE you SURE// ▲ that THAT'S the soLUtion//

R- //YES//

By responding with a mid-key *yes*, the respondent's response can be paraphrased as 'I concur with your assumption'.

According to Brazil (1997, pp. 53-58), a speaker who responds with a key choice that is similar, in terms of pitch level, to the previous speaker's termination choice is seen to be giving a preferred response, or is conforming to pitch concord; someone who does not conform to this pitch concord is giving a response which is not preferred.

Low termination, however, leaves the respondent with no commitment to use an adjudicating or concurring response:

Q- //▲ ARE you SURE//▲ that THAT'S the so↓LUtion//

While not projecting a particular pitch level response, low termination is said to mark pitch sequence closure (Brazil 1997, p. 120). Pitch sequence is defined as 'a *phonological unit of an indefinite length.....the stretch of speech which ends with low termination and has no occurrences of low termination within it*' (ibid). Brazil (1997, pp. 129-30) gives an example in which he clarifies the significance of pitch closure in relation to key and termination choices:

Speaker A: //↘ can you TELL me your adDRESS please//

Speaker B: //↘ number FIVE // ↘ the Avenue//

Speaker A: //↘ YES//

Speaker B: //↘ ↓YES//

Brazil explains that the low-key *yes* represents a sequence closure which is withheld till after B's second response in an attempt at uniting the contents of the two responses in one parcel of information which is '*in some sense unified*' (p. 129). In other words, as McCarthy (1991, p. 113) explains, the use of low termination implies that the constraints on the hearer to continue are minimal, which means that the next speaker is free to choose any of the available key levels (high, mid, or low) or even to end the conversation.

2.1.3.2. Fundamental Assumptions in DI:

2.1.3.2.1. The Vital Relationship between Discourse and Intonation

DI tries to show how all intonation choices are basically derived from the context in which they occur. For Underhill (1994, p. 85), DI views the function of intonation as the way to organize and relate together meanings throughout the discourse, so that the larger context of conversational interaction is taken into consideration, so that intonation helps us reveal how each utterance is connected with other utterances and to the discourse as a whole. There is a close relationship between intonation and the communicative intention of the speaker in a specific context (Underhill 1994, p. 85; Brazil et al 1980, p. 120).

2.1.3.2.2. The Value of Common Ground in Discourse Intonation

The notion of common ground is of crucial importance in DI because interaction can only be possible when knowledge is shared, negotiated, and accepted by the interlocutors (McCarthy 1991, Underhill 1994, p. 86). Brazil (et al, 1980, p. 15) incorporate this idea:

‘Some parts of what a speaker says merely make reference to features which he takes to be already present in the interpenetrating worlds of speaker and hearer.....’

In interaction speakers normally choose intonation patterns, relying on what is given information and what is new, and this is expressed via tone choice, as Brazil (1980 et al, pp. 14-5) argues. For that matter, common ground does not necessarily have to be present in a given conversation; it can be governed by the participants’ biographies and previous knowledge (Jenkins 2000, p. 152).

2.1.3.2.3. The Notion of Dominance:

The notion of dominance in DI is an attitudinal aspect that speakers express via the use of plus tones. Dominance is important as it plays a crucial part in facilitating the process of verbal interaction by indicating the degree of control that speakers have over the development of the discourse (Brazil *et al.* 1980). Dominance expresses speakers’ status by virtue of their roles, occupations, etc and the projection of that status onto discourse: speakers with high status normally have the right to make choices as to who speaks when, and what is spoken about. Brazil (1985, p. 129) goes on to claim that such institutionalized non-symmetrical spoken encounters (e.g. conventional school lessons, doctor-patient consultations....) offer good examples of dominant and non-dominant participants. Such non-symmetrical verbal encounters, Brazil (1985, p. 130) argues, feature conversational inequality because:

‘The dominant speaker has a choice of two courses of action but, in otherwise similar circumstances, the non-dominant speaker has no such choice.’

This inequality is expressed through speakers' choice of tone. For example, in such non-symmetrical contexts, the non-dominant speakers (pupils and patients) can only use basic tones - i.e. (↘↗) and (↘) tones - when referring and proclaiming respectively, while the dominant ones (teachers and doctors) can make a choice between (↘↗) and (↗) on the one hand, or (↘) and (↗↘) on the other. This can be clarified by considering the following two utterances:

(a) // ↘↗WHEN I've finished what I'm DOing //↘ I'll HELP you//

(b) // ↗WHEN I've finished what I'm DOing //↘ I'll HELP you//

(Brazil 1985, p. 133)

Dalton and Seidlhofer (1994, p.63) show the difference between the two utterances by paraphrasing them like the following:

(a)- 'if you wait a minute, I will help you'

(b)- 'if you want me to help you, you'll have to wait'

It is possible that either of these utterances can be used by a dominant speaker, such as a father talking to his son. The son, responding with a plus tone to his father, would sound rude.

Dominance may not always be a sign of authority; it can effectively be used for more successful communication. The following example should show how it functions with reference to a service provider talking to a customer:

//↗may i ↑HELP you//

The use of a rising tone here implies that the offer of assistance is made warmer and more pressing (Brazil 1997, p. 95)

Dominance may not be only attached to speakers with a certain position, but it may be the result of ongoing discourse, so that friends, for example, may alternate in showing dominance in a single conversation and this may not necessarily signal rudeness or aggressiveness (Brazil 1997, p. 98). One example of the use of dominance in such situation where speakers are not asymmetrical is the use of a rising tone on the part of one speaker to signal that he is expected to be allowed to continue talking, or to put pressure on the listener to speak (Brazil 1997, p. 95; Dalton and Seidlhofer, 1994, p. 63)

In conclusion, it can be seen that all the systems and assumptions of DI are based on how a speaker views the status of the knowledge that is shared/unshared between himself and his listener, unlike other descriptions which seem to focus on the viewpoint of the speaker only. This observation makes it necessary to see which one among these approaches is a better account of the reality of English intonation, something which is discussed right after a brief exposition of the American approaches to intonation is made.

2.1.4. American Approaches to Intonation:

In talking about these approaches, it is worth commenting on Bolinger's theory of pitch accents, and the levels approach (Setter, 2005, p. 371). These approaches are succinctly summarized and critiqued in Chun (2002), Setter (2005, 371) and Cruttenden (1997). It is important to note that these approaches are mentioned very briefly in British books of phonology (e.g. Wells 2006, Roach 2009), perhaps because they have not filtered into the pedagogy of language.

2.1.4.1. Bolinger's Theory of Pitch Accents:

Although pitch is the most reliable feature among prosodic features in the study of intonation, other prosodic features such as stress and rhythm play a role in the realisation of pitch patterns (Chun, 2002, p.21). Bolinger (1958) was among those who realised the interdependence of these prosodic elements, and used the term 'pitch accent' to refer to "...a prosodic element that is

simultaneously a marker of prominence and a building block of intonation contours” (Chun 2002, p. 21). The word ‘accent’ will refer to Brazil’s notion of prominence, so it is understood in terms of absence or presence; and the factor of voice qualities such as length, loudness, rhythm, and vowel quality take part in the manifestation of accent. Pitch, on the other hand, refers to something more gradient such as tones (e.g. high fall vs. low fall) in the British system. Thus pitch accents will refer to prominent syllables that undergo pitch movement.

Three types of pitch accents are identified by Bolinger (1958, p. 112), labelled as A, B, and C. Pattern A is the most frequent one that distinguishes ‘an abrupt fall in or from the syllable that is made to stand out by the fall’ (1989, p. 3), while type B has an upward direction, “marked by a jump up to the syllable that is made to stand out by the jump, with any following unaccented syllables usually continuing with a gradual rise but often staying level or even falling slightly” (1989, p. 3). Type C is “marked by down to rather than down from” (1989, p. 4).

The following examples are taken from Bolinger (1986, p. 141) to illustrate the three types of pitch accents that have been mentioned:

- Pitch accent type A (a relatively high pitch followed by a quick drop):

It's ^{Jó} hn. (Profile A)

- Pitch accent type B (starting higher than a preceding pitch and doesn't fall):

It's ^{Jóhn•} (Profile B)

- Pitch accent type C (approached from above, and doesn't fall):

It's
Jóhⁿ. **(Profile C)**

Chun (2002, p. 24) notes that although this theory is similar to the British tradition of pitch contours, it is different in that “it considers stress directly intertwined with pitch”

2.1.4.2. The Levels Approaches:

Unlike the British tradition, which attributes meaning to intonation contours, the American approaches to intonation tend to analyse intonation in terms of pitch levels. In this tradition for example, a falling tone would be transcribed as a combination of high and low levels.

Two stages can be identified in this tradition, in accordance with the number of levels that are identified. The first one is that of Pike (1945) while the other is that of Pierrehumbert (1980)

2.1.4.2.1. Pike's Approach:

Pike's approach is usefully summarised in Setter (2005). This approach, in line with looking at pitch as levels, sought to divide pitch into four relative levels so that any pitch movement would be described in terms of movements among these levels, thus identifying the internal structures of pitch movement. Chun (2002, p. 25) describes Pike's theory (1945) as having the following characteristics:

- The use of pitch heights as the basic elements for characterizing intonation contours.
- The use of a relatively systematic set of functions pertaining to speaker attitude.
- The recognition of the interdependent systems that coexist and influence intonation, namely stress, quantity, tempo, rhythm, and voice quality.

Pike's analysis of intonation as sequences of pitch heights is based on the idea that these heights are relative; thus they are identified in relation to adjacent heights (Chun 2002, p. 25).

These levels are:

1 = extra high

2 = high

3 = mid

4 = low

Pike's interest is in identifying the contour points that are crucial to establishing rises or falls, each consisting of two points: the beginning level and the ending one. In example A, a falling intonation where the first contour point is marked °2 and occurs on *want*, while the second contour point is marked 4 and occurs on *it*. In example B, there is a rising intonation, where the first contour point, marked °4 occurs on *want* and the intonation rises to level 1 on 'it':

A- He wanted to do it.

°2- -4 /

B- He wanted to do it?

3- °4- -1 /

Pike (1945) glosses the meaning of primary falling contours as follows:

“All falling contours have a meaning of contrastive pointing. The word or syllable which contains the beginning point of the primary contour is singled out as the centre of selective attention of the speaker, or constitutes a demand by the speaker that the hearer focus his attention at that point... When placed before the final type pause, ... contours falling to pitch four tend to have a further meaning of finality” (1945, p. 44).

Pike's rising contours, on the other hand, suggests that the utterances are incomplete and that the speaker and possibly the hearer consider them to be in need of supplementation of some type by the speaker or by the hearer, as suggested in example B above (ibid, p. 51).

2.1.4.2.2. Pierrehumber's Model:

The auto-segmental approach to intonation is mainly based on the work of Pierrehumbert (1980). This approach analyses all intonation choices in terms of two pitch levels: low (L) and high (H). Thus, all accented syllables, which occur in words which carry the most information in the sentence, must be described as having L or H value. In addition to pitch accents, there are boundary tones, which attach to phrase edges, and are again transcribed in terms of L and H. Thus, a fall would be represented as a sequence of HL. L and H tones are associated with boundaries which are given the symbol %. The following example is taken from Roach (2000, pp. 179-180) where it is transcribed in the British and auto-segmental traditions respectively:

// it's TIME to LEAVE//
 H HL%

The fall is represented as consisting of a high-pitched part (H) as well as a low-pitched part (L) while the % mark indicates the boundary. The actual height of any H or L in Pierrehumbert's model is computed by reference to three things: its relationship to the baseline, the degree of prominence which the speaker opts to give it, and its relationship to preceding tones (Chun 2002, p. 30).

Another boundary, which marks the boundary of a minor tone unit in the British tradition, is used and given the mark – (Roach 2000, p. 180) and needs to be marked with either a H or L before a % boundary marker. This minor tone unit boundary seems to coincide with the boundary of a clause in the grammatical sense, while the major boundary seems to coincide with the end of

the sentence. One signal of boundary strength is the lengthening of the preceding syllable: the stronger the boundary, the more lengthening of the preceding syllable (Wightman et al, 1992), thus a major boundary (i.e. %) is assigned. The following example is taken from Roach (ibid):

// ↗ we LOOKED at the SKY// ↘ and SAW the CLOUDS//
L LH – H H L–L%

To summarise, an intonation phrase has the following structure:

- A boundary tone at the beginning
- A pitch accent
- A phrase accent, and
- A boundary tone at the end.

The goal is to formulate a grammar which generates the set of well-formed tonal sequences for an intonation phrase (Chun, p. 29).

- **Concluding Words:**

Now that all the approaches to intonation have been presented, it will be a useful idea to make a critical comparison among these approaches and choose the most linguistically valid approach on which the whole intervention will be based. This is a crucial decision because there is no point in teaching an approach which is not linguistically valid (Roach, 2000)

2.2. A Critical Comparison of Intonation Descriptions:

At this stage, it is possible to critically compare the descriptions that have been reviewed so far in order to establish which description is the most useful for my teaching intervention. Because the American approaches to intonation haven't made the transition into pedagogy and they remained in the field of theory, they will be critiqued and dismissed right away.

2.2.1. Critique of Pike's Approach

Although Pike's approach is similar to the British tradition and has insights which are incorporated in DI (Setter 2005, p. 371), there are some theoretical concerns about it, usefully summarised in Chun (2002, p. 27) and Cruttenden (1997, pp. 38-39). The major concern with this approach is that while it claims that pitch levels are relative, it is not possible to tell how relative a certain level is:

“If the levels are relative, then three or five levels would work equally well. If one assumes four levels, should the pitch range be divided up into four equal intervals? What are the phonetic details of going from one pitch level to another, e.g., where exactly does a rise in pitch from level 4 to level 1 take place?” (Chun, 2002, p. 27)

It is for these reasons that Pike's approach is not incorporated in pedagogy. These concerns are taken care of in Pierrehumbert's model, but even that has its own concerns too, as will be shown in the following section.

2.2.2. Critique of Pierrehumber's model:

Roach (online) takes the autosegmental approach as one of those theoretical approaches that haven't advanced our knowledge of stress and prominence in a communicative or practical sense because it is one of the highly theoretical approaches to intonation, which are not very concerned with real data but with finding an elegant way of stating facts about prosody.

Cruttenden (1997, pp. 64–66) offers a detailed critique of Pierrehumbert's model, and the major problems with this model is that it focuses on form rather than meaning. Another problem, similar to Roach's view cited above, is that Pierrehumbert's model “relies on linguist-generated utterances and elicitations rather than on naturally occurring discourse or speech” (Chun, 2002, p. 31). It is for these reasons that this model has not been adopted in pedagogy.

- Concluding Words:

Now that the American approaches to intonation have been dismissed, I will move towards critiquing the approaches identified in the British tradition. The same approach will be followed whereby these approaches will be problematised before a choice is made as to which of them is the most cogent one.

2.2.3. Critique of the Grammatical Approach:

The critique of Halliday's approach will touch upon two points which are seen important enough to exclude it from the current study.

2.2.3.1. Relationship between grammatical units and intonation:

Halliday believes that intonation is highly structured and views intonation units as clause/sentence-based models, rejecting to move beyond the context of the single sentence (Warren 2008, pp.12-3). However, many authorities have a problem with this contention, particularly because, as Laver (1970) holds, it is the tone unit, rather than the clause, that is used as a unit of neuro-linguistic preassembly. It is for this reason that DI, in adopting the tone unit as a unit of information that does not necessarily have to correspond to the clause, does not adopt the marked/unmarked distinction that Halliday does.

2.2.3.2. The Relationship between intonation and sentence type:

The grammatical approach to intonation has been critiqued as having a simplistic view of the correlation between intonation and sentence type, particularly with regard to the use of falling and rising tones with statements and wh-questions on the one hand, and yes-no questions on the other, respectively. Some authorities go as far as to say that this view of correlation is not systematic at all. Thus, it is not always the case that a rising tone is necessarily used in yes-no questions in English. Underhill (1994, p.84) holds it is quite possible for wh-questions to have either a rising or a falling tone, depending on their function. Indeed, Thompson (1995) and Cauldwell and

Hewings (1996) put forward the difficulties encountered when trying to identify question types with particular pitch patterns; and they note how real conversation data contain many wh-questions containing rising tones and yes-no questions with falling tone. Cauldwell and Hewings (1996, p.331) hold that grammatical generalizations are no longer effective. For example, we may come across wh-questions that end with a rising tone when the speaker is simply requesting for repetition of some information. Cauldwell and Hewings (ibid, p.331) believe that it is not difficult to find examples of yes-no questions with a falling tone and wh-questions with a rising tone. While Kreidler (1989, pp. 182-3) supports this idea by saying that '*the tunes do not necessarily correlate with any specific kinds of grammatical structure*', McCarthy is more general:

“The more we look at intonation and grammar, the more we are forced to conclude that they are separate systems which work independently, but in harmony, to contribute to discourse meaning” (1991, p. 106)

Having these points in mind, I will move on and try to give a critical stance to the linguistic validity of the attitudinal approach, as this approach seems the most 'vulnerable' among these approaches.

2.2.4. Critique of the Attitudinal Approach:

The linguistic validity of this approach has been problematised regarding a number of issues. Indeed, there are at least two areas where this approach does not seem to provide an accurate description of English intonation.

The number of meanings this approach ascribes to a single tone group is very difficult to take note of, as in the case of the Take-Off tone group: if we count the attitudes elicited in conjunction with statements only, we have the following:

(*Encouraging further conversation, guarded, reserving judgment, appealing to the listener to change his mind, deprecatory, (in contradiction) resentful; in non-final word groups, deprecatory.*)

It seems clear that every tone group is associated with a very wide range of attitudinal meanings for the five main sentence types. The attitudinal approach to intonation does not seem to give an accurate description of how British English intonation actually works for a number of reasons:

2.2.4.1. Complexity of Description:

O'Connor and Arnold's model is remarkably so complicated that it may really be difficult to possess any general sense of it; it is quite challenging to limit the categories and labels ascribed to the attitudinal meanings, which removes any systemacity about the whole attempt (Brazil *et al* 1980, p.118). For example, Underhill (1994, p. 84) suggests that '*the attitudes or feelings assigned to any one contour can be extended almost indefinitely. Not only are attitudes difficult to recognize in ourselves, they are also difficult to label objectively... At what point... does 'business-like' become 'considerate', or 'flat' become 'hostile'?*'. Underhill's observation reveals overlapping and lack of consistency in the attitudinal approach. This complexity is further compounded by the fact that the attempt to attach attitudes to intonation is misleading in many cases because the elicited attitudes seem to be the result of lexical, rather than intonational, choices (McCarthy 1991, p. 107; Brazil *et al* 1980, pp. 102-103)

2.2.4.2. Overlapping with Conditioning Factors:

It should be pointed out that when speakers convey their attitudes, they may also use some paralinguistic features (e.g. certain voice qualities, facial expressions, gestures, eye contact, body language), which O'Connor and Arnold do not include in their model. Roach (2000, p. 186) mentions these by way of critiquing the attitudinal approach, holding that the most fundamental

problem is that in trying out the certain attitudes or moods we are actually experimenting with new variations in loudness, tempo, voice quality, pitch range, facial expressions, gestures and body movements...etc, and thus the attitudes are not the product of the pitch movement alone. Cruttenden (1997, p. 104) labels voice qualities and body language that take part in the expression of attitude as ‘conditioning factors’ and concludes that it is very difficult to describe them anyway. Brown (1990, pp. 112-3), likewise, calls them paralinguistic features that contribute to the expression of speakers’ attitudes though they are not included in the study of intonation. She (ibid, p. 116) goes on to say:

“Quite how we decide to interpret the attitude will depend on other variables. If, for instance, [hello] is said with a smile and a breathy quality in the voice, it might be interpreted as *happy* or *excited*.....”

Although the contribution of intonation to attitude is acknowledged by almost all authorities, the problem is that there is no easy way that we know of for describing such attitudes objectively and clearly (Roach 2009b)

2.2.5. Critique of DI:

In reviewing the critique of DI, it has been possible to find three points which make sense, and these are going to be mentioned now before justifying my choice of DI. Other critiques do exist, but they often tend to disapprove the fact that DI doesn’t acknowledge the role of syntax to meaning:

“[DI] presents as fact some very speculative interpretations of intonation meaning ... Brazil’s refusal to admit that intonation meaning depends partly on clause type... is silly” (Wells, 2005, p. 3).

However, this kind of critique will not stand up simply because DI is built on the assumption that syntax is a conditioning factor (see section 2.6) and thus need not be taken into account in the process of developing an economical and consistent system of intonation. With that in mind, it is possible to review the more convincing critiques.

2.2.5.1. The Rise-Fall Tone:

The first critique against DI has to do with the meaning of dominant proclaiming of the rise-fall tone. This tone is problematic in that, as Cruttenden shows (1997, p. 93), even when it is given a general meaning, this meaning still fails to capture some of its other functions; and it is possible to have instances where the rise-fall tone serves such different abstract meanings as *'something sustained as overriding opposition'* (Bolinger 1947, p. 136) on the one hand, and as adding to the speaker's store of knowledge (Brazil et al, 1980, p. 56) on the other. The suggestion is that although these two meanings are abstract, they seem very different, which means that Brazil's interpretation of the rise-fall as 'adding to the speaker's store of knowledge' does not seem satisfactory enough to cover the many uses of the rise-fall, a point which Windsor-Lewis (1986) also suggests when he notes that there are many instances where Brazil's general meaning does not apply. These reasons, together with the fact that, as Windsor-Lewis (1995, p. 8) holds, the rise-fall tone is *'a difficult luxury in terms of what most learners need actively to use because no GB speaker ever has to use it'*, have made me exclude it from my program.

2.2.5.2. The Notion of Dominance:

Beaken (2009, pp. 3-4) has found Brazil's notion of dominance problematic in the sense that it is not necessarily convincing in some occasions. Beaken, expressing dissatisfaction, quotes Brazil's explanation (1997, p. 91) of dominance as expressing a sense of peremptoriness and abrasive effective in example A but not in example B:

A- // ↗after the ROUNDabout // ↘we TURN LEFT//

B- // ↘we TURN LEFT// ↗after the ROUNDabout //

For Beaken, the rising tone in both examples simply implies common ground, but nothing more than that. Equally, he expresses dissatisfaction with Brazil's notion (1997, p. 93) that the rising tone on time expressions is a sign of competitiveness over dominance in storytelling; for Beaken, it is difficult to see how the storyteller can be competitive in the first place.

2.2.5.3. Rising Tones in Questions:

Beaken (2009, p. 4) also critiques Brazil's idea of the role of rising tones in making sure, a point which he believes is very weak in Brazil's system. Beaken's point is that when questioning is fulfilled by the choice of interrogative structures, intonation has no role to play in it, but when interrogation can't be inferred from syntax, then the rising tone will serve to fulfil a questioning function, but it will not express common ground, but rather an attempt at eliciting information which is purely the listener's possession; that is, a rising tone on an interrogative indicates the listener's, and only the listener's, knowledge. For proving this point, he quotes Brazil (1997, p. 100) on:

- // ↗JOHN prefers THAT one //

Beaken (ibid) notes that the tone choice between a rise and a fall can be determined only with reference to whether it is the speaker or the hearer who knows John's preference. This definition of the role of tones to questioning, claims Beaken, has the advantage of explaining rising tones in a simple way with reference to shared and unshared knowledge of the listener.

- **Concluding Words:**

As shown so far, some of the critiques against DI result simply from preferring to deal with local, rather than abstract, meanings (e.g. Wells 2005), but such cannot stand up in view of the fact that this is not how language is like. Other critiques (e.g. Beaken 2009) seem more convincing and are worth testing in the participants' reaction to the theory of DI.

2.3. Justification of the Choice of DI:

The justification for the choice of DI as the theoretical framework in my study involves a discussion which brings together all the descriptions of intonation. This section tries to compare the methods taken by the three British tradition approaches to the same phenomenon, only to conclude that DI is a more economical and consistent way of interpreting intonation than the attitudinal and grammatical approaches. But first, I will start off with the critique of DI, before moving towards a justification of it.

As shown before, the number of attitudes given by O'Connor and Arnold in relation to one tone group, the Take-Off, was relatively large. Halliday (1970), too, describes the role of intonation and grammar, but in his method he describes a very large number of grammatical permutations (Brazil et al, 1980, p. 108). These are called 'local meanings' because they are very specific and context-bound meanings. The following is an attempt at understanding how these meanings are generated.

Local meanings, whether attitudinal or grammatical, are argued to be the result of interaction between a very limited number of abstract meanings of tones on the one hand, and conditioning factors that are specific to a given situation; and the result of that interaction is the emergence of a large number of narrow meanings (Cruttenden 1997, p. 106).

By contrast, Cruttenden (1997, pp. 106-109) includes Brazil's system in his definition of abstract meanings. Abstract meanings are basic and constant meanings that will be expressed by tones regardless of any factors present in the interaction (ibid). This gives credit to Brazil's system as a system of consistent meanings, as opposed to other descriptions related to attitudes

and grammar which Cruttenden (1997, pp. 91-103) reviews and describes as involving a characterisation of ‘local meanings’.

The basic problem with these local or narrow meanings is then introduced in Cruttenden (1997, p. 104):

“The [local] meanings of any nuclear tone clearly vary at least slightly in different contexts; in some cases such variation is considerable rather than slight”

This is an important distinction: abstract meanings are constant; local meanings are narrow and very much context-bound. This suggests that local meanings are described in a problematic way because their description is the result of tones interacting with other, non-intonation, factors, also known as conditioning factors’. Cruttenden (1997, pp. 104-6) mentions many conditioning factors which are shown to affect the way a local meaning is described, only to conclude:

“[Conditioning factors are] a very ill-understood area of intonational and pragmatic study. ...[although] the most obvious contextual factor is syntactic type” (ibid, p. 104)

Among the conditioning factors mentioned here is syntactic type, which validates Brazil’s view that Halliday’s description of tones focuses on describing syntactic permutations or types rather than focusing on ‘*the operation of the same general rules that apply everywhere else*’ (Brazil et al, 1980, p. 108). The conditioning factors might be too many to take account of in describing a constant function of tones, as Cruttenden (1997, p. 105) shows by enumerating the factors that are involved in describing intonation from a syntactic point of view:

“A number of potential context effects [are] identified...: non-final v. final; declarative v. yes-no interrogative v. wh interrogative v. imperative v. exclamative; tense; agreement v. disagreement; relationship to preceding tone; and general context, including preceding utterances and physical situation. ...[and] speaker-listener relationship”

Taking account of all these factors will, at the very least, provide a large number of context-bound local meanings which will differ according to the context in which they occur. This point leads Cruttenden to acknowledge that the advantage of dealing with abstract meanings will enable us to economically ‘*explain the diverse local meanings of tones*’ (Cruttenden, 1997, p. 93). This view supports the argument on which DI has been developed to the effect that there is difference between the role of intonation as a ‘*local effect*’ on the one hand, and as a ‘*formal system of speaker options*’ (Brazil *et al*, 1980, p. 98). The whole argument can be summarised in Cruttenden’s words (1984, p. 69):

“Any one tune can occur in a wide variety of contexts and hence result in a wide variety of conveyed attitudes. The basic meaning associated with a particular tune must therefore be of a much more abstract kind than any of these individual conveyed attitudes”

In the light of this distinction, it is possible to return to well’s critique (Wells, 2005, p. 3). It can be argued that because Brazil is clearly interested in identifying the basic and constant meanings of tones, this should necessarily exclude any conditioning factors. Therefore, Wells’ critique will not stand up because syntax is clearly a conditioning factor (Gussenhoven 1984, p. 194; Cruttenden 1986, p. 113). Gussenhoven (*ibid*), in fact, goes as far as to include the syntactic view of intonation in what he calls ‘*extreme [positions], because [those who relate intonation to syntax] deviate greatly from what linguists would so far seem to have established language is like*’. Of course, it has to be noted that, as Cruttenden (1997, p. 119) says, a study of the

relationship between abstract and local meanings has not been fully or systematically carried out. This is a gap in the theory on intonation semantics, and needs to be covered by future research.

In conclusion, it is hoped that this section has done the job of justifying my choice to use DI as a theoretical description of intonation rather than any of the other available descriptions. The next chapter will now attempt to examine the place of DI in pedagogy. This is important because a neat theoretical description will be useless unless it has a place in pedagogy.

3. Literature Review: from Theory to Pedagogy

- Introduction:

The previous chapter has dealt with the meaning(s) of intonation, as a first step in the attempt to integrate it in pedagogy. However, this attempt is not a straightforward one and there is need to start first off by examining the general view of its pedagogical application.

It was only recently when linguists and teachers started to realise that teaching needs to take account of supra-segmental features, particularly intonation. Indeed, previous textbooks tended to ignore intonation altogether or treat it haphazardly (Thompson 1995). A more recent study by Chapman (2007) concludes that the lack of intonation treatment could explain part of the problem learners face when trying to learn intonation. This chapter therefore deals with establishing the link between the theory of intonation (DI in particular) and pedagogy. The main relevant points of discussion will be:

- i) - an investigation of the place that DI has in textbooks.
- ii) - the factors which discourage pedagogical treatment of DI as well as the general teachability of DI features.
- iii) - the role phonological transfer.
- iv) - the possible benefits of instruction on DI.
- v) – a review of previous attempts at teaching DI.
- vi) – a review of material dedicated to DI in terms of similarities and differences
- vii) - making a choice on the use of teaching material, and suggesting any necessary modifications.

The presentation of all of these points will start by a general discussion and then proceed towards a discussion of the requirements of my intervention. Clearly, the aim of reviewing the pedagogical treatment of DI, the core of this chapter, aims at finding the material that is suitable for my intervention program, i.e. the needs of my participants both as advanced learners who seek self-development and as teachers/teacher-trainees are taken into account in seeking out the

suitable material. The conclusion of the chapter is that Brazil's material (1994a), with some modification, suits the purposes of the intervention.

3.1. Overview of DI in Pedagogy:

In many contexts, like my own, older descriptions of intonation are still being taught. From a personal experience, it was a very daunting experience to study O'Connor and Arnold (1973). Indeed, as Underhill, (1994, p. 83-5) argues, attitudinal meanings do not give the learners the chance to extract rules that can be generalized throughout their production, while the grammatical *'classification of intonational meaning by sentence type is a generalization that cannot yield a learnable set of rules by which learners can choose one intonation pattern against another'* (ibid, p. 85).

Speaking of intonation in general terms, teachers look at intonation as a mysterious area of the English language teaching. The relevant literature indicates cases of either implicitly ignoring intonation, or explicitly rejecting to teach it on the grounds that it is difficult and/or communicatively unimportant. With reference to the position of intonation in pronunciation teaching, for example, Murphy (1997, in Pardo, p. 10) reports that intonation comes right at the bottom on the list of interests for teachers of phonology-oriented courses. This is further clarified in Roads' survey (1999) of teachers' attitudes with regard to their priorities in teaching pronunciation, with the conclusion that only 5% of the participants believe they are confident about teaching intonation. She (p. 24, in Banville 2003, p. 86) offers some of the comments elicited from these teachers concerning intonation teaching:

- *It was a frill, something unimportant.*
- *It was important but not teachable*
- *Not usually an impediment to intelligibility*
- *It is not suitable for beginners*

- *It is hard to reproduce on paper*
 - *I'd like to see materials which make intonation easier to incorporate into general lessons*
- ... *not something too technical and specialized.*

Presumably, the first and third comments reflect these teachers' perception of the place of intonation in intelligibility, while the second acknowledges both its difficulty and importance. Comments four and five reflect the difficulty of approaching intonation, while the last comment is the most promising one because it reflects this teacher's recognition of the importance of intonation and the feasibility of teaching it provided that there are suitable materials.

Although intonation has a long and respectable association with English language teaching (Brazil et al, 1980, p.113), teachers and learners find it difficult to deal with intonation rules, which leaves teachers puzzled as to what and how to teach intonation (Underhill 1994, p.75). Dalton and Seidlhofer (1994, p.76) argue that '*intonation is the 'problem child' of pronunciation teaching, for materials writers and teachers alike.*' Teachers, too, have a problem with it, and a general survey of teachers' attitudes towards intonation teaching is reported in Woolard (1993, p. 42):

'The average teacher is uncomfortable with intonation, treating it as a difficult subject: difficult to isolate, difficult to describe, and difficult to formulate rules for..... As such it tends to receive little explicit focus in the classroom.'

Difficulty in teaching intonation is what many authorities agree on. Brazil (1994b, p.6) refers to problems in the learning process itself, admitting that even native speakers sometimes cannot agree on the kind of intonational pattern they hear. The conundrum, however, stems from that fact that the communicative role of intonation system can hardly be underestimated:

“We seem then to be confronted with a somewhat paradoxical situation: on the one hand, there is widespread consensus about the significance of intonation for successful communication; on the other, intonation is the ‘problem child’ of pronunciation teaching, for materials writers and teachers alike.” (Dalton and Seidlhofer, 1994, p. 76)

Non-native speakers suffer on the level of production too due to, among other things, preoccupation with the stringing of discourse (Underhill, 1994, p. 93), thus rendering learners unable to produce the intonation patterns accurately in accordance with the requirements of the interaction.

As I have argued in the previous chapter, the emergence of DI has managed to solve some of the challenges relating to the meaning of intonation. But the fact that DI is the most satisfactory theoretical framework to emerge so far does not mean that this will necessarily mean that intonation should automatically be taught because theory and pedagogy may not be the same thing (Rannali, 2002, p. 11; Underhill, 1994, p. 83). Faced with this paradox, what is needed is a systematic, teachable/learnable, approach; and my argument is that a potential solution lies in DI. The following sections will attempt to show why DI is a potential candidate.

3.2. General Pedagogical Challenges:

A look at the literature on teaching DI reveals that this approach has some positive attributes in relation to pedagogy. Indeed, DI seems to be theoretically appealing in terms of its pedagogical application because although Brazil’s main concern was a linguistic one, his system had pedagogical advantages too:

- It is being relatively more teachable/learnable than other descriptions (Jenkins 2000)
- It is in line with the communicative approach (Chapman 2007; Rannali 2002)

Despite the fact that Brazil's model is relatively simple and attractive as a theory, it is still problematic for non-native learners of English (Jenkins 2000, Levis 2001). This may be due to the fact that English intonation is likely to remain what Dalton and Seidlhofer (1994) have regarded as the 'problem child' in pronunciation. In this section, the literature provides some problems related to teaching discourse intonation before the more positive attributives and solutions are raised.

3.2.1. The 'Given/New', 'Dominant/Neutral' Status Distinction:

First, Dalton and Seidlhofer (1994, p. 63) propose that some features of discourse intonation could be '*too subtle to survive in practical teaching*' in reference to the distinction between the dominant and non-dominant speaker status, saying that it could be difficult to decide just when and why a speaker feels entitled to make use of dominant choices.

Another difficulty involves the distinction between the *given* and *new*: what is given and new is not always quite clear, especially in rapid colloquial speech. This is why Levis (2001, p. 49) argues that '*while new and given information are valuable concepts for analysis, students will often have difficulty applying them to dialogues, paragraphs and free speech.*'

Further explanation is given by Jenkins (2000, p. 152), stating that *given* and *new* concepts might be quite difficult to teach/learn because '*what counts as old or new information in any particular situation seems to involve many factors, and these are not necessarily present within the actual context of the interaction taking place*'.

3.2.2. Receptive Difficulties:

The general consensus seems to be that trying to identify tones is not an easy experience for learners, as held by Rannali (2002, pp. 11-12). Cauldwell and Allen note that "*people vary in their ability to hear intonation patterns, and there are quite often disagreements between trained listeners about what they hear in a speech sample*" (1997, p. 2). If trained listeners and even native speakers have this difficulty (Brazil, 1994b, p.6), it is possible to imagine the difficulties

learners will face not only in distinguishing but also producing them. Learners may fail to identify tones perhaps because no particular tone has a unique “*privilege of occurrence in a particular context*” (Roach, 1991, p.158). These tones are also what many teachers find most confusing (Dalton and Seidlhofer, 1994, p.92).

3.2.3. Productive Difficulties:

A pedagogical problem here is the need for planning time, which Levis calls a “*major limitation for learners*” (2001, p. 49). Speakers engaging in real-time communication have to make decisions as they go about which information to highlight, while at the same time responding to what they hear. For someone interacting in a second/foreign language, the burden of intonational, phonemic and lexico-grammatical encoding may overwhelm one’s processing capacity. Also, this problem might be the reason why learners’ production in controlled tasks, where they are given time to think ahead, is generally better than their free production (Koren, 1995). Varela (2002, p. 19) summarizes this point with reference to her experience in teaching DI:

“However, it is impossible to know whether the appropriate patterns would emerge in the pressure of real-time conversation where language use requires the coexistence of analysed and accessible systems”

3.3. Feature-related Teachability/Learnability of DI:

Despite these challenges, the literature supports the idea that DI can be taught usefully and effectively, especially after taking into account learners’ needs, their level and the realities of their teaching contexts. Here, I would like to discuss the general teachability of Brazil’s theory by putting the DI features in order (from the most to the least teachable) as the relevant literature argues.

3.3.1. Prominence:

Despite the fact that some non-native speakers tend to place prominence on the last item of an utterance regardless of the conversation requirements (McCarthy 1991, p. 98), there seems to be a fair agreement that prominence is one of the easiest features to learn (Dalton and Seidlhofer 1994, p. 81). Seen as one of the communicative needs of learners (Setter et al, 2005, p. 11), Celce-Murcia et al. (1996, p. 218) try to promote the teaching of prominence as ‘*an essential part of oral communicative*’. A number of studies, e.g. Levis (2001, p. 47) and Jenkins (2000), support this view. Jenkins (2000, p. 153) holds:

‘.....teachers and students alike have far fewer problems with what is often referred to as the accentual function of intonation.....because nuclear placement operates at a more conscious level than the other aspects of the intonation system.’

3.3.2. The tone unit:

Tone unit identification and production have been somewhat problematic. For example, Jenkins (2000, p.45) states that the failure of learners to segment their speech into word groups (tone units) reduces the time available for the processing of information. Similarly, Setter (et al, 2005, p. 11) take speech segmentation as one of the aspects that “*require focus from the perspective of discourse and communication*”

While there is no single rule easy enough for identifying the boundaries of tone units in colloquial speech, some basic remarks can be given to students, at least by way of enabling them to progress towards better judgment on tone unit boundaries. Brazil (1994b, p. 15) attempts to encourage the teaching of this feature by claiming that ‘*the end of a tone unit provides an opportunity to take time to plan the next [which] tends to increase the likelihood that boundaries will be distinctly audible in the speech of learners.*’ Brazil (ibid, p. 15) admits that tone units

sometimes run in each other, but he believes that this does not affect meaning anyway. Brazil's view makes up, pedagogically speaking, for the difficulty inherent in tone unit identification, as reported by McCarthy (1991, p. 101), Brown and Yule (1983, p. 158), Jenkins (1996, p. 19), and Gussenhoven (1984, p. 97).

A second way to help is for the teacher to suggest the pause definition. Brown and Yule give some reasons for pause-defined units as better serving applied linguists, teachers and learners (1983, p. 161) such as that they are "*readily identifiable*" and are also measurable by instrumentation. Cruttenden (1986, p. 131), similarly, notes that syntactic structures are '*probabilistic tendencies*'.

3.3.3. Key:

Generally, key is not seen as a challenging aspect. In an attempt to raise the importance of teaching mid key and low key, Dalton and Seidlhofer (1994, p. 88) hold that '*Since key is a system with three functionally distinct categories, learners should also be made aware of the meanings conveyed by mid key and low key. For mid key, it will suffice to point out that this is usually the neutral or unmarked choice*'. The authors propose a pedagogical strategy for teaching high and low key, by means of offering '*students utterances in which both key choices are possible, and to ask them to match them with appropriate discursal context.*'

However, with regard to key identification, Warren et al (2008, p. 18) report Cauldwell's experience in having a problem with the identification of a speaker's key choice at the beginning of the speaker's turn, a point also supported by Brazil (et al. 1980, p. 100). This might be the only occasion where the identification of key might be challenging.

On the whole, however, the system of key is relatively straightforward and easily graspable, thus contextualised dialogues and situations can help in teaching it (McCarthy 1991, p. 115).

3.3.4. Tones:

Tones generally are seen more problematic for teachers and learners. Jenkins (2000, p. 152) holds that one problem is the difficulty '*inherent in any attempt to teach pitch movement, regardless of the theoretical underpinnings of the attempt*'. Many authorities have talked about the difficulty of learning tones for both receptive and productive purposes; and Brazil (1994b, p.6) and Cauldwell and Allen (1997, p. 2) have already been quoted to this effect. These views suggest that tones make up the biggest challenge. The challenge is not only a matter of form; it is also a matter of function: Roach (2000, p.201) holds that by using DI as a framework for learning tones, learners turn out making too broad generalizations, possibly because they are very abstract terms (Beaken, 2009, p. 343).

With these difficulties in mind, however, it is reasonable to conclude that it is not impossible to teach tones. The teaching of these tones depends on learners' needs and learners' level of English. Bradford (1988) points out that the three tones (rise, fall and fall-rise) can be taught to advanced students who need the language for communicative purposes. Furthermore, Jenkins (2000, p. 133) generally raises the importance of motivation in learning pronunciation, saying that when learners perceive communicative relevance they become highly motivated to learn a particular feature. This view can reasonably also be applied to learning tones.

Also, it has been argued that the use of multi-sensory modes has positive effects on the teaching of pronunciation, including intonation (Verdugo 2006). Wrembel (2001, p. 65) enumerates some of these:

- Graphic representations (arrows to show pitch movement and pitch level.....)
- Kinesthetic aid (moving the arm to represent pitch movement)
- Native speaker material (using native speaker recording to place salient features in contrast to each other)

All these remarks on the teaching of DI help to show that there are some practices which can facilitate the experience of approaching something as hard as intonation.

3.4. Phonological Transfer: The Intonation of Arabic:

Wells (2006, p. 12) observes two types of phonological transfer that foreign learners of English intonation develop as they go about learning intonation. These types are positive and negative transfer types. The positive type of transfer takes place when learners use in practising English those intonation patterns that happen to be the same in their mother tongue and English, in which case these learners are borrowing from their mother tongue certain intonation patterns that don't seem odd to the English speaker. An example of this is the fact that Dutch and German using a system of prominence which is extremely similar to that of English, so the speakers whose L1 is Dutch or German have no problem using the English system of prominence. The negative type of transfer, however, happens when the learners borrow from their L1 certain intonation patterns which are different from those of the English language. An example of negative transfer might take in the case of French learners of English because French doesn't use prominence the way English does.

Arabic is one of the languages which haven't received a lot of analysis in terms of how Arab speakers use intonation in their L1. Even then, the cases which have been studied in relation to Arabic intonation haven't paid sufficient attention to what Mitchel and Al-Hassan (1989, p. 47) describe as regional variation among Arab countries, let alone the intonation of Arab learners of English. In that respect, it has only been possible to find two sources on the topic, namely Mitchel and Al-Hassan (1989) and Martinez-Castilla, Setter and Sotillo (2012). Despite some intonation similarities between English and Arabic, there are some fundamental differences which have been pointed out. These differences mainly have to do with both the placement of prominent syllables and the realisation of non-prominent syllables. More work is being systematically carried out, including a study of Syrian intonation (e.g. Hellmuth: forthcoming), but till this research is published, one will have to deal with the quite small amount of research that is already available.

The first type of negative transfer happens in the case of the fall-rise tone, and though this tone occurs in Arabic, Arab speakers of English have a problem distributing it meaningfully (Mitchel and Al-Hassan, 1989, p. 54). However, this seems less of a problem when compared with the more significant one: that of prominence placement. Prominent, particularly tonic, syllables play a fundamental role in maintaining intelligibility, but the process of placing them seems to be a difficulty to Arab learners (Mitchel and Al-Hassan 1989, p. 41). One specific form of difficulty for Arab learners of English is their tendency to create tone units on the basis of words by attaching some sort of pitch movement to almost all the words regardless of their information value, thus making prominent those syllables which are expected by the native speaker to be non-prominent in a tone unit, including even the words which usually have weak forms:

“[Arab speakers’] broad correlation between intonation and word division is largely foreign to English [and in contrast to] the typically smooth descent or rise of English syllables in comparable places.the overall ‘up-and-down’ jumping effect of Arabic is an important difference.” (ibid, p. 63)

This leads Mitchel and Al-Hassan (ibid, p. 65) to conclude that Arab learners will need a lot of practice before they are able to produce a level or smoothly falling/rising series of non-prominent syllables before the tonic syllable in the hope that they become able to achieve a meaningful placement of tonic syllables.

Along similar lines, in an experimental, class-oriented study, Setter and Martinez Castilla (2010) compared the performance of Arab and Chinese learners of English in relation to receptive and productive use of tonic syllables. It was found that the Arab learners were less successful than the Chinese in the placement of contrastive stress both in listening and speaking tasks (p. 368), but both groups were less successful than native speakers (p. 377) although the Arab

learners were better at turn-end detecting tasks than detecting speaker affect and chunking (p. 378).

More specifically, in the input (listening comprehension) tasks, the performance of the Arab learners was better than their performance on the output (production) tasks (p. 378). For the output tasks, they were accurate just over half of the time (51%), and performed at close-to-chance level (p. 380)

This leads the authors (p. 380) to conclude that, because of the importance of prominence to intelligibility (Jenkins 2002, p. 99), teachers dealing with Arab learners are strongly advised to work on teaching prominence extensively in pronunciation classes, something which is already embraced in Mitchel and Al-Hassan (1989, p. 63).

To conclude, till there is more research on the intonation of the Syrian variety of Arabic, it can tentatively be claimed that Syrian speakers of English might have a problem both in listening for and producing prominence in particular among the various DI features. Meeting the recommendation of Mitchel and Al-Hassan (*ibid*), the intervention of this research will include a discussion and practice of this feature both in terms of form and function. The assumption is that there is benefit in this kind of instruction.

More generally, dealing with DI involves a discussion of how instruction can benefit learners; after all, there is no point in teaching something unless it is possible for learners to benefit from it. This is discussed in the following section.

3.5. Instruction Gains:

The following sections will try to address some of the concerns which might arise in the study, particularly relating the general debate as to whether instruction on intonation can be of any use, given the challenges involved in the instruction; more precisely, the section tries to discuss the various benefits in teaching DI.

The literature on teaching and learning intonation has many references towards the difficulty of learning intonation regardless of the theoretical framework involved (Jenkins 2000, p. 152), not only because of the difficulty in tracing pitch movement, but also the difficulty of acquisition of tones on the part of foreign learners (e.g. Jenkins 2000). Many authorities tend to agree on the relative difficulty that learners face when they study intonation (see section 3.2). This begs the question of whether or not instruction on intonation can be of any use, but the answer seems to be that, as McCarthy (1991, p. 114) and Sewell (2004, p. 14) argue, there are good arguments for teaching DI, and this is the argument adopted here.

3.5.1. Role of active learning in pronunciation change:

One argument which rejects the value of instruction on intonation is the difficulty of changing one's pronunciation, particularly intonation. For example, one reason why Jenkins (2000) conceives of intonation, whether studied from a DI perspective or not, as not learnable is that a successful production of intonation is a very weak possibility because intonation works at a very subconscious level (pp. 152-153). In any attempt at teaching intonation, there is a need to respond to Jenkins' questions about both the possibility of teaching/learning intonation.

Jenkins' views (2000, pp. 107-108) can be problematized in that she reports no pedagogically set up experiment of teaching intonation whose results are a failure. Her argument to the effect that the only successful experiment in learning and internalising intonation is non-pedagogic (e.g. Neufeld 1978 as explained in Ioup and Tansomboom 1987) does not necessarily mean that teaching intonation in the classroom is, by reverse logic, an impossible issue.

A more convincing view is that intonation can be internalised due to a number of factors relating to the learner. Jenkins (2000, p. 166) acknowledges some learner factors only in relation to other areas of English phonology but not intonation. These factors relate to the learner's readiness to learn and internalise new pronunciation areas, and are summarised by Rocca:

“.... the level of proficiency achieved by the learner depends on the interaction of many factors, including the nature of the language involved, pedagogical approaches and individual characteristics, such as ability, motivation, age, to mention a few.” (Rocca, 2007, p. 420)

All these factors are related to the learner as an individual. Celce-Murcia's view (1996, p.226) to the effect that learners need particularly very extensive practice in recognizing and producing intonation units goes to show that a lot of practice is needed, but this implies that it is possible when the learner has enough motivation. This is further supported by Jenkins (2004, p. 113) when she acknowledges that many adult learners will feel motivated to acquire native-like intonation and some of them will achieve fair success.

But this is not to say that it is all about the learner; the teacher can contribute to the process of pronunciation improvement, as pointed in Jenkins (2004, p. 111) to the effect that teaching and learning intonation is possible and that certain task types have proved to be quite rewarding, particularly analysis activities, while production activities take longer to yield tangible results. More generally, her argument (2000, p. 166) to the effect that there is always hope in learning difficult aspects of pronunciation when learners are convinced of the relevant communicative value seems convincing.

Thus I argue that the claim to pronunciation improvement difficulty is not a sufficient reason to reject teaching intonation completely, at least in my context, given that it is hugely important for teachers and teacher assistants who pursue their postgraduate studies in the UK and who communicate with native speakers; let alone that they also teach English. Their motivation, awareness of needs, and individual aptitude are all important factors which promote their ability to start using the intonation patterns they have learnt.

3.5.2. Importance of awareness:

Apart from the argument that instruction on intonation can be useful in terms of pronunciation change when the learners are motivated, there is another area where learners can benefit, namely awareness. This responds to many arguments that oppose teaching intonation on the grounds that no real improvement can be guaranteed, at least because of Critical Period Hypothesis.

The awareness argument is supported with reference to other authorities. For example, with regard to phonology in general, Jones (et al, 1994) believe that even though exposure to phonological rules may not translate on spoken output clearly, it will lead into a better ability of self-assessment of one's speech and better awareness of speech pronunciation. This view may explain why many writers tend to equate the learning of intonation, esp. DI, with awareness raising rather than perfect acquisition of intonation features. For example, Sewell (2004, p. 12) holds:

“Even if raising students' language awareness has no direct linguistic benefit, the indirect insights into language may promote new, potentially beneficial ways of thinking about language.”

This is further clarified by Brazil (1995, p. 55, in Sewell 2004, p.10) who states that most listeners are unaware of a speaker's tone choices and interpret tonal differences as meaning differences, without even realizing intonation has affected their analysis. This means that awareness of the significance of tone choice can help learner develop better sensitivity towards communication failures resulting from the wrong tone choice. Along these lines, Pickering (2004b, p. 39), referring to the use of high key in spoken paragraphs, is even more straightforward in stressing the implications of awareness-raising on the aim of teaching DI:

“Requiring ITAs to script or rehearse their presentations to the point of memorization... may disengage the ITA even further from the unfolding context... Rather, raising conscious awareness of this level of discourse structure and providing opportunities for practice can benefit ITAs in their development of these skills”.

Indeed, as Yule, Damico and Hoffman have found, instruction may not yield immediate improvement, but can enhance the ‘*learners’ self-monitoring*’, or what they call “*the ability to know when an accurate identification was being made and to recognize when a distinction was still not clear*” (1987b, p. 765, in Pardo 2004, p. 16). The authors conclude that there is “*improvement in the learners’ certainty about when they are making correct identifications and they’re not* (ibid). This is in line with the argument set in Brazil et al (1980, p. x in Preface) to the effect that awareness is the first step towards developing competence in intonation.

To sum up, I argue that the solution lies in learning intonation at least for the sake of understanding how its system works and getting a better grip with how it can facilitate communication, such as by getting an idea as to why miscommunication, for example, might be taking place. In other words, awareness of how the system functions is a sufficient reason to try to teach intonation. But even if it were argued that the mere awareness of intonation is challenging in itself, issues related to learners’ motivation, as argued before, as well as issues related to instruction methodology and learner/teacher needs, as will be explained in later sections, can play a supportive role in facilitating the process of learning intonation. Indeed, there seems to be agreement among many authorities that awareness raising is both a crucial stage and an important goal in itself. I would like to sum this view up with reference to Seidlhofer (2003, p. 98):

“...Learners who concentrate on the more rule-bound and referential domains are likely to develop the kind of sensitivity, personal response, and affect and begin to internalize the expressive as well as the referential resources of a language.....Such procedures [of

consciousness raising] may be especially appropriate, since we are attempting to introduce understanding of tendencies, variable rules and choices according to context and interpersonal relations”

All these views have encouraged me to see the possibility of gain in making this study and to try to reflect the importance of awareness in my planned method of instruction, as will be shown in my choice of teaching material (see sub-section 3.6.2). The choice, however, can be informed by examining previous attempts at teaching DI, the purpose and content of the next section.

3.6. Attempts at Teaching ‘Discourse’ Intonation:

There have been a number of attempts at teaching DI, with different research scopes and aims. Although these are not so many, the ones I have been able to find are Chapman 2007, Goh 1994, Salter 1999, and Zhang 2004. In reporting them, I will focus on the weaknesses and strengths of these studies and show how they have affected the present study.

3.6.1. Strengths about Methodological Decisions:

In reviewing the previous studies, I have noted some strengths about them which are worth raising because they have inspired my present study.

3.6.1.1. Choice of demonstration language:

One of the good things that Salter (1999) achieves in his study is that he manages to take the students into thinking outside the grammatical framework of intonation – This is one of the aims I will put forward in my research project. To achieve that, Salter had to consider the type of language to use in class; and his refraining from using authentic language is a very good decision because authentic data tends to be rather messy and more difficult to transcribe (Brazil 1997, pp. 140-141, Brazil 1994b, p. 64, Gussenhoven 1984, p. 96). Salter’s awareness of this distinction has inspired me to find the suitable resources and teaching language for my intervention program.

3.6.1.2. Importance of awareness-raising tasks:

Awareness raising is explicitly emphasised in almost all the studies, although the studies show varying degrees of success in implementing it. It is best achieved in Salter's study.

Awareness-raising is maintained in the studies via the use of activities and tasks that make the learners start thinking about the function of a given intonation feature, rather than simply practice the listening/production process without focus on meaning. To achieve this end, Salter follows an inductive method and starts from the start by giving his students examples of the use of termination and tone choices in a way which contradicts the students' previous grammatical notions. Salter's study shows that it is through following an awareness-raising method that the students in the study managed to realize the difficulty of associating intonation meanings with syntax.

Likewise, a good point about Chapman's study is his observation that although his learners sometimes felt frustrated at the lack of confidence in doing the listening tasks, they showed more confidence and appreciation about the communicative value of intonation. Although he does not explain the steps his participating teachers took in approaching the teaching of DI, his choice of PALE as a teaching material denotes following an inductive method. Therefore, that is an aspect that needs to be stressed in my research as well (see the section on PALE and awareness-raising).

3.6.1.3. Importance of practice activities:

The role of practice in listening and speaking is given its due importance in studies such as Chapman (2007), Goh (1994), and Zhang (2004). Logically, in Goh's study, the tasks involved in the teaching of DI move from perception to production. This is one thing that is worth highlighting about the study. Goh's study dedicates the greatest part to describing the participants' success at the speaking tasks, attributing their success to her intervention program and their failure mostly to linguistic transfer from their mother tongue.

Chapman's study dedicates a good part to describing learners' performance in listening activities and, more importantly, coming up with some solutions for listening difficulties through the use of prediction tasks.

The findings from both studies help predict, set realistic goals, and find solutions for, challenges involved in teaching DI. They stress, however, the necessity of employing listening and speaking tasks in teaching DI.

3.6.1.4. Data collection methods:

The data collection methods used in the studies have inspired me to use some of them in accordance with the practicality of the context. Of particular importance are off-task reflection and on-task observation methods. This is in line with qualitative research, where any details in the process can be important and where the emphasis is not only on the outcome but also on process details. It is found that Chapman's and Salter's studies raise the importance of both types of reporting, and so the use of both types seems to complement each other and should therefore be both used in my study.

For example, in Chapman's study, an interesting point about the methodology of data collection is to ask the participants to reflect off-task about their experience in doing the course, a procedure which enabled the researcher to have access to thoughts and insights that would not be accessed by mere observation of the participants' on-task experiences. This has inspired me to think of using diary reports in order to get the reflections of the participants. For example, the difficulties reported by the teachers and students have inspired me to think of investigating the attitudes of my participants both as learners and as teachers towards the teaching of DI in Syria. This study has inspired me to think of tracing the reported processes of learners in order to get a fresh look at their experiences and fluctuations according to the feature in question.

On the other hand, in Salter's study, an interesting point about the data collection is the researcher's focus on the participants' on-task behavior and drawing conclusions from such

behavior. This point has inspired me to incorporate this in my research as a data collection tool in the form of field notes.

Both data methods are shown to be particularly important when they are thought of against Goh's study. Goh's study is an experiment whose interest is in the final outcome, being pronunciation improvement. Although the author (p. 78) states that one of the research aims is to see whether the participants will understand the role of intonation in communication, this process is not reported. The fact that Goh's experiment lacks a qualitative treatment of her learner's process of learning has inspired me to focus, in my study, on the participants' reported mental processes in their attempt to make sense of DI in addition to any improvement in their pronunciation, if at all. Again, this can be achieved via the use of off-task and on-task data collection methods.

3.6.1.5. Choice of features:

The decision to include or exclude a certain DI feature will depend on a number of factors, such as the aims of the study, the time available for the research, and the needs of participating learners. These factors will be taken account of in evaluating the previous studies' choices of features.

Chapman included the majority of the features of DI by way of seeing which features are learnable and which are not. However, using PALE, he did not include termination, maybe because this feature is *'one of the features of intonation least likely to be language-specific'* (Windsor-Lewis, 1986). However, for my participants, who are not only learners but also teachers and teacher trainees, this feature can quite suitably be demonstrated in classroom interaction, and so should not be missed. In fact, Brazil (et al 1980, 101) hold that it is *'important for a teacher...to be aware of this relationship between context...and the meaning-changing significance of different key selections, otherwise he is likely to increase rather than reduce the student's confusion'* This is supported in Hewings (1991), where there is evidence to show that it

is pedagogically important to make use of key and termination choices by way of providing helpfully specific feedback in the classroom. More generally, this feature can be usefully used in teaching conversation management by utilising the choices of key and termination as two features which help speaker signal what type of responses they are seeking (e.g. active response vs. passive agreement vs. nil response). These two reasons have motivated me to include termination in my teaching program.

Interestingly, the use of termination is stressed and made the bulk of teaching in Salter's study. One of the aims is to take students out of the grammatical approach to intonation, and this is done through the use of *key* and *termination*. The last cycle in this action research helped the participants to realize that it would be difficult to classify intonation choices with grammatical rules, so a realization of analysis at the level of discourse was achieved. All this stresses the need to include the feature of termination in my study.

3.6.1.6. Learner needs:

Zhang (2004) claims that there is insufficient literature on learner perceptions of their own needs regarding English suprasegmental features, especially discourse intonation, in a context like China, arguing that having access to the way learners think of instruction method and content on suprasegmentals is a necessity in CLT classrooms. Pronunciation models are seen as potential goals for many learners, and therefore there is a need to investigate such learner needs. This is a very important point that is also stressed to a lesser extent in Chapman's and Salter's, where the communicative need is claimed to be the major goal for these two studies. Again, this will be included in my study.

3.6.2. Weakness in methodological decisions:

In reviewing these studies, however, it was found that they have some weaknesses. It is worth shedding light at these by way of trying to see if it is possible to avoid them in my study.

3.6.2.1. Lack of balance between inductive and practice learning:

Such a lack is seen in Goh's study, where the focus is on practice, and in Salter's study where the focus is on awareness raising. For example, in Goh's study, one concern about the tasks provided is that they tend to tell learners beforehand what they are going to notice, and there is no requirement on the part of the learners to formulate hypotheses. For consciousness raising purposes, a more inductive and learner-active methodology would be of greater help. Salter's study, on the other hand, also shows the researcher's intention, right from the start, to put off practice activities and to focus instead on the awareness raising stage, which makes the study lack an element of practice that students need and may even like to try; indeed, his students eventually showed the wish to practice intonation at the end of the lesson.

On a related level, Zhang's study does not give a lot of details of the awareness-raising process. Although awareness raising is set out as one of the aims of the study, the way it is given expression in the research suggests merely an awareness of form rather than function as no mention is made of the various intonation meanings that are supposed to raise the students' curiosity. Also, Zhang's study reports listening and speaking practices, but does not give details of the process other than that everything went perfectly smoothly.

To sum up, these studies show some lack of balance between awareness and practice, and for any qualitative study details of both stages seem necessary in order to get a fuller understanding of what happens exactly in the process of studying discourse intonation. This is something that will be stressed in my study.

3.6.2.2. Lack of balance between speaking and listening:

Even in the studies which stressed the importance of practice there is a lack of balance between listening and speaking. For example, in Goh's study (1994), the focus is more on speaking performances. Goh, in fact, mentions only in passing that the students found it difficult to tell the difference between rising and fall-rise tones. A lengthier account of listening

difficulties would better give an idea about problems, or success, encountered in studying DI for receptive purposes. There is no stated reason why listening activities are not equally reported in Goh's study.

By contrast, Chapman does not report a lot on the speaking performance of his participants. So, Chapman's study lacks balance by focusing on listening activities, and no reports on speaking are provided.

In brief, more balance and details are required in reporting the performance of learners in listening and speaking, something to stress in my program.

3.6.2.3. Choice of features:

In Salter's study, it is unclear why the author claims that the constructs of key and termination are good starting points for teaching the discourse view of intonation and making learners think of intonation outside the boundaries of the grammatical view. In his attempts the role of syntax (e.g. p. 15) was evoked in relation to tones by one of the students. This is so because the author trains the students on recognizing key and termination choices only as phonetic features, without explaining the significance these two constructs have on communication. He does mention, at one point, how low termination can communicatively be demonstrated in the classroom, but he does not teach it to students. Therefore, I believe that the author managed to raise his students' awareness only of the phonetic aspect of these two features, avoiding the treatment of their communicative value.

On a more problematic note, Zhang's study claims to have taught all the tones of discourse intonation. However, a major problem here is that the approach is not clear: it is claimed to be based on Kingdon (1958) and Roach (1991). However, no details whatsoever are given to indicate that the content of the lesson is based on Brazil's description; indeed, the tones proposed for the study are not the ones generally adopted in DI. More importantly, no discussion of

intonation meaning is given by the researcher. All these details throw doubt on the validity of the researcher's claim to have taught discourse intonation in the first place.

- **Concluding Remarks:**

The focus on awareness raising, using task types that promote it, careful choice of language type (authentic vs. scripted), focus on learners' mental process, are among the main points which have inspired me to bear in mind when deciding upon the intervention program material. Chapman's study, for that matter, has fared the best because of incorporating almost all the points mentioned above. His study, however, lacks the following points, which I will include in my study:

- the participants' speaking performance
- the participants' assimilation and appreciation of the communicative value of DI
- treatment of termination.

Having shown the rather different findings coming out of these attempts and the rather vague methodologies used in introducing DI, it would be worth investigating a more systematic methodology in teaching DI in my context. In order to come up with rigorous findings for the feasibility of teaching DI, the methodology used needs to be supported and illuminated by what the literature says about intonation teaching/learning, and some insights have already been obtained in this section as a result of reviewing previous studies. What needs to be done now is to find a suitable teaching material that is compatible with these insights and, where necessary, some modification can be proposed. The reasons for choosing, rather than writing, teaching material are given in section 3.6.

The following sections, therefore, provide a review of the relevant material choices (Brazil 1994a, Bradford 1988) before one of them is chosen and further examined.

3.7. Review of DI Teaching Material

Because earlier approaches to intonation saw a deterministic relationship between grammar and/or speaker's attitude on the one hand, and intonation on the other, their teaching material suggested certain ways of teaching intonation in which this relationship was presented as valid regardless of the context of occurrence, and this entailed a methodology of drilling and imitation rather than analysis and exploration (Taylor, 1989).

Because DI brought in a new system of looking at intonation that is based on its communicative value, this view had its influence on the methodology of teaching it, stressing the centrality of context of interaction. The major dedicated teaching materials available in this regard are Brazil (1994) and Bradford (1988). Other textbooks do address it by way of showing DI as one of the possible existing accounts of intonation (e.g. Roach, 2000).

The examination of the two textbooks will cover the following points:

- i)- Learners' level
- ii)- Detail (thorough vs. minimal)
- iii)- Aims of the course
- iv)- Aspects of discourse intonation covered
- v)- Activity types

At this stage, it is important to state the reason for choosing an already existing textbook rather than invent my own material. There are at least two reasons:

- *Practical reasons*: these include the extreme difficulty of having native speakers who can help produce the recordings, as well as the fear that, should such speakers be available, they produce heavily and artificially tidied up recordings. Additionally, devising materials needs to be well conducted, otherwise it will lose the credibility issue; and such a level of devising cannot be available to a single person. In fact, Salter (1999) gives a very good account of the difficulty to

find materials for a single feature, let alone for a whole course on DI. This point will be returned to in examining how PALE's recordings were made.

- *Methodological reasons*: the use of a standardized textbook for teaching the DI features reduces the effect of the researcher's varying success in devising the appropriate material and tasks. A standardised textbook helps give the participants a systematic material, which means that their reactions and fluctuations will come from the nature of the feature in question rather than the fluctuating success of the researcher at devising tasks and material for that feature. In other words, the use of an existing, already piloted, material will neutralise the role of the researcher in affecting the participants' assimilation or reaction.

Having tried to show that there are no reasons to prevent me from using a prescribed textbook and that, from a practical point of view, this is even an advantage, I will try to make a quick comparison to show which textbook is more suitable for the purposes of my research.

3.7.1. Similarities:

The two textbooks seem generally similar in terms of both aspects of DI that are being covered and in terms of activity types. Concerning the latter, for example, the two textbooks follow the same methodology of:

- sensitizing learners to intonational features.
- getting learners to listen to intonation in a number of tasks, including imitation and discrimination.
- getting learners to put intonation patterns in communicative activities.

Brazil's (1994a), *Pronunciation for Advanced Learners of English* (henceforth PALE), and Bradford (1988), *Intonation in Context*, use an inductive approach in which learners feel the rules before these rules are stated in their institutionalized form (i.e. following an inductive method) before proceeding towards other formats of production, e.g. imitation and drilling, free use of intonation in classroom setting (i.e. a deductive method). Three points are stressed in these textbooks:

- Alerting learners to the role of context in determining intonation choices
- Getting learners to follow an inductive-deductive format
- Starting with the features in the order they are stated.

More specifically, Bradford (1988a, p. 2) and Brazil (1994b, pp. 1-10) describe the structure of their materials as consisting of:

- *Sensitization*: this is the stage of demonstrating one feature of English intonation at a time in order to raise learners' awareness of the choices a speaker makes, and this is done through a conversation, followed by some questions that learners need to answer in order to be familiar with the content.

- *Explanation*: this includes a description of the feature in question and its significance to meaning; and any necessary transcription convention is included here.

- *Practice activities*: these include activities for intonation recognition/discrimination, and others for producing these features.

- *Communication Activities*: depending on pair work, these activities provide learners with the chance to put into use the features they have learnt so far; this is a freer situation practice than the practice provided by other tasks in the units.

Such method combination and activity types lie at the heart of any teaching that encourages making use of communicative value and putting it into practice, as the literature tends to stress

In a purely inductive (or consciousness-raising approach, henceforth C-R), learners are exposed to data and are encouraged to implicitly learn these rules, but no explicit instruction or immediate production is sought in class (Rutherford, 1987, p. 153), emphasizing raising learners' attention receptively to linguistic forms in an attempt at developing eventual mastery (Ellis, 1993, p. 6). PPP, however, believes in stating the rules explicitly and practicing them in controlled and free production modes.

Although PPP has been criticized as having too much emphasis on production and, thus, distracting '*attention away from the brain work involved in understanding and restructuring*' of

the learner's inter-language (Thornbury, 1999, p. 105), this should not make PPP invalid altogether. On the other hand, while appreciating C-R for involving learners as truly active participants, one should not lose sight of the fact that in order for C-R alone to be rewarding it should depend on long term exposure to data as production is delayed to a much later stage when learners have 'absorbed' enough understanding of data in order to produce it (Hopkins and Nettle 1994, p159). Furthermore, it is obvious that C-R suits learners who are approaching the language covertly. It also suits learners who can have enough exposure to data, which may not be present in many EFL contexts such as Syria.

To sum up, because PPP learning is more effective for translating knowledge into communication in actual situations, while inductive learning is more effective for the memorization of rules (Woodward 1991, pp. 84-5), there seems to be an agreement that a combination of both could complement the benefits of each other (Hopkins et al, 1994, p. 158).

With particular reference to spoken discourse teaching in general and intonation in particular, McCarthy and Carter (1995) believe that traditional teaching methodology of PPP should be modified to include greater awareness of the nature of spoken and written discourse; they conclude that such an approach has '*considerable potential for a more rapid acquisition by learners of fluent, accurate and naturalistic communicative skills*' (1995, p. 217). Jones (pp. 182-3 in Richards and Renandya 2002) also shares Pickering (2001, p.250-1) the view that an inductive approach can increase familiarity with the rules.

Stern (1992, pp. 119- 120) sums up this point with reference to phonology and pronunciation when he adopts a four level methodology, involving the exposure of learners to speech in order to observe and absorb the linguistic forms, followed by exercises and drills such as imitation, and finally comes what he calls 'practical phonetics' by which he means free production in class. For Stern (ibid, p. 121), too, explanation not only is a way of achieving phonological competence, but also adds to the learner's knowledge about the foreign language and about speech in general.

Chun (2002, p. 202) summarizes the same idea regarding the teaching of DI by suggesting the following methodology:

- sensitization
- explanation
- imitation
- practice activities
- Communicative activities.

In other words, the PPP and C-R complement each other: the C-R method has some weaknesses such as being time-consuming, while the PPP method lacks good memorization of rules; therefore, it would make sense to combine them together in order for them to complement each other.

To conclude, all the task types used in the Brazil and Bradford materials are necessary for teaching any course on phonology and pronunciation. However, there is still another task type which is highly recommended in the literature but which is not present in Bradford's material. This will be mentioned in the following subsections.

3.7.2. Differences:

Whereas the importance of finding similarities between the two textbooks lies in the fact that such similarities are the salient features in teaching intonation, finding differences could point towards the needs of a particular context or level/needs of learners. As such, differences can be examined in order to see which of these inform my particular study.

3.7.2.1. Task Types:

In terms of tasks, despite the general similarities in listening and speaking tasks, there is one important difference that has to do with a task type. Unlike Bradford, Brazil includes prediction task types (e.g. task 3.3. in PALE). Prediction tasks let the learner read a conversation to think of it before listening to its intonation choices. By contrast, none of Bradford's Units have any

prediction tasks. This is an innovative form of practice, introduced in almost every unit in PALE. This task type is highly recommended in the literature. Kellerman (1991), for example, holds:

“One of the strategies learners are encouraged to develop in order that they might listen more effectively is that of prediction... [involving] the activation of both world knowledge and linguistic knowledge.”

A further credit that can be given to PALE is that its prediction activities seem to be in line with Brown’s preference of ‘defined anticipation’ as opposed to ‘idle speculation’ (1986, cited in Kellerman): PALE’s prediction activities require the activation of learner’s understanding of the rules governing the use of intonation as these can be worked out only on the basis of the context in question.

The importance of practicing prediction, in explicitly activating knowledge, is that this can be a first step towards other, more real-time listening strategies, thus fulfilling Brown’s suggestion (1990) to the effect that the explicit use of bottom-up and top-down listening strategies should be used together in listening in order to arrive at the most accurate meaning:

“..... it is essential to encourage active participation by the listener – to listen predicatively and critically, watching out for new information which fits neatly into already existing conceptual structures and reacting sharply.....when confronted with information which does not fit into the preconceived framework” (1990, p. 171)

Top-down listening is important and can be shown and demonstrated in order for learners to try to make use of it, as it helps compensate for ‘*obscure phonetic signal, enabling [listeners] to narrow down expectations of what is likely to be said*’ (ibid, p. 155). This kind of top-down

listening is particularly useful with ‘older students’, where awareness of techniques can be very useful for arriving at intended meaning (pp. 160-161).

3.7.2.2. Learners’ Level:

The learner level that Bradford (1988a, p. 2) addresses is upper-intermediate/advanced learners. By contrast, Brazil’s focus is on advanced learners. This might be one reason as to why Brazil’s listening material sometimes includes less scripted listening material, such as the speech of the chairperson in Unit 5 (language authenticity is returned to in section 3.7). Bradford’s listening material is clearly heavily scripted all the way through, as far as my experience in dealing with both texts is concerned.

3.7.2.3. Detail and Objectives:

A quick comparison leads into concluding that Brazil’s material is a more thorough introduction than Bradford. On the one hand, while the two textbooks omit the rise-fall and termination features, in my opinion Brazil is interested in giving a detailed account of DI, while Bradford is interested in giving only a simple overview of how each feature functions in the language. There are a good number of examples for comparison between the two textbooks, but here I have chosen only one: *making sure/finding out*.

A brief comparison of how the two texts approach the issue of enquiries (finding out and making sure) shows how they differ in such an approach. This aspect of referring and proclaiming is dealt with in unit 4 in PALE (1994a, pp. 41-6) in which Brazil tackles the following issues in relation to the use of proclaiming and referring tones in making sure and finding out:

- *the basic function of this new use of tones* (pp. 41-3),
- *the prevalent and socially significant use of ‘making sure’ in informal conversations* (pp. 43-4)
- *the occasions where one needs to appear to be ‘finding out’ rather than ‘making sure’* (pp. 44-5); and

- Furthermore, in the process Brazil (p. 43, p. 44) gives examples of how *the use of these tones is in line with this discourse interpretation and clearly contradicts the grammatical interpretations of these tones in questions.*

By contrast, Bradford (1988a, pp. 18-22) explains the basic concept of making sure and finding out through an approach that falls rather short of providing answers to someone with knowledge of other systems and who might argue, for instance, that the use of these tones in enquiries has to do with a grammatical function rather than a discourse one (see task 4.1 for example, p. 20, in Bradford's material). Equally importantly, the social significance of *making sure* or *finding out* is not mentioned at all in Bradford's material; therefore we are left unable to see any difference between what the grammatical approach says on the one hand, and how the choice of either tone can be significant in its own way. Unlike Brazil's material which shows that sometimes it makes no difference to appear finding out or making sure but that on certain occasions such a distinction is extremely necessary, with Bradford we find the whole business being simplified into a '*checking function*' of these tones (p. 19), without any mentioning of the wider, social significance of proclaiming and referring tones.

This is an important distinction to think of and it comes, not only from my personal experience with both textbooks, but also from reading Salter's initial findings and the problem he had of finding data that would not mislead learners into connecting intonation choices with grammar (Salter 1999, 15). Of course, the role of tones to enquiries is just one example, and other examples for comparison can easily be found (particularly the treatment of dominance in both textbooks).

To sum up, Brazil (1994) is a more in-depth treatment of the different aspects of intonation than Bradford, and treats many nuances and details that are not mentioned in Bradford. However, this is not to say that generally one textbook is necessarily better; I think it is a matter of textbook objectives: Brazil addresses the issue of listening and speaking practice while still aiming at more in-depth and comprehensive awareness of DI in order to satisfy learners' interest in analysing

intonation themselves, while Bradford aims at giving rather rudimentary awareness sufficient for practicing the features in speaking and listening, but not so much for detailed analysis. Therefore, the difference has to do, simply, with course objectives and aims.

From another point of view, this shows that Brazil's material suits my program better because my participants are teachers and teacher-trainees of English with BA in linguistics and who have done/are doing MA in applied linguistics (see Varela 2002, p. 18 for a similar argument). It is quite suitable that I need to use a system in such a way that it can help them understand the system from linguistic and communicative perspectives so that they are in a position to:

- Compare it and contrast it, if any, with their previous knowledge of other descriptions of intonation which they studied before and/or they are teaching in their teaching material, and
- Be able to describe their views on the relationship between this system and any possible pedagogical application of it, having had a good idea of the reality of intonation in various degrees of authenticity.

The general idea is that, as far as my research requires, Brazil's material is a better choice, not only because of its treatment of linguistic details, but also for its treatment of communicative value. For example, Brazil tries to relate the function of each feature to communication, such as by showing how dominance works for the benefit of the listener and speaker (see Brazil 1994a, pp. 56-59), while Bradford explains the notion of dominance without showing how dominance can be useful to speakers or listeners (see Bradford 1988a, pp. 29-31).

To sum up, like I have shown in the examples of enquiries and dominance, the difference between the two textbooks is an important point because my participants need to know the communicative value of what they are learning, not only the linguistic description of a given feature. Brazil's material aims at learners getting a high degree of awareness of the system, (see Varela 2002, p. 17); and there is an implied attempt at convincing readers of the DI system. In my opinion, Brazil addresses learners who seek awareness and who may have some knowledge about other systems, therefore he aims at showing the validity of his system, e.g. by approaching the

teaching of intonation from an analytical point of view by way of convincing learners of the significance of his system. In other words, not only does he want learners to practice listening and speaking, but he also wants them to experience first-hand how intonation can be significant. To me, it seems that Bradford (ibid) tries, to a lesser extent than Brazil (1994a) does, to address the needs of teachers or learners with analytical judgment and who may have strong or weak associations with other descriptions; instead, she focuses more on some listening and speaking skills of DI features, as if Bradford addresses the needs of learners who just want to improve their intonation through minimal understanding of the system and its intricacies and who may not essentially be interested in any linguistic debates about the various descriptions of intonation.

- **Concluding Remarks:**

Having gone through both textbooks, I have decided to adopt PALE for my intervention because of the nature of my participants (being teachers and teacher trainees). The aim, after all, is to expose my participants to a thorough introduction to DI in order to examine their cognitive processes and views, and Brazil (1994a) seems to be the better choice for such a thorough introduction rather than the Bradford's simplified version of DI. By using Brazil's material, I hope to be able to stimulate their thinking because its tasks are cerebral (Hadley, 1996, p. 5).

At the same time, while I see the material quite good as a thorough introduction, it is very good as a pronunciation material; to that end, Marks notes that the Brazil material '*caters very successfully for a need which has been repeatedly identified in recent writing about the teaching of intonation*' (Marks, 1996, p. 13).

Having decided upon the material from which I will be taking my examples and explanation, now I will try to give a brief description of it, after which I will try to justify certain modifications to better suit my research purposes.

3.8. Language Authenticity:

Now that PALE has been chosen as my teaching material, there is a need to comment on how far its demonstration language is compatible with teaching/learning purposes.

The relationship between linguistic description and language teaching has been a controversy for some writers in applied linguistics (Seidlhofer 2003, pp. 77-79). Widdowson (2003, p. 94), for example, views such a relationship as one that needs to be mediated (ibid, p. 94-5). Such a concern is a legitimate one, and needs to be considered in relation to Brazil's material (1994a) to see if it meets the requirements posited by Seidlhofer (2003, pp.108-109) in relation to *selecting*, *idealising* and *simplifying* by way of making materials accessible to learners, as opposed to using authentic material. This section will try to define such issues with regard to the teaching of DI in my context, and the case of PALE will be examined in order to show whether or not Brazil, in writing PALE, had these concerns in mind.

Concerning the issue of language authenticity, there seems to be a general agreement to the effect that the language needs to be authentic as opposed to extremely contrived or simplified (Grant 1987). Brown (1990) states:

“It is ... essential that, as soon as the student begins to be capable of understanding quite small pieces of structured English, he should be exposed to some English as it is normally spoken. Otherwise he will learn to rely on un-English signals and he will have no reason to learn English signals.” (p.159)

However, I believe that listening to authentic English for listening purposes is different from listening to it for analysis purposes, and here is where the teaching of intonation analytically assumes a slightly different case. While admitting such a need for authentic language, it seems quite difficult to find a purely authentic language that remains within a manageable field for

scaffolding the learning process (see Salter, 1999, p. 9). In fact, Brazil notes how messy authentic language can be (Brazil 1994b, p. IV).

Another difficulty in dealing with authentic language is the difficulty of legally obtaining a sufficient range of audiovisual material having the appropriate quality and length (Crawford in Richard & Renandya, 2002, p. 85). A further consideration is '*classroom constraints of time and concentration span*' (Crawford, *ibid*).

The most reasonable compromise would be what MacWilliam (1990, P. 160) defines as authentic-like language in the sense that it is not artificially constrained but should be amenable to suit language teaching purposes, because, as Marks (1996, p. 13) notes, it is difficult to see how salient features can be presented in contrast to each other in purely authentic texts. Thus, I argue that teaching intonation analytically needs some language adaptation in order to suit the teaching purposes while, at the same time, not oversimplifying this language. That is why I find that Marks (1999, p. 198) is right when he says:

“‘Artificial’ has strong negative connotations,, but if one of the purposes of formal instruction is to make elements of language more salient and accessible for learners, then such 'artificial' devices have a useful role to play.”

A compromise is the best solution to the concern over language authenticity, thus meeting MacWilliam's (*ibid*) view that the teaching language needs to be authentic-like, to which Salter (1999, p. 9) attests at the stage of teaching intonation as an unfamiliar subject. More generally, this is also supported by Seidlhofer (2003, p. 99), who, rightly, shows how corpus findings can inform pedagogy through maintaining '*a middle ground between authentic and concocted data*' in order to ensure '*that the dialogue is structured more authentically and naturalistically by modelling on real corpus-based English*'. PALE, accordingly, has an element of inauthenticity, as Marks observes:

“A few accusations of inauthenticity are bound to be made – but it is hard to see how else features which do contrast systemically could be contrasted in examples so clearly and efficiently” (1996, p. 13)

But this inauthenticity can be looked at as an attempt to establish the middle ground between scripted and authentic language, given how its listening extracts were recorded. In this regard, Kato (1999, p. 6) reports Cauldwell and Allen’s (1997) explanation to the effect that in recording the passages and examples in PALE, the actors were given some notes and asked to improvise from them in the form of role-play rather than to produce any specific intonation structures; thus the context would be defined with reference to the notes, and the ensuing product would be improvised based on the already defined context. This method of producing the listening material, I think, is very good in maintaining the balance stipulated by Seidlhofer (ibid). This point also stresses an earlier point made to the effect that it would be almost impossible, practically, for the researcher to invent and record his own materials.

All these observations about PALE make a reasonable case to the effect that it represents a pedagogical compromise between the purely authentic, and thus extremely challenging, spoken data on the one hand, and the extremely tidied up tasks, as introduced in Bradford 1988; thus it meets both requirements half way, and is capable of providing learners with the generalizability element they need (Marks1996, p. 13).

To sum up, I think that PALE is a ‘mediated’ version of the DI system; it is carefully graded in its presentation (Varela 2002) in order to suit learning. As my justification for PALE’s methodology shows, there are sufficient reasons for me to depend on PALE’s recorded material and tasks as my course for carrying out the intervention study.

- **Final Remarks:**

By combining C-R with PPP learning, PALE aims at moving from an implicit learning towards a more explicit, the latter being a necessity for adult learners:

“It is our experience that the phonology of a new language, for a learner over the age of around 12-15 years, is something that needs to be consciously analyzed and practiced” (Keys, 2000, pp.100-101)

This view is a shift towards a more active learning: rather than simply approach it by means of listening and imitation, the analytic approach seems the only possible way, especially for adults who, as Jones, (pp. 179, in Richard and Renandya 2002) put it, ‘ *might benefit from a more descriptive or analytic approach*”

These views are quite important because they express the reality of my context and many foreign contexts where learners (students, teachers, teacher-trainees, teaching assistants.....etc) are in a dire need to improve their English skills/knowledge for teacher-development purposes and to be able to teach pronunciation skills to their learners. Such needs involve approaching intonation analytically rather than mechanically.

All these recommendations, I argue, are fulfilled by PALE. PALE is a highly valuable course that has attracted good evaluation from such specialists as Marks for its ability to enable learners to derive valid generalizations and teachers to do their own learning (1996, p.14)

This course, using the various kinds of task types, serves to raise learner’s awareness and interest. On the other hand, the way the book tackles the order of feature presentation is quite effective. For example, the book’s treatment of tones begins with the falling and rising tones as the basic tones to understand, but then it proceeds towards explicit practice in a manageable way rather than trying to elicit the complex system of choices in one go. However, as argued before (see Concluding Remarks of section 3.5), it lacks the treatment of termination, so this will be added to my course.

Generally, there is sufficient reason for me to take up this research and try to introduce intonation. I argue that awareness-raising is a necessity in the case of my research because my participants have a background in linguistics, so they need to have their awareness raised about the significance, and its accompanying challenges, of the learning of intonation, since the study of language from a discourse point of view is a communicative need for academics (Morley's 1991, pp. 491-3; Chun 2002, p. 247), especially for those who may have to interact with native speakers (Clennel, 1997, p.118). But also, being teachers and teacher-trainees, this knowledge will enable them to be in a better position to judge when and how, or even not, to teach DI. But even if they decide not to teach it at all, at least they will have decided so, not because they did not know the system, but because they have studied the system themselves and decided that teaching it will not pay off. With teachers, a major aim in teaching them DI is to help them become good teachers, as Burgess and Spencer (1999, p. 193) contend:

“Knowledge of the phonology of the TL is necessary for teachers.....is the theoretical underpinning of good practice in pronunciation teaching”

The overall argument in all of these sections is that instruction on DI can have its benefits, in a number of forms. This is a strong motive behind the study, and it is hoped my study will confirm these views.

4. Methodology Chapter

4.1. Choice of Qualitative Research:

In an attempt at investigating the experiences and reactions of my participants when doing a course on DI, I have chosen qualitative enquiry within the constructivist paradigm for my research, and the following is an attempt at providing the rationale for such a choice.

4.1.1. Difference between Qualitative and Quantitative Designs:

Dornyei (2007, pp. 24- 30) offers a brief but comprehensive overview of the underlying differences between both designs, and I wish to summarize these here by way of paving the way for my justification of the qualitative design of my research.

One difference has to do with the contrasting categorizing and coding practices. In order to be able to manage data we need to transform them into codes or categories in order to shape and structure the data (Dornyei, *ibid*, p. 26). Both qualitative and quantitative researchers structure their data by converting them into codes or categories, but the difference has to do with the fact that qualitative coding is verbal rather than numerical, and a second difference is that qualitative coding is, at least partially, emerging rather than entirely predetermined.

Another difference has to do with what Dornyei calls '*different approaches to individual diversity*' (*ibid*, p. 27). Quantitative research tends to deduce meaning by taking a huge sample of people and ironing out any differences so that the resulting meaning would be the one representing the commonalities existing in the data under investigation. By contrast, qualitative research claims that looking only at the 'average stories' of the data makes us lose sight of individual stories while in reality real meaning lies in the stories of the individuals. Therefore, qualitative researchers focus and seek a deep understanding of each individual while quantitative researchers follow a strategy of deducing meaning by focusing on what is general or common in the data (Dornyei, *ibid*, p. 27).

4.1.2. Characteristics of Qualitative Research:

Describing qualitative research is not such a straightforward process. That is why Denzin and Lincoln (2005, pp. 6-7) claim that '*qualitative research is many things to many people*'. However, an overall picture can be drawn in which some agreed elements are mentioned which belong exclusively to qualitative research. From Dornyei (ibid, pp. 37-9) and Richards (2003, p. 10-12), the following general characteristics can be drawn:

i)- Emerging research design: a qualitative researcher tends to enter the field with an open mind in order to let ideas and themes emerge freely rather than set up an artificial situation or control the participants' conditions.

ii)- The nature of qualitative data: such data is usually rich and anything in the field can count as potential data. That is why the analysis can draw on a wide range of features.

iii)- Research setting: this is important because the aim of qualitative research is to capture and describe social phenomenon as they occur naturally; it tries to study human actors in their natural contexts.

iv)- Insider meaning: qualitative research shows interest in the subjective evaluation and experience of participants; therefore it tries to take the actors' perspective into account.

v)- Small sample size: because each individual case is important for a deep investigation, the sample size is usually quite small in qualitative research. The number could be as small as 'one'.

vi)- Interpretive analysis: the researcher of a qualitative research is usually the 'measurement device' (Miles and Huberman: 1997, p. 7), and therefore his/her subjective interpretation of the data is what produces the research outcomes.

With these points in mind, the following is an attempt at positioning my research within the qualitative research paradigm. I will also try to shed some light on some criticisms levied against qualitative research with reference to my research and then try to respond to these criticisms.

4.2. The Case of My Research:

4.2.1. The Position of my Research within the Qualitative Paradigm:

My research represents an attempt at examining the reactions and views of a group of participants (4 Syrian teachers and teacher-trainees of English) to the process of making sense of the relationship between DI and pedagogy.

The data of this research include the reported views of my participants to the tasks of the units during the sessions (or natural setting in qualitative terms), as well as their reflective writing after each DI feature. Also, the interviews that come at the end of the course are supposed to examine the teaching perspectives on DI in the Syrian context.

It is well known that qualitative research has the ability to uncover the subtleties involved in a research process (Dornyei 2007, p. 30, Richards 2003, p. 10). The study of these subtleties may reveal important things which enable us to get new insights about the learning and teaching experiences of doing DI in Syrian context. In trying to examine these insights, there is a need, first of all, to put these participants in the picture, to let them experience first-hand what the process of learning DI involves, so there is an element of intervention in order to stimulate the participants' thinking. Such explorations of a new topic in my context can best be done through a qualitative research because it is exploratory in nature (Dornyei *ibid*, pp. 39-40)

More specifically, because qualitative research uses procedures that result in open-ended data (Dornyei, 2007, p.24), this makes me open to all ideas and thoughts, rather than confined in a set of predetermined themes to explore.

4.2.2. Case Study Tradition:

4.2.2.1. Defining a Case Study:

Case Studies sit very naturally within the Constructivist Qualitative Paradigm because they try to examine a certain phenomenon in its natural context. Berg (2004, p. 251) defines case study as

a study that *'may focus on an individual, a group, or an entire community the researcher aims to uncover the manifest interaction or significant factors characteristic of this phenomenon, individual, community, or institution.'* Yin (1994, p. 13) adds a new element to his definition of a case study, and this element is the issue of context:

“[a case study is an] empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident”

This linkage between a case study and the understanding of a phenomenon in its natural setting suggests that the researcher is involved deeply in the nature of this case, and this is the first difference between a case study and a survey. Also, because qualitative research views those who take part in a case study as *“People.....[who are] conscious, purposive actors who have ideas about their world and attach meaning to what is going on around them”* (Robson, 2002, p. 24), they are treated as participants and their views are taken to represent how the world is constructed in a particular case, unlike participants in surveys, and who are usually called ‘subjects’ and who are examined in a controlled environment (Lorio, 2005, p. 60; Cohen, *et al*, 2000, p. 181):

4.2.2.2. The Stance of the Current Research:

This study takes place in the Higher Institute of Languages, Al-Baath University in Syria. The participants of the study are teachers and teacher-trainees at this institute, whose job would be the teaching of all the skills of English. With English now assuming a special interest for many Syrian learners, I think this setting is very rich and has a lot to offer in terms of experiences associated with teaching/learning in general and of intonation in particular. Because the ultimate aim of the research is to investigate the possibility of introducing DI into Syrian academic

context, the present case study focuses on broader issues than the individual cases, and therefore it is said to be a collective case study (Stake 1995, Dornyei, 2007), involving more than one case or one participant (Richards, 2003, p. 21).

4.2.2.3. Intervention and Case Study:

Bassey's classification (1999, pp. 40-41) of empirical research categories is very useful in that it classifies case studies into three categories: theoretical research, which aims at getting an understanding of a certain phenomenon; evaluative research, which seeks to understand and evaluate a phenomenon; and action research, which aims at understanding, evaluating and making change. According to Bassey (ibid), all these are subsets of case studies.

Because one of my aims is to evaluate the possibility of introducing DI to my context, I argue that it is an evaluative case study, although this evaluation takes place because of the intervention program, which is used to stimulate the participants' thinking. There are no cycles, so the research is not an action research. From another point, as Bassey (ibid) argues, the presence of an evaluative element needs to be systematic and fundamental to the research in order to call it an evaluative one. Indeed, the element of evaluation is systematically present: after each unit, an evaluation of how far the participants got into understanding the feature in question is conducted and further investigation are made via subsequent contact.

Having attempted to justify the interventionist element in my case study research, what remains to do is an attempt at providing the justification for some of the criticisms levied against some of the practices I followed in my Case Study research and against qualitative research in general.

4.2.2.4. Responding to Some Concerns:

In carrying out this study, I have found that I had to respond to some of the criticisms that can be given against my research as a case study.

i)- Criticism of Predetermined Lines of Enquiry:

Saying that the respondents had to respond to a set of predetermined questions raises the first criticism: is giving a predetermined set of questions to reflect on and respond to count as a contradiction with the common belief about the emergent nature of qualitative research?

Not all qualitative researchers believe that a qualitative research is of an emergent nature in its entirety. Many scholars questioned the validity of entering a research with minimum knowledge about the relevant background (Dornyei, *ibid*, p. 39), hence the use of this practice in my research.

ii)- Criticism regarding Issues of Generalizability:

It is argued that because qualitative researchers tend to use a relatively small size of samples, their research findings may not easily generalize to other communities. Generalizability is usually a crucial concern for the meaning of research.

However, it has been argued that generalizability in qualitative research is different from that of quantitative research. It is true that we may not be able to generalize our findings if we are basically interested in a small group, but the meaning of generalizability here becomes different: Maxwell (1992, in Dornyei p. 59) argues that generalizability can be divided into internal generalizability and external generalizability and that it is internal generalizability that is interesting in the case of qualitative research. Therefore, I totally agree with Stake (1995, p. 8) when he says:

“The real business of case study is particularisation, not generalisation. We take a particular case and come to know it well.....There is emphasis on uniqueness.....on understanding the case itself”

Maxwell (*ibid*), convincingly, says that generalizability in a qualitative research can be achieved by developing a theory based on the particular samples used in the study. In other

words, the process of the study may have the power to generalize, even if the findings may not. Thus, for example, it might be possible to general the research methods.

4.3. Research Scope and Aims:

The following exposition aims at explaining the general scope of the research in terms of its motives and aims. This will help pave the way for the methodological steps I followed in carrying out the study.

As described in the Introduction Chapter, in my EFL context, there are many learners and teachers who aspire to improve their spoken English; more importantly, many of these aim to work as teachers of English and/or pursue their postgraduate studies in the UK. However, despite the need for systematic study of intonation for meeting these aims, intonation is almost entirely ignored in teaching syllabi; even when it is treated, it is presented very briefly from a grammatical or attitudinal perspective. A treatment of intonation from a discourse point of view is therefore needed.

The research aims at promoting the participants' awareness of intonation from a discourse point of view. This aim is realized by examining the practicality of introducing DI into the Syrian context of Language Institute at Al-Baath University. Specific methods of the study are:

- Trying to elicit the participants' self-reports in their attempt at making sense of the form and function of DI, using diary reports and field notes.
- Investigating their perceptions of the possibility of introducing the DI system at the Institute of Higher Education, Al-Baath University, using interviews.

4.4. The Actual Study:

4.4.1. Ethics:

In trying to attend to the ethical basis of this research, I had to respond to two ethical concerns: confidentiality and anonymity. Therefore, having received a verbal agreement from my

participants to take part in the course, I gave them a written consent form which had been approved through the CAL ethics procedures. I asked the participants to sign it to show their agreement to all its terms (see appendix 4.4.1 for the text of the consent letter).

The participants were told that the estimated number of the sessions was going to be around 20. Because these participants were teachers and teacher trainees of English, they were often busy with classes, so I had to hold my sessions on Fridays and Saturdays; and they were generous enough to keep regular attendance except for the later units where some case of absence and not delivering the diary reports took place.

The first issue is confidentiality. Apart from the fact that this can help, methodologically, in increasing the participants' motivation for open responses (Dornyei 2007, pp. 140-2), confidentiality is an ethically crucial point. Although I told all the participants that the ensuing data was going to be used only for the purposes of the research, this was still worrying to some of them, but at least this made them feel safe that, upon request, certain measures would be taken to further ensure it would not be used otherwise. Indeed, when I was told by some participants that they did not get along with the sessions being recorded, I soon complied and stopped recording the sessions.

The second issue is anonymity. To further help remove any worries on the part of the participants, I decided to use letters to represent their names. The choice of these letters was an arbitrary choice; I just selected the first four alphabet letters (A, B, C, D) to represent their names in the research, and I used them consistently afterwards. I made sure, from the start, that this was how I would be reporting them in the research and that their real names would never be mentioned. In the literature, this is called 'deletion of identities' (Cohen *et al.* 2000, p. 63)

4.4.2. Methodological Decisions:

This section aims at describing the stages and methodological decisions involved in the implementation of the study in addition to interviews after the end of the course. Diaries were

also used right after every unit in order to get the participants' fresh reflections. It had been decided that there would be some interviews before the course, but my preliminary talks with the participants made me think that such a thing would be inappropriate and embarrassing because some of them knew almost nothing about intonation. However, this is not to say that I did not get hold of their previous knowledge as the sessions sometimes helped trigger the participants' previous knowledge of intonation.

4.4.2.1. Sampling and Participants' Profiles:

It was initially decided that criterion sampling (Dornyei 2007, pp. 127-9) would be followed in which the participants would be chosen, from among available teachers, on the basis of their level of English Language proficiency (a high level being a need), their motivation to improve their understanding of spoken English, and their experience of English language teaching - see appendix 4.4.2.1 for the questionnaire designed for that purpose.

In reality, however, only four participants among teaching staff and Masters students agreed to join the course. Therefore, the sampling process turned out to be a convenience sampling because the participants who took part in the study were the only participants who agreed to take part in the study. The redeeming thing about this type of sampling is that the participants' motivation to join the course would in itself denote a high level of dedication to the research, although these participants were not of equal contribution to the research because the course witnessed some cases of absence and some diary reports were not written.

When the participants showed interest in joining the course, they were told, right at the start, of the purpose of the course and its contribution to the research. They were also told that they were going to be treated more like normal learners during the course. They were also encouraged, in attending the course, to say whatever goes on in their minds about the relationship between the content of the course and both their own learning reality and the learning reality at the Language Institute; with these points being the focus of the research. They were also informed about the

data they would be asked to submit, namely session recordings, diary reports, and interviews. When the participants expressed satisfaction with that, we proceeded with the course.

In terms of the participants' profiles, they are two groups: the teachers group (participants A and C) and the masters students group (participants B and D). Participants A and C are in-service teachers, and they share the same educational background in the following points:

- Both participants have BA from Al-Baath University, Department of Linguistics and Literature.
- Both participants have degrees from the same British university in English Language Teaching Methods.
- They also share roughly the same years of teaching experience, around 3 years.
- In terms of age, there is one year difference, with participant A being 30 years old while participant C being 31 years old.
- Their L1 is Arabic.

The other pair of participants, the MA students, are less homogenous because although they both got BA in English Language and Literature, participant B got it from Damascus University while participant D got it from Al-Baath Univeristy. In terms of age, they are all under the age of 30. The mother tongue, similarly, is Arabic.

4.4.2.2. Triangulation:

The present study uses the following research tools: diary reports, interviews and field notes. Another, secondary, instrument is stimulated recall. The following subsections will try to describe each research tool, the purpose of using it, and the steps followed in actually implementing it, as well as the benefit of using triangulation.

Triangulation is "*the use of two or more methods of data collection in the study of some aspect of human behaviour*" (Cohen *et al.* 2000. P. 112). It is a powerful way of demonstrating validity because the use of only one tool may provide only '*a limited view of the complexity of human*

behaviour' (ibid). That said, Gray (2004, p. 257), claims that although triangulation reduces the chances of error, it cannot eliminate such chances.

In the present study, a range of research tools have been used to try to answer the research questions. Therefore, the diary reports are used to elicit the participants' reflective views while the field notes will confirm, contradict or enrich such views; and the interviews will mainly try to seek a fuller picture by addressing issues of teaching. Therefore, the best type of triangulation to describe the multiple methods used in this research is what Denzin (1970) calls '*methodological triangulation*', or, more specifically, '*between-method triangulation*'.

The triangulation has helped in that while I managed to observe the participants' behaviour in doing the tasks, with the aid of the worksheets, more depth was obtained by asking the participants to reflect on their experience with doing DI in the form of diary reports. Although it may be argued that data need to be collected orally in order for the participants to deliver spontaneous – as opposed to planned – responses, I argue that the former was already obtained in the class and that it is that latter that is of interest too because it represents the macro-level, the reflection resulting from giving the participants the chance to develop their own positions and attitudes towards DI from all aspects (see Borg 2006, p. 251 for a similar argument with reference to teacher cognition in general). A more detailed account of the way these tools were used is, therefore, provided in the following subsection.

4.4.3. Research Tools:

4.4.3.1. Research Journals:

Upon the objection of some participants to having the sessions recorded, I had to find an alternative method for collecting data about the contents of the sessions. The alternative was to keep a journal in which I could take down field notes in order to capture incidents that could be used in the analysis.

The use of research journal for taking down notes is a well-known method in the literature on data collection, with many advantages such as ensuring validity in qualitative research (Dornyei, 2007, pp. 59-61) by giving ‘*contextualized and thick description*’ and ‘*leaving an audit trail*’, as well as to help with time management and teaching reflection (Dornyei 2007, pp. 160-1). In the Journal I took down *field notes* (Lankshear and Knobel, 2004, p. 229). These field notes included what I saw in the sessions, but also what the participants said in these sessions, their questions, achievements, dead ends, concerns etc. Again, this was particularly necessary because I could not record the sessions as some participants objected to the recording, but also to help me with subsequent reflection on the data. So I opted for taking down notes of the interactions, focusing on the following:

- Participants’ experiences (achievements and dead ends)
- What kind of data collected (participants’ reflection and questions, specific words or quotations, their strategies of going about tasks,...etc)

The process of keeping a journal was exhausting because I had to avoid missing what the participants said. However, some of the techniques I followed, and which helped a lot, were to ask the participants in the sessions to jot down on the worksheets their questions, comments, and even feelings by way of avoiding the loss of any data (Gray, 2004, p. 385). Another technique I followed was to utilize the time the participants spent on doing the tasks as well as the breaks in the sessions to fill in the gaps of my research journal; this gave me time to fill in what I had missed.

Also, other techniques I followed to improve the quality of the field notes, mentioned in Lankshear and knobel (2004, pp. 229-30), such as constantly using codes (or pseudonyms, in the form of letters rather than the participants’ full names) and using these consistently over all the sessions, developing shorthand language (e.g. writing *ph* for phonology, *pro* for pronunciation, *dif* for difficult...etc.). However, soon after the end of each session I would write a full account of

each session using normal orthography (Lankshear and Knobel, *ibid*), utilizing the participants' worksheets and their written comments, questions and concerns.

At the end of every session I would make a photocopy of these worksheets (for myself and the participants); these worksheets, and the comments and questions written on them, helped me a lot, not only in writing the full version of my field notes about the classroom events, but also in subsequent reading of the participants' diaries; indeed, while reading every participant's diary, I would sometimes refer to the participant's worksheets to see the role, if any, of reflection upon the learning perceptions of the participants.

4.4.3.2. Diary Study:

i)- Diary Report Type:

Once a unit had been completed, generally two sessions each, the participants were asked to respond to a set of reflective questions describing their experience in learning the feature in question (see appendix 4.4.3.2 for the set of questions of the diary and general instructions). In brief, the questions relate to the participants' affective and cognitive experience in doing each feature. They helped me collect the participants' thoughts, fluctuating attitudes, their assessment of benefit, their evaluation of the course and its instruction methodology, ...etc . In other words, following Shermis' definition (1999) of reflective diaries, the diary questions aimed at eliciting the participants' views on their "*acquisition of facts, understanding of ideas, application of principles, analysis, synthesis and evaluation*" (p. 6).

For overcoming the difficulty of shaping the nature of questions at the start of the course, I had in mind the content of the questions – derived from the first research question – and I also gathered the comments, concerns and questions that I collected in the first two units to shape the diary questions in a suitable way. Interestingly, many of the thoughts I already had were raised during the sessions, although the participants also added some further lines of enquiry through their participation in the course. I also stressed the need to get feedback from the participants in

case any of the questions was not clear or suitable. For that matter, I used the first unit in PALE, which is a general unit on the nature of the tone unit, as a way to train the participants as to what they were supposed to write in the diary reports, particularly in terms of the need to say whatever came to their mind, and to be frank about what they found interesting or boring, easy or difficult, convincing or unconvincing...etc.

The way the diary questions were formulated simply reflected my basic interest in examining the participants' evaluation of the tasks and rules of the unit. The first PALE unit in particular was used in enriching the diary report questions and make them understood by the participants. As will be shown in the analysis, only a few references are made to the first PALE unit, simply because it is only an informal introduction to the tone unit constituents, but the relevant reports written on it helped me pay attention to the fact that I had to ask the participants' about their evaluation of the communicative value of DI features as well as their perception of gains – these two issues were not given enough prominence prior to that stage. Attention came to these points after I received the participants' diary reports on the first PALE unit and the relevant field notes.

From that point on and regarding the rest of the features, having received the diaries after each unit, I would read these, and go back to some participants where I felt it was necessary to do so for the sake of clarification or elaboration, similar to what Borg (2006, p. 255) calls '*dialogic journals*'.

Towards the end of the course, the participant started being too economical in their reports. In fact, a considerable part of some participants' reports was elicited by subsequent contact, via phone, with them; however, this subsequent elicitation had some advantage: it enabled me to ask them about specific points which I had gained from, particularly, participant A's diary reports, to the extent that A's reports were sometimes used to stimulate the other participant's thinking. Indeed, many of A's thoughts, arguments and responses were used in order to generate a deeper understanding of the questions on the part of other participants.

ii)- Diary Report Procedure:

I decided to use an event-contingent diary design (Dornyei 2007, pp. 156-7) in order to get ‘fresh’ and detailed data about the participants’ experience of going through each feature separately. In that sense, each feature had to be completed in two consecutive days; otherwise the participants would have forgotten many of the details of their experience and their reports would not have been rich.

Furthermore, apart from helping the researcher avoid being obtrusive in getting the participants’ own description and interpretation of events (i.e. a pragmatic benefit), I argue that the diaries had the following advantages as they helped me spot any fluctuations and evolutions in the attitudes of the participants:

a- They provided the participants with the chance to reflect, and this is quite necessary in this study because these participants are teachers and teacher/trainees, so it is reasonable to give them such chance when they are asked to develop an attitude and make a case. Indeed, what appeared to be rather straightforward notes and reactions in the sessions were later developed, in the diary reports, into fully-fledged arguments that offered good sense for understanding the nature of the case in question.

b- As some participants explicitly said, their understanding and recall of the assumptions of DI were enhanced through responding to the diary questions because they had to go over the worksheets again and have a look at the tasks, the rules, and their concerns and conclusions.

This is not to say that the process of collecting the diary reports was an easy one. Indeed, I can list at least three difficulties/limitations:

- There were still, at times, some gaps in the cases, but I managed to fill them in through the subsequent contact via phone, in accordance with Dornyei’s recommendations (2007, pp. 156-7).

- Some participants, particularly participant D, at times were late in providing the diary reports, so I gave them the chance to try giving me such reports in the form of recordings, but he later changed his mind and preferred the written reports.

- At a later stage in the diary report writing, some participants alluded to the fact that some of their experiences were mere repetitions of earlier ones, particularly in relation to what they thought they learnt and how far this affected their world of knowledge and performance. For that reason, in the guidelines of the diary reports I gave them the freedom to avoid repeating themselves but also to make a direct reference to their earlier stated opinions.

Having received each diary report, I would go through it and try to point out themes as well as points which were not clear; and I would again call the participant to seek a clear idea, and this happened a lot particularly in the first three or four units. An example of such a misunderstanding would be the following:

“I feel I understand exactly how they are used, and the tasks are not so easy, but they are doable. But the real question is: why should we bother learning them?” (*Participant B, pp. 13-14, Unit Two*)

Upon receiving this diary report, the participant did not answer the question that he himself posed and which may not be taken simply as a rhetorical question because it certainly seemingly contradicts the earlier statements. That participant soon went on to talk about his learning philosophy, so I had to call him because I noticed that there was a noticeable gap in his argument. But when I called him to enquire about this he gave me at least two reasons for his attitude and these reasons made his argument much clearer:

“..... even if tones were learnt successfully, I would not use them when I speak English. I might use them in classes on intonation, but not when the class is over.... because I do not like that and because I will not feel I need to”

iii)- Diary Report Training:

Training the participants on writing diaries was not ignored. Before the start and during the first unit, I put some effort discussing with the participants how to do reflection, in accordance with Dornyei's recommendations (ibid, p. 158). The following section deals with the steps I took for that purpose (see appendix 4.4.3.3.2.3 for a summary of the notes I agreed on with the participants on the process of writing a diary report). These theoretical notes were given practical expression in the reports they wrote after the first PALE unit.

Also, for facilitating the reflection process, I followed Dornyei's recommendation (ibid, p. 159) by offering the participants the chance to present their responses to the diary questions in the form of a recording, which one participant considered but later declined. A third technique was '*a regular gentle check-up...a nudge...[and through establishing] good rapport*' (ibid, p. 159). However, an important facilitative procedure was to give them some of A's responses as a stimulus and then urging them to develop their own position; this procedure worked particularly when some participants had very little to offer in their reports.

4.4.3.3. Interviews:

i)- Interview Preparation and Formulation of Questions:

Prior to the actual interviews and by way of preparing the participants for an active involvement in the interviewing process, a summary of the topics of the questions were given to the participants beforehand to think of and consider in order to get more elaborate responses, in relation to their attitudes towards the possibility of teaching DI at the Higher Institute of Language and how, if at all, they would like to teach it or see it taught in terms of tasks and prioritization of DI features, or otherwise why they do not believe it should be taught. I also stressed the need to think of a rationale for whatever attitude or decision they would have – see appendix 4.4.3.3.1. In formulating the initial questions that were to be piloted later, I had in mind the following rationale:

- Question 1 reflects Richards' (2003, p. 56) recommendation of paving the way through a tour. The probes of this question try to summarise the major elements found in the diary report data by way of reminding the participants of the major points involved in their study of DI. It also serves the purpose of observing the linkage, if any, between the participants' learning experience and their teaching views.

- Question 2 tries to address the major choice of accepting or rejecting the idea of DI's teachability. Worth noting here is that the idea of teachability has been chosen as a general one instead of asking the participants whether they would teach it themselves simply because it was felt that some participants felt reluctant to say that they themselves did not feel confident at teaching it although they thought it had to be taught. The question addresses the participants' evaluation of the need to teach DI on its own and in relation to the teaching of English in general. The question also serves to examine the participants' prioritisation of DI features.

- Question 3 tries to explore the participants' beliefs about the challenges faced by Syrian learners who study intonation, the aims of teaching DI, and whether, if at all, these aims can be achieved, and the challenges be overcome, by prioritisation of task types.

- Question 4 builds on questions 2 and 3 by trying to explore the participants' perception of how to make intonation a more teachable topic, through choices of practice materials and presentation method.

- Question 5 is meant to give the chance to the participants in case there is anything they would like to add which is not included in any of the questions.

The interview is semi-structured, so in asking the above questions I did not use necessarily the same wording, nor did I use the questions in the same order they appear in here. Also, in many cases the probes and follow-ups I have included here were necessary to ask, but in some cases they were answered without me asking them. The dominant use of semi-structured interviews gave me the chance to use probes, follow-ups and stimulated recall freely since I was not strictly confined by any rigid structure. Another benefit was to give the participants the freedom to

answer some questions according to the flow of their train of thought rather than having to stick to the question at hand.

ii)- Interview Piloting and Interview Conducting:

This section describes the lessons learnt from the first oral interview with participant A. Using semi-structured questions, I also wanted to see what new points on the teaching of DI could be added. The basic focus of the interview was to ask the participant to say, from a teaching point of view, whether he thought DI should be taught or not, why he believed the way he did, and how he thought it should be taught in case he thought it should be taught. The purpose was to use a set of questions which would enable me to see how the attitudes of this group of teachers will confirm, contradict, or elaborate on what the relevant literature says about teacher cognition regarding DI. The questions I asked participant A can be seen in his interview transcript, but because it was intended as a semi-structured interview the questions were sometimes worded differently than the question set out above.

Having conducted and analysed the piloting of the interview with participant A, I discovered some gaps in my interviewing technique and content. Having worked on these gaps, I tried to include them in the follow-up interview, via yahoo messenger, and sought further clarification. The result of interviewing participant A was to produce the final set of questions I have just described and given rationale for, and which I used with the other participants, having benefited from the piloting.

The following are the lessons I learnt from piloting participant A's interview:

- *Lack of probes:*

One example has to do with the influence of past experience: although it was intended that a general question about the whole learning experience could serve as a tour into the topic of DI teachability, it was found that other purposes could be served too, especially the influence of past experiences and knowledge in shaping some of the views stated about how and if, at all, DI

should be taught. This linkage may not be explicit enough sometimes in participant A's interview, so I decided that whenever the background experience is invoked, a probe or a follow-up is needed in case the connection is not very explicit. An example is the following:

“Let me give you my experience as a learner. As a learner, I really used to feel quite enthusiastic at having a native-like accent, and I really tried many ways to do that. For example, I tried being imitative, I did my best to listen to naturally occurring speech such as listening to movies, people talking in English, news reading...etc, but I could not find a way to apply my observations for my learning process as a learner”(Ai: 8-13)

The participant does not explain how this relates to the present topic of teaching DI. A local probe of the following kind would have been quite helpful:

Did the course on DI have any influence on that experience? If so, does that inform your decision about teaching DI?

It was decided that any reference to the influence of the past, being an emergent one, should be followed up or probed on the spot to see if it relates to the present experience of learning and/or teaching (see Question 1, probe D; Question 2, probe A in appendix 4.4.3.3 in the final interview questions).

A second example is the perspective of *teacher vs. learner*: at certain points there was a need to seek clear distinction between the participant's learning experience and his view of other future learners' experience. Just like I had initially an occasional problem in identifying some ambiguous speaker perspectives in the diary reports, this time the participant was not consistently clear as to whether he was talking about his own learning experience or talking about what he took to be potential difficulties for Syrian students in the future when they try to study DI. Not so many examples can be detected, but the following is an example that should clarify my point:

“it might sound easy to divide speech into tone units, but again many things to understand, for example one has to differentiate between listening and comprehension on the one hand, and production on the other.” (A: 191-194)

These two examples are among a number of gaps that led me into adding probes and follow-ups to the interview questions.

- *The need for contextualised notes that help with stimulated recall:*

This happened as an oral reference to an incident on my part failed to make the participant remember that incident. This made me believe that prior to the interviews I had to ask the participants to have their worksheets with them. An example is:

“I have already explained how the use of tones and other features can help me know the speakers’ thoughts and intentions which he/she may or may not want to reveal.

- **Can you give me an example of that?**

I cannot think of an example on my own, but I strongly remember that we had some examples in some sessions about how speakers show their intention through their intonation.

- **Fair enough! In the field notes and in your diary report on unit six, you did say that with reference to prominence because the lady was horrified by the male hitchhiker.**

Ok, in fact, this is one way to understand the speaker’s choice of prominence by way of understanding their intentions” (Ai: 676-687)

The last two lines show how the participant could not remember the incident I had mentioned to him. Having the worksheets with him might have helped him recall that vividly.

Having taken notes of these gaps, I posed them again in the follow-up interview with participant A, and I incorporated them in the relevant interview questions, resulting in the interview questions set out in *Appendix (4.4.3.3)* which includes the final interview questions

used with the participants. Having decided on the final set of questions, I conducted the interviews with the other participants. In conducting the interviewing process, following Dornyei's recommendation (2007, pp. 140-5), I made it clear to the participants at the beginning of the interviews what they needed to understand concerning the research in terms of:

- The purpose and length of the interview/study,
- Its confidentiality
- That the arguments sought from conducting the interviews needed to be seen as personal views rather than right or wrong answers, and that these views would contribute to the research.

4.4.3.4. Stimulated Recall:

Reminding the participants of their own performance on various tasks and their subsequent reflections helped them recall many of these cognitive processes in an attempt at enriching their views towards the teaching of the various features of DI (Ericsson 2002, in Dornyei 2007, pp. 148-9). I chose this method because it is the least reactive among retrospective methods, and can thus enhance the reliability and richness of data (Dornyei 2007, p. 151). Because I could not record the sessions, in the stimulated recall I used the participants' worksheets and their written reflections. An example is given in the previous tool (i.e. Ai: 676-687) on the previous page.

4.5. Data Analysis:

4.5.1. Overview of Collected Data:

This data can be divided according to research questions:

Question 1 was mainly addressed in the data collected in the sessions and the diary reports. The two data sets complete each other because they combine the participants' separate reports and reflections on the DI features, triangulated with their on-task performance. Using diary reports, the purpose of this dataset is to see how the effect of time and reflection can be explained, confirmed or contradicted by the participants' performance in the classroom.

The field notes capture the participants' explicit thoughts, questions, concerns, their accuracy rates...etc on doing a task or reading a rule. For reference in the analysis, everything taken from the field notes is referred to as (*fn+unit number*)

The other data set, and which is the main source of data for this research question, is the participants' reflective writing. This data set seeks to explore the participants' views on their learning experiences in studying DI, whether particularly related to theory, instruction methodology, their perception of gain.....etc. Because there is interest in monitoring the participants' feature-bound perceptions, it is suggested that each feature is analysed separately.

The purpose behind having these two datasets is to see if there is anything interesting arising from the comparison between them. Indeed, a major benefit from such comparisons is the discovery that although every effort had been made to present DI in an awareness-raising method that aims at showing the significance and contribution of intonation to communication, other outside factors seem to filter the participants' appreciation of the DI system and occasionally give 'surprising' reflections in the diary reports. Such surprising contradictions could be discovered only by making these comparisons (i.e. triangulations). For referencing purposes, any reference made to the diary reports starts with the letter referring to a given participant followed by a colon (e.g. A:, B:...etc)

Question 2 is mainly addressed in the interviews. This dataset seeks to explore the participants' views on issues related to the teachability of DI. The interview questions depart from the major predetermined questions of DI teachability, and includes predetermined sub-questions such as the motives for teaching DI, suggested methodology of instruction, expected difficulties, ways of going around such difficulties,etc. These are predefined from the literature as well as the learnability and teachability comments arising in the diary reports. For referencing purposes, the data from the interviews are referred to as the letter referring to a given participant followed by (i) such as (Ci:, Ai:...etc)

4.5.2. Analysis Method:

4.5.2.1. Justification of Data analysis Approach:

In approaching the analysis of the data, qualitative content analysis is used because my data is qualitative in nature. Basically, qualitative content analysis aims at making ‘*valid inferences from text*’ (Weber, 1985, p. 9). Also, qualitative content analysis is used for analysing all texts, including ‘*written responses on qualitative surveys*’ (Lankshear and Knobel, 2004, p. 333).

Although content can be analysed quantitatively (Silverman , 2006, p. 158), Wilkinson (2004, p. 184) shows the difference by holding that qualitative content analysis takes account of the mentions of words and presents them as quotations under each category, hence it is called *thematic analysis*. Furthermore, qualitative content analysis has the advantage of simplifying huge amounts of data to make them ‘organised segments’ (Marvasti 2004, p. 91; Hsieh and Shannon 2005, p. 1278). But qualitative content analysis goes further than surface meaning and tries to reveal latent meaning (O’Connor 2001, p. 1)

Following a qualitative treatment of content provides the chance for exploring the meanings constructed by my participants because it would enable me to look at the data as often as I would need (Denzin and Lincoln, 2005, p. 909) in order to make better connections and get better understanding of these meanings (Berg 2004, p. 266); hence the difference between qualitative treatment and the quantitative mere counting of words or themes (Hsieh and Shannon, *ibid*, pp. 1283-4)

Because I have decided to follow a qualitative content analysis method, it is obvious that I started this research with some research questions and, therefore, it is clear that I had in mind some predetermined themes which made the bulk of my research questions; hence it is qualitative content analysis (Cohen *et al*, 2007, p. 491), or what Hsieh and Shannon (*ibid*, p. 1281) call ‘directed content analysis’. This is so because my research is driven by some pre-defined themes.

4.5.2.2. Steps followed in the Analysis of Each Diary Report:

i)- Preparing Diary Reports Data:

Analysing these reports started during the process of data collection, as recommended in Richards (2003 – see subsection 4.4.3.2). Because the first unit was just an introductory one and because the diary reports I got after it were used mainly for training the participants, I decided to make my formal analysis start with tones, the first feature to attract a formal treatment in PALE, and such a treatment was made in units 2 and 3.

Because I had participant A's relevant report first, I read it a number of times and identified a number of important lines of enquiry regarding the participant's perceptions of theory and tasks. Because many of these points are responses to the questions I gave in the diary reports, I found them present in the other participants' reports, with varying degrees in terms of elaboration and clarity. Having read the other participants' reports, I noted that they also had additional issues not discussed in participant A's diary. This was the first step in the analysis procedure, but more about this procedure is provided in the following paragraphs.

ii)- Coding and Categorising of Diary Report Data:

A- Bearing in mind that the diary report questions targeted some broad issues (the participants' attempt to make sense of rules and their communicative value, their perception of how the course was run in terms of sensitisation/PPP methods, and their perceptions of the gains they have made), I started by reading through the transcript of A, locating all the responses to these questions and giving them the labels 'rules', 'tasks', 'gains' in accordance with the general content of response clusters. These responses turned out to make up the major part of the diary report, being a dense and well-focused type of writing.

B- Having done so, I started doing a detailed coding of all the extracts that were marked as belonging to these broad issues, all in Arabic, the language in which the reports were written. The

result of the coding process was a list of 18 codes – see *appendix 5.4.2.2.2.1* for a list of these codes.

C- This list was compared to a list of codes produced by a fellow PhD student. She coded only some extracts because she believed she did not have an idea about DI. The result of this comparison was that my codes were too general. I agreed with that. The following is an example with which my colleague did not agree with:

“But in particular I began enjoying doing the listening tasks when the rules became clear. I even enjoyed doing the listening tasks because I felt that doing them involved some creativity since I had to think of what was given and what was new, so it is like you know something and you are applying it to what you are hearing... As for the speaking task, I started enjoying doing that even before thinking of the rules that govern the use of rising and falling tones, because the use of tones made me discover how native speakers speak and why their pronunciation is different (Perception of practice)”

As noted in this extract, I had given only one code to the whole extract. Having agreed with my colleague’s observation, I decided to make my codes more specific by trying to assign a code to each unit of information, rather than assign general codes. An example of the more specific set of codes I produced later, and which my colleague approved of, is the list of underlined codes for the same paragraph mentioned above:

But in particular I began enjoying doing the listening tasks when the rules became clear (enjoyment in listening). I even enjoyed doing the listening tasks (enjoyment in speaking tasks) because I felt that doing them involved some creativity since I had to think of what was given and what was new (feeling of creativity), so it is like you know something and you are applying it to what you are hearing... As for the speaking task, I started enjoying doing that even before

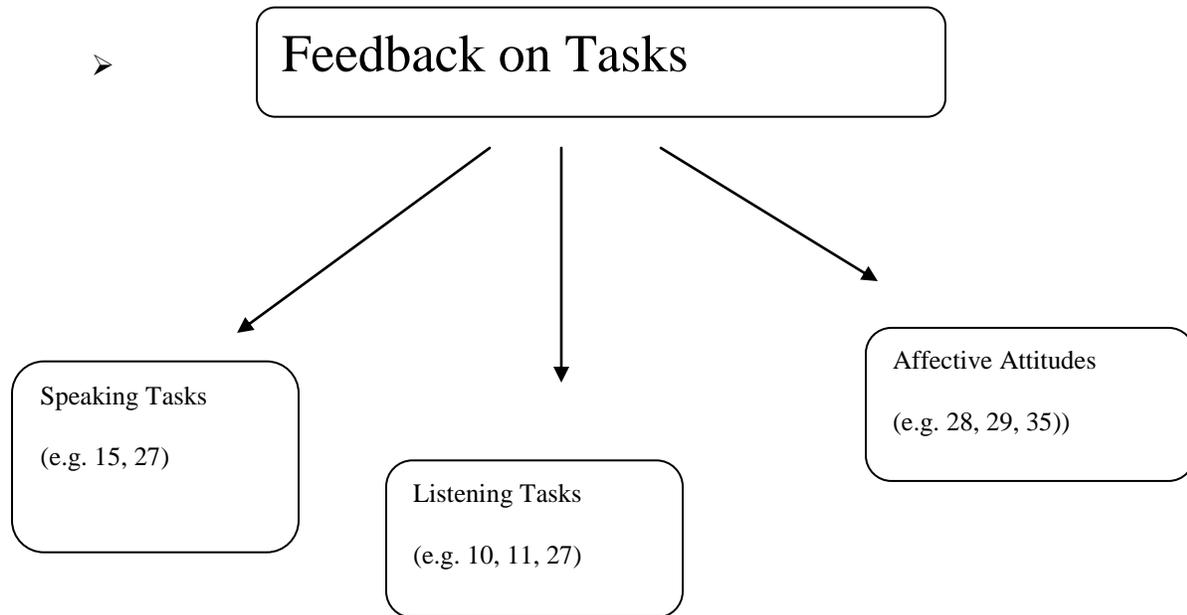
thinking of the rules that govern the use of rising and falling tones, because the use of tones made me discover how native speakers speak and why their pronunciation is different (interest in native-like accent resulting from practising tones)

As I said, having applied a more specific set of codes to the whole extracts, I showed my colleague this new list and she agreed with it completely. Of course, all the coding was done in Arabic. The new list of resulting codes is given in *Appendix 5.4.2.2.2.2*. This appendix also shows how the codes are also organised according to the broad issue they describe. The broad issues represent the high level categories, which are pre-defined because they are the responses to the questions asked in the diary reports (See *appendix 3.6.4.2* for an example of the coding process, done on part of a diary report, with high level categories being written in capitals while the relevant codes being written in lowercased letters). There are two things to observe about this categorisation:

- Some categories are larger, and contain more sub-issues, than others. For example, the category of ‘communicative value’ seems to explore a specific issue, while the category of ‘tasks’ seems to explore some issues which can be seen as hyponyms, with different degrees of emphasis on the participants’ actual performance and their feelings.

- There are some codes which, while feeding a given category, also seem to feed other categories.

D- I decided to respond to these two observations as follows. Concerning the former observation, I decided to have a number of sub-categories under each ‘dividable’ category. The result of examining the codes of these dividable categories was the following:



Concerning the latter observation, codes which feed more than one category were used in more than one category just as long as they are found relevant.

E- Having developed a number of categories and sub-categories, I looked through the other participants' transcripts, and I found that the template developed so far applied to their transcripts, with the exception of one extract that explores the participants' demonstration of the function of tones. As this was not provided by participant A, I found that an additional category had to be added in order to account for the other participants' demonstration examples, which I decided to label 'Demonstration Example'.

4.5.2.3. Explanation of Categories and Sub-Categories:

The overall picture of categorisation is then provided in the following template, which is what I applied to the analysis of tones as well as the other features:

- Demonstration Example
- Evaluation of Rules
- Evaluation of Communicative Value
- Feedback on the Course in terms of Tasks:

- ✓ Listening:
- ✓ Speaking:
- ✓ Affective Attitudes:
- Evaluation of the Course in terms of Exploratory Learning:
- Evaluation of Gains terms of awareness:
- Evaluation of Gains in terms of Performance

The following is an attempt to explain what needs to be understood by each of these categories and subcategories. It will be clear that the meaning of the categories is explained in terms of what the participants say as a first stage before a higher level of inferencing is made, thus following, in Braun's words (2006, p. 84), '*a progression from description, where the data have simply been organised to show patterns in semantic content...to interpretation*'. The benefit of following this presentation, as followed and supported in Borg (1998, p. 14) is that it '*mirrors and makes transparent to readers the inductive processes of data analysis that were central to this study; it also ensures that all assertions in the account are clearly grounded in the data from which they emerged*'

1- *Demonstration Example*: this category includes all references to assimilation examples, serving to show how successfully the participants could give an example and explain it explicitly in relation to a given DI feature. Therefore, such a category also includes all the elaboration associated with the demonstration.

2- *Evaluation of Rules*: this category includes all references to rules, describing what the participants thought of concerning the way a feature is described, e.g. statements of clarity /agreement, or statements of ambiguity and/or disagreement...etc. Such statements, in some cases, are also made in the participants' demonstration example; hence the two categories overlap a lot.

3- *Evaluation of Communicative Value*: this category includes all references to the relationship between a given DI feature and significance to communication, describing either a

relevance or irrelevance to intelligibility. Again, in many instances, this category overlaps with the previous two categories and in some cases a single statement can be used in this and the previous two categories.

4- *Feedback on the Course in terms of Tasks*: this category includes all references to the tasks of the units, describing the participants' perception of the tasks. This category includes the following subcategories:

4.1. Listening Tasks: this subcategory describes the participants' evaluation of the listening tasks in terms of how difficult or easy they are, and sometimes an explanation of that evaluation.

4.2. Speaking Tasks: this contains the participants' evaluation of the difficulty or easiness of the speaking tasks, sometimes with an attempt at explaining why.

4.3. Affective attitudes: this subcategory includes the participants' and in terms of their affective attitude.

5- *Evaluation of the Course in terms of Exploratory Learning*: this category includes all references to the exploratory presentation method followed in the unit, including all types of inductive learning such as hypothesizing and sensitisation.

6. *Evaluation of Awareness Gains*: this category includes all references to gains at the level of knowledge, depicting what is stated as a conceptual benefit arising from attending the sessions on a given DI feature. Forms of acknowledgement are either explicit or implicit, but the various views range from considering such knowledge as useful or useless.

7. *Evaluation of Performance Gains*: this category includes all references to pronunciation improvement, via statements that imply the possibility of benefiting from the sessions, and statements that suggest challenges or hindrances.

4.5.2.4. Issues of Representation:

For representation, it is possible to include the categories of *Evaluation of Awareness/Performance Gains*, and *Evaluation of the Course in terms of Exploratory Method* in a separate chapter (i.e. Chapter 7: Other Evaluations) because the relevant views do not go through major changes over the course and thus they can be economically represented with reference to general themes rather than with reference to feature-bound categories. Going through the contents of the three categories, it has been discovered that the various views contained within them can be categorised as follows:

i)- Evaluation of Awareness Gains:

Upon examining the various references made in this category, it has been found that these references describe two general themes of ‘recognition of awareness’ and ‘recognition of no awareness’. Whereas the former includes statements which state the participants’ recognition that their awareness has been expanded due to the sessions, the latter acknowledge no similar incursion into the participants’ worlds of knowledge. Worth noting here is that the ‘recognition of awareness’ theme is richer than the latter.

ii)- Evaluation of Performance Gains:

The references made in this category have been found to explore the role that the sessions have had/will have on the participants’ performance/pronunciation. Three types of roles are recognised: a positive role, a negative role, and a neutral role.

iii)- Evaluation of the Course in terms of Exploratory Method:

Examining the references made in this category, it is been found that these references describe two themes: satisfaction and dissatisfaction. The former includes all sorts of satisfaction with the exploratory method, while the latter describes all sorts of dissatisfaction with the method.

4.5.3. Use of Field-notes in the Analysis Process:

Because I could not record the sessions, the field notes are used as a secondary source of data. The field notes serve to describe what is taking place at the moment of encountering a task or a rule, hence they enrich the overall picture by adding an on-task description to the reflective process and beliefs made in the diary reports. The field notes shed some light on, or even clarify, some of the themes, claims and arguments put forward by the participants in the diary reports in a way which may show some interesting facts in such terms as the participants' reported understanding of the communicative value of intonation, their real worries and difficulties of learning intonation, their strategies in doing the tasks.....etc. Such field-notes proved to be an important source of data in explaining some of the experiences that advanced learners go through when learning DI, which may or may not show up in any subsequent reporting (diaries or interviews).

The method of analysing the field notes is a pick-and-choose one: having analysed the diary reports, I approached the field notes in order to look for any incidents which might confirm, contradict, elaborate on or explain any of the views given in the diary reports, and many incidents were observed as interestingly relevant; and I also looked for any new ideas or themes which can be extracted from the field notes even if there is no 'echo' in the diary reports, but generally found very few. More generally, this is the practice of triangulating the diary report findings with the field notes in order to develop a more comprehensive picture of the various elements involved in studying DI.

4.5.4. Interview Analysis:

4.5.4.1. Coding:

The coding was performed by reading the interview of participant A and giving a code to any piece which was deemed to contain a unit of information, from one clause/sentence to a paragraph. The resulting set of codes was shown to another PhD student, who saw them and

agreed with most of them. A few codes were disputed. Examples of disputed codes are the following:

“In natural speech and authentic materials, you may not have pauses, and in listening the student will not be able to hear the boundaries of a tone unit.”

The original code I had used was ‘Necessity of avoiding authentic material in teaching DI’, but my colleague thought that there was a lot of inferring in such a code. I agreed with her and then decided that I should try to create a new set of codes which summarize the direct meaning intended in a piece of data rather than infer a new meaning. She agreed with the new set of codes which I had come up with upon my second attempt. The new code, for example, which I assigned to this piece of data, was: “*Difficulty of speech segmentation in authentic speech*”. (See *appendix 4.5.2.4.1* for the list of codes I had eventually come up with and used in coding the interviews after my colleague agreed with it, put in the order in which they appeared in the text. See also *appendix 5.2* for the coding of part of participant A’s interview)

4.5.4.2. Categorisation:

Just like with the diary reports where the categories were made by searching through the codes for whatever references related to a number of predefined issues, the process of forming categories in the interviews also started by searching the codes for categories, having in mind the interview questions. The list of the categories which I managed to extract out of reading participant A’s codes many times is provided in *appendix (4.5.2.4.2.)*. The process of categorization also led into finding codes that could not fit in or form any category, so these were left out – a few examples of such codes are 1, 5, 6, 42 and 45.

It has to be noted that in making these initial categories, the interview questions helped me bring the various codes in a single category. For example, in order to make sense of the codes, I

thought of the interview questions, and I found, for example, that the codes describing how Syrian learners will negatively react to studying DI, such as by saying that they will not appreciate its communicative value, were to be grouped as challenges to the study of DI because this is one type of answer to a question of the sort given in Question 3, Probe A.

4.5.4.3. Explanation of Categories and Sub-Categories:

Having gone through the codes of each category, it was found that they can be deductively divided into subcategories because it was possible to detect, in some categories, some differences in emphasis and some oppositions, which led me to decide that it would be useful to introduce subcategories under each of these categories, being hyponyms of that category. For example, in the case of the *Challenges Category*, some codes would describe challenges to do with listening while other codes would describe challenges to do with assimilation. Each of these subcategories obviously needs to be explored separately, hence the sub-categorisation described in the following subsection, which will also attempt to explain the meaning of each category and subcategory. The order followed here tries to mirror, to some extent, the order in which the relevant quotes appear in participant A's interview.

1)- Challenges:

This category includes the references made in connection with the difficulties associated with learning intonation. In examining the codes of this category, I discovered that they describe more than one type of challenge. Each type will be made a separate subcategory. This category includes the following subcategories:

1.1. Assimilation Challenges:

This subcategory includes references to what the participant describes as the difficulty of achieving an immediate assimilation of DI.

1.2. Appreciation of DI's role to communication Challenges:

This subcategory includes views that describe Syrian learners' resistance to appreciate the value of studying DI.

1.3. Receptive Challenges:

This subcategory explores the listening challenges that the Syrian learners are expected to face in studying DI.

1.4. Productive Challenges:

This subcategory describes the challenges that the Syrian learners are expected to face in relation to the productive practice of DI features.

1.5. Outcome Challenges:

This subcategory includes the statements made by the participants, describing what they think will be a problem for learners whose expectations in studying DI might be let down.

1.5. Challenges at the level of popularity of DI:

This subcategory includes references which describe the problem of not finding many teaching sources on DI.

2. Perceptions of Outcomes and Goals:

This category includes the statements that are made to suggest and identify the aims in teaching DI and what benefit this teaching can bring about. Examining the codes of this category, it is possible to conclude that the relevant codes describe two things:

2.1. Awareness:

This includes references which describe awareness as an important aim in teaching DI.

2.2. Improved Pronunciation:

These are references which describe an improved pronunciation as a goal that teachers should aim at in teaching DI.

3. Recommendations:

This category includes the views that are suggested on how best to introduce DI in the Syrian context of the Higher Institute of Languages. In examining the codes of this category, a number

of subcategories emerge which all describe what is thought to be a beneficial way of presenting DI. Examples of such subcategories are:

3.1. Presentation of Content:

This subcategory includes the discrete suggestions made for presenting the intonation functions introduced in DI, e.g. *Use of contrasts, Teaching the intonation of fixed expressions...etc.*

3.2. Feedback:

This subcategory describes the participants' recommendations that teachers need to bear in mind in giving feedback, e.g. *Scaffolding, Tolerant Feedback...etc.*

3.3. Recommended Teaching Methods:

In examining the codes of this category, it is possible to see that there are two types of recommendations that the participants suggest. This category explores the choice of teaching methods of sensitisation and task types that are seen as suitable for DI in conjunction with certain considerations, e.g. *Use of sensitization, Recommendations on task types.*

4. Prioritisation of DI features:

In examining the codes of this category, it is possible to see that the prioritisation of DI features happens in relation to a number of criteria.

- There are codes which state that a given feature needs to be taught because it is a need for Syrian learners.
- There are codes which state that a given feature needs to be taught because it is learnable/teachable.

Obviously, the more points a feature scores in relation to these criteria, the higher level of prioritisation that feature is thought to deserve. The analysis against these two criteria will be applied to the DI features: prominence, basic tones, dominance, key, termination, and tone unit.

5. Use of DI in teacher training programs:

This category describes what the participant says about the use of DI in a teacher training program. This is seen as a distinction to be made from teaching DI to learners of the English Language.

- **Concluding Words:**

Now that the steps I used in approaching the data collection and analysis have been described, the following three chapters will attempt to present the findings. Chapter 5 will explore the participants' experiences in approaching the theory and tasks of DI features. Then, Chapter 6 will explore the participants' evaluation of the use of an inductive method and their evaluation of gains. Chapter 7 will explore the participants' views on the possibility of teaching DI at the Language Institute.

5. Findings and Analysis Chapter: Learnability of DI Features

- Introduction:

This chapter explores the first part of findings, particularly the findings related to issues emerging from the participants' approaching the rules of DI and practising it in terms of classroom activities. As will be shown, this chapter covers only part, albeit the major one, of the issues arising from approaching DI, and in so doing a detailed list of categories will try to cover both the participants' evaluation of the theory as well as their experience in practising the various listening and speaking tasks. This list of categories will include all the features of DI, namely prominence, tones (as fulfilling proclaiming/referring, finding out/making sure, as well as dominance/non-dominance functions), key, and termination. These features will be explored individually by way of understanding the particular issues of each of these features.

5.1. Prominence

- Introduction:

Although prominence is presented as the first DI feature in this Chapter, the reports on which this analysis is made were presented as a response to unit 7 in the course (see *appendix 5.1* for a review of the story and rules used in explaining the function and importance of prominence) and to a much lesser extent unit 1. This is so because the participants had studied prominence informally in the first PALE unit, and a few of the comment they made at that point are included here as well. In discussing the participants' final views about prominence in unit 7, I will make comparisons with their views obtained from unit 1 whenever a change in their views occurs. Participant B does not give an account of prominence, so he is mentioned only in the field notes data.

5.1.1. Demonstration Example:

In response to one of the questions, the participants were asked to demonstrate their notion of prominence via an example and explanation. The set of examples and explanations given proved

a reasonable case of success at grasping and demonstrating the meaning of prominence, involving an evolution from the initial demonstration given after the first PALE unit in which prominence was presented generally as serving to highlight important items to the listener (Brazil 1994a, p. 17). The meaning of prominence as occupying selection slots as introduced after Unit 7, however, seems to have made prominence clearer to the participants generally, and to those who struggled after the first unit in particular.

After Unit 7, in which the notion of selection slots is introduced, participant A expresses a more satisfying demonstration of prominence, evidenced by his example (A: 1026-1049) in which he gives a hypothetical situation of how prominence operates. He describes a situation in which he finds himself in a café, ordering a cup of tea:

//can i have a cup of TEA// (A:1032)

He, convincingly, goes on to explain that ‘tea’ is made prominent because the speaker is choosing a drink out of many other drinks that are available, while ‘i’ does not have to be prominent because it is clear who is speaking, nor does the word ‘have’ need to be made prominent because customers come to a café in order to ‘have’ a drink rather than ‘give’ one, and that tea is always served in cups (A:1040-1042).

This explanation seems a very good piece of evidence to the effect that the participant has got and demonstrated the meaning right after Unit 7 as expressing a slot selection function. By comparison, the participant’s initial thoughts about the meaning of prominence, after Unit One in which prominence was presented as a way of highlighting important information, denoted misunderstanding of prominence as serving a correction function, as shown by an example given by the participant at that point after unit 1:

“..... referring to a student whose first name is similar to another student but whose surname is different..... because there was a misunderstanding I had to stress her surname in order to tell my colleague which student I was talking about....the same in English, ...” (A: 105-115)

Establishing this explicit contrast, such as in cases of misunderstanding, seems to be the function of high key because high key is often used for contradiction and correction.

A similar case of evolution is made in the case of participant D, who nonetheless moves from assigning prominence on linguistic grounds to assigning prominence on pragmatic grounds. This is demonstrated by him stating, after unit One, that content words are always made prominent while grammatical words are not (D: lines 13-15); while now after Unit Seven, however, he demonstrates that prominence is assigned a pragmatic function:

A-The other day I started a course.

B-sorry, a course on what?

A- I started a course on intonation” (Di:124-128)

He goes on (Di: 128-129) to say that this dialog shows how the word ‘intonation’ in the response is the important one and is made prominent as opposed to the other words which might not even be said in the first place because they are not important to the listener. He goes on (D:137-160) and demonstrates his assimilation in relation to an example he heard from the researcher, acknowledging this example is a more difficult one at times:

//someone ASKed me to DRIVE her home// I DECIDed to HELP her// I THOUGHT she needed that// but it was a TRICK//and I TOOK her to the poLICE station//

Having asked to be reminded of the example and its transcription, participant D successfully explained:

- *'asked'* must be treated as prominent because the listener needs to know what someone did: did he ask? Did he shout? Did he suggest?...etc.
- *'drive'* must be made prominent because the listener needs to know what kind of thing the person asked for: did he ask him to go away? Did he ask him dance?...etc.
- *'needed'* is the topic of the whole story, so it is natural that it is not treated as a prominent word.

A similarly successful, though less elaborate, demonstration is made in the case of participant C, although he seems to have got it right from the start of the course, so there is no sense of evolution here. In demonstrating his understanding of prominence, participant C chooses to get back to the example he gave after Unit One about an imagined crime scene:

“...[in the example] a crime happened on the bus while it was moving, as a tall man killed another and ran away..... any following mention of *bus* does not have to be prominent because it has already been mentioned.....the word *ran* needs to be made prominent because the listener needs to know what the criminal did, whether he stood still or ran” (C: 78-82)

Now, he concludes that ‘tall man’ and ‘killed’ are informative words because they introduce the story and are prominent, but he also notes that although the listener would not need all the words of the story such as the repetitions of ‘bus’, the non-prominent words are not totally unimportant because the message will not be understood if they are dropped, otherwise they would not be said at all (C: 811-815).

The triangulation against the field notes supports the account of the participants’ success. For example, entry (fn7: 479- 501) gives an example of successfully managing to explain the meaning of prominence choices in task 7.7. Some examples are:

1a. //WHEN she'd finished SHOpping// she WENT to get her CAR// from the MULti story CAR park//

1b. //WHEN she'd finished SHOpping// she WENT to the CAR park// it was that MULti STORey car park//in TOWN//

2a. //WHEN she moved her COAT// you could SEE her more CLEARly// and she had MAN'S//HANDS//

2b. WHEN she moved her COAT// you could SEE her HANDS//and they WERE not a Woman's hands// they were MAN's hands//

In that task, I asked the participants to find an explanation for why certain items are made prominent in one version but not in the other, and generally they succeeded in providing convincing explanations:

- Participant C did the second pair of tone units in example 2 and said that the two repeated mentions of (hands) are not made prominent because they are already mentioned in the second tone unit of sentence 2b, but because the word (hands) is mentioned only once in the 2a version, then it is prominent because it is an important piece of information, saying we should shift our focus towards new rather than repeated words.

- Participant B did 3b by noting that (drive) is not made prominent in the third tone unit because it was already introduced in the second tone unit, whereas the same word is made prominent in 3a because it was mentioned only once.

- Participant A did 4a when he said that the words 'back seat' are prominent words because these words refer to the particular place in the car where the axe was found and which the listener would not have inferred. He also said that in 4b, the fact that 'back' is not made prominent means that this is the only part of the car where the police would usually be expected to search and thus need not be made prominent.

In examining all these examples and explanations, it becomes clear that the participants are capable of demonstrating and explaining the meaning of selection slots regarding the examples that are put forward for discussion. The relative degree of ‘informativeness’ that words carry in relation to the context they are used in is used in demonstrating and explaining prominence.

The following table gives a very brief summary of the connections made in this category:

Participants	Initial thoughts after Unit 1	Final thoughts after Unit 7
A	Prominence is Contrastive stress	Attaching prominence to selective words
D	Prominence attaches to content words	Attaching prominence to unpredictable words
C		Attaching prominence to informative words
B (fn)		Attaching non-prominence to already mentioned words

5.1.2. Evaluation of Rules:

While the participants have successfully demonstrated, via contextualized examples, how prominence is exploited by speakers to fulfill a selection slot function, some concerns were raised about general rules governing the use of prominence as described in the unit. These concerns are reported in this section. The major issue seems to be the idea that prominence as described in the unit does not offer the possibility to account for each and every occurrence in the English language, as far as some participants are concerned. A number of distinctions are made by the participants as to where the rules of prominence apply and where they do not.

Participant A for example, expresses some dissatisfaction with the function of prominence in indicating selection slots, stating that this function does not necessarily apply in a clear way to some cases:

“[in] the pairs of sentences [i.e. one of the tasks of the unit], with new and repeated words, it was very easy to see why the new items were prominent.....[But] in Val’s story, it sometimes functions interchangeably ...she //SWANG OFF// although she could also have //SWUNG off//....” (A: 1009-1015)

The fact that the participant believes that prominence functions in contrastive examples differently from the way it functions in a story told by a single speaker suggests struggling in his attempt to see the more general operation of prominence as denoting selection slots, regardless of example type.

Participant A is not the only one who has a problem applying the meaning of selection slots to some examples. Participant D reports a similar problem, although his distinction is between ‘more intuitive’ and ‘less intuitive’ choices, rather than between ‘story’ and monolog’. In evaluating the rules of the unit, participant D says (D:137-160) that he very much liked a term he heard from the researcher in the session about the *predictability* of non-prominent words, and says that prominence theoretically should be an intuitive choice for any person, but he expresses some dissatisfaction when he says that prominence, in actual fact, is not necessarily that intuitive because it is possible to find many exceptions where predictability is a flexible term, a point he explains by borrowing an example from the researcher:

//someone ASKed me to DRIVE her home// I DECIDed to HELP her// I THOUGHT she needed that// but it was a TRICK//and I TOOK her to the poLICE station//

Participant D goes on to divide these choices between what he calls ‘highly intuitive’ and ‘less intuitive’ choices, claiming that while (though, needed, asked) comply with the non-predictability of prominence, some of the other choices are not very intuitive and are thus difficult to explain through the rule of predictability, as the participant holds:

- ‘*decided*’ is the least intuitive choice, because anyone being asked to do something, he will decide to do something regardless of what thing is; what matters is that a decision is taken, whether to help or to refuse to help. To the participant, this word is made prominent although it is highly predictable.

- ‘*trick*’ is made prominent although it is predictable from the context as a whole and from the preceding tone units.

- ‘*station*’ is not prominent although it should be made prominent simply because it is difficult to predict it as it is mentioned for the first time.

Although one thing missing from the participant’s attention is that this example is produced by a non-native speaker, his distinction between ‘highly intuitive’ and ‘less intuitive’ prominence occurrences may simply suggest that he is still struggling with the more general meaning of selection slot.

A totally different kind of disagreement is made by participant C, who chooses to think of prominence in relation to the whole DI system, to conclude that there is a potential contradiction between prominence and the use of a referring tone, on a tonic syllable:

“...if what I and my listener know can be referred to using a referring tone, how can that same thing be prominent [given that prominence goes for only new words]? (C: 855-856)

When asked to provide an example, he (C: 858-863) gave the example of selling his car to someone:

//👉 my CAR// 👉was QUITE GOOD//

He said that it would be possible to make these choices even if the car was already mentioned a lot of times according to the rules of the referring tone, saying that the possibility of making ‘car’ have a referring tone means that it is prominent, but such a possibility contradicts the meaning of prominence as a feature that, by function, should not occur on repeated words.

Because the participant’s example is not fully contextualised, it might be possible to argue that *car* is one of the other items mentioned in the same conversation, which means that the prominence attached to it represents choosing it out of the whole set of already mentioned items such as car, house, office...etc. This is still an interesting insight, and a similar point is handled in Wells (2006a, p. 88, pp. 178-180) where a general explanation for it is that it is possible for speakers to make words prominent even when they are known to the listener, only to give the impression that they are presented afresh. It is also handled in Brazil (1997, pp. 75-77).

An examination of these views and incidents shows that the meaning of prominence as fulfilling a selection slot function might be too abstract at times and that the participants are still in the process of attempting to make sense of this abstract term. The attempts of participants A and D to draw differences in the application of prominence indicates their inability to apply the same general meaning to utterances regardless of where they occur.

The following table summarises the connections made in this category:

Participants	Agreement/clarity	Disagreement/ambiguity
A	Prominence in contrastive pairs	Prominence in stories
D	Some prominences being intuitive	Predictability being a flexible term

C		Contradiction between Referring and item selection on a tonic syllable
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5.1.3. Evaluation of Communicative Value:

When asked to state their opinions on the degree to which they find prominence something necessary to recognise and produce for intelligibility, the participants' views turned out to differ on the role of prominence in communication.

Among the group that recognises the importance of prominence to communication is participant A, albeit he proves to be contradictory about it. On the one hand, he suggests that prominence can be important only on certain occasions. He defines such occasions as follows: the mis-placement of prominence could create slight differences meaning in such cases as:

“... when Val said //she MUTtered something//, this was a certain message, but if the prominence was placed on *something*, a slightly different focus would be there, but it is nothing very different” (A: 1165-1170)

However, he believes that on different occasions, prominence could be so vital for our understanding that a serious lack of understanding may ensue if it is not placed properly:

“... with other examples the difference could be important...[For example] in the case of new and repeated items, there is a need for making new items prominent and repeated items non-prominent.” (A: 1170-1173).

This shows a partial acknowledgement of the significance of prominence. But this view also shows how the ability to give a judgment of importance is tightly associated with how aware one is of its operation in the language.

The contradiction comes more clearly when the participant's views are compared to what he says about the knowledge that listeners can get about the state of mind that Val expressed through her choices of prominence:

“[Val] makes *PASSenger* [in //the *PASSenger* seat] a prominent word, and to see why she does so there is a need to understand that in this case the presence of a male in that seat is a worrying thing to her...there is a need to understand her psychological state [to know why she chose that word for prominence].” (A: 1053-1057)

In other words, the participant says that understanding the situation and understanding Val's fear are necessary requirements for understanding why she decided to make 'passenger' prominent. But this seems a contradiction with the purpose of having prominence on this word in the first place, because prominence is what will give a clue about Val's state of mind in relation to the whole situation.

Another one who believes in the role of prominence to intelligibility is participant C, who shows more consistency in his views and demonstrates this with reference to the effect on the listener:

“[misplacement of prominence] on any words ...should make listeners feel confused If you say someone is a hardworking person, but your listener says that he disagrees with you, you can reply by saying //this is what I think// to say that this is your own view, but if you reply with //this IS what i think/ you will sound like you are ignoring the remark...” (C: 795-803)

The participant believes that its significance stems from the speaker's attempt to draw the listener's attention to the words which can tell something about what this speaker is thinking, making participant C conclude that the description of prominence as a series of words which are either selective or non-selective is at least a *'helpful strategy... because the more speakers talk about something, the more words they will have established which the listener does not need to hear anymore, without being aware of that'* (C: 809-811) and observes that, at a conscious level, two stages are necessary in understanding the communicative importance of prominence:

- i)- coming up with the other alternatives that could have been said
- ii)- comparing the meaning of the selected word with the meanings of the alternatives which could have been selected, in order to compare the implications of each, such as the implications of 'BACK seat' vs. 'PASSenger seat' in Val's story (C: 811-816).

The participant who assigns no real value to prominence, however, is D. He presents a tricky case, however, in that after the first PALE unit, despite his view that prominence is important because it expresses content/grammatical word distinction (D: 103-108); now, after Unit 7, and although he demonstrates a good assimilation of the function of prominence, he holds that prominence is not so essential for intelligibility:

"... it would be better to use it in speech if you want to make your pronunciation sound professional ... If an important word is made non-prominent, it does not mean that we will not hear it" (D: 133-139)

This is what participant D consciously says about his perception of the contribution of prominence to communication; however, an examination of what this participant says regarding the function of prominence (e.g. D: 124-128) and his explanation of example (D:137-160) shows that there is a contradiction between his explicit view on the role of prominence to intelligibility

on the one hand, and the way he exemplifies the function of prominence as fulfilling an information bearing function.

The triangulation with the field notes also throws light on the participants' perceptions of how prominence aids communication. Entry (fn7: 459-475) throws light on cases of failure and success. It describes participant A's inability to explicitly describe how prominence is useful to listeners. In this entry, upon reading the rule on page 79, participant A focused on the line in which Brazil says: *'These examples show how we decide which words to make prominent: we have to take account of the context, and also of our view, as speaker, of exactly what we want to tell our listener.'* The participant went on to say that our understanding of the context and the speaker's point of view is a prerequisite for understanding the importance of prominence. The participant's constant focus on the point of view of the speaker in evaluating the role of prominence to intelligibility can be interpreted as a kind of failure to see how the issue of communication needs to be understood from the point of view of the listener. Participant C, on the other hand, gave a response that shows more awareness of the benefit for both speaker and listener, by replying that hearing prominent words and understanding the context should help us understand the speaker's point of view.

These two views by participants A and C show that the latter has managed to understand exactly how listeners benefit from speakers' choices of prominence, while participant A is still struggling, at least at a conscious level, with the stage at which prominence benefits the listener, simply because of his insistence, at least a conscious level, on the fact that an understanding of both the context and the speaker's state of mind/point of view need to be known in advance in order to understand the significance of prominence, indicating that the participant's lack of awareness of how listeners exploit speakers' choices of prominence obscured his ability to verbalise or describe the significance of prominence to communication.

Another example of the explicit failure to recognise how prominence aids communication is given in entry (fn7: 374-381). In commenting on Val's tone unit //she MUTtered something//

participant B said that ‘something’ is made non-prominent because the speaker’s main interest is in ‘muttered’ rather than in anything else in this situation, noting that the challenge here is that one needs to understand the feelings of the speaker if the aim is to be able to know why she made ‘muttered’ prominent, because if she had not been worried then she might have made ‘something’ a prominent word. The participant’s proposed analysis seems similar to that of participant A, and a common observation between the two is that there is a need to understand the context and the speaker’s state of mind in order to understand why a word is made prominent. Participant C’s response, quoted above in entry (fn7: 459-475), is the proper response and the one that shows awareness of how prominence functions in achieving intelligibility: hearing prominence choices in a given context should help the listener form conclusions about the feelings/point of view of the speaker.

However, it seems that the real challenge for the participants in acknowledging the role of prominence to communication happens only at a conscious level. When they are asked to infer meaning, they in fact successfully utilise choices of prominence in refining meaning, which means they successfully utilise prominence subconsciously but fail to explain it consciously, with the exception of participant C, who does it fairly successfully both explicitly and implicitly. An example of such successful practices is entry (fn7: 437- 456), which describes the participants’ performance on task 7.6 about the analysis of selection slots in two contrasting examples:

1. (so I thought ‘that is odd’) // i COULD not have LOCKED it properly//
2. (so I thought ‘I am sure I locked it’) // i COULD not have locked it PROperly//

Participant A said that because (locked) is the prominent syllable in the first example, then we are told by the speaker that he is certain that he locked the door, but in the second example because (properly) is the prominent word, then the speaker is telling us that he is certain that the locking he did was proper. No one had any problem with this explanation.

It can be concluded that when the participants were asked to infer meaning based on choices of prominence, they managed to do that successfully, but when they were asked to explicitly explain the role that prominence plays in communication, they did not find that equally easy.

An examination of the views shows that the process of consciously making sense of the communicative role of prominence proved to be complex for the participants, and that only one participant managed to give a clear and principled description of how prominence is a need for communication, while the others either showed contradiction or failed to explain how prominence can affect communication because, instead of thinking along the lines of '*what information do listeners learn from these prominence choices about Val in relation to the situation she is in?*', some participants would consciously think along the lines of '*Val should/should not have chosen this word for prominence*'.

Another conclusion seems to be the difference between an effective, sometimes implicit, practice of utilising prominence in narrowing the speaker's message on the one hand, and the failure to explicitly explain how prominence can aid understanding. The problem seems to be not in how the participants actually utilise prominence, but more in how they verbalise or talk about its role to intelligibility. Entry (fn7: 459-475), discussed earlier, serves to give an example of participant A's explicitly expressed lack of awareness towards the end of the unit despite his successful analysis of selection slot mechanism in drawing conclusions about speaker's mental state (e.g. fn7: 437- 456; A: 1053-1057). This entails, particularly in the case of A and D at least, that an understanding of prominence function as a speaker option either does not necessarily lead into an explicit acknowledgement of its role in intelligibility from a listener's point of view, or that it takes longer and deeper reflection to appreciate the significance of prominence than to merely understand it and describe how it functions from a linguistic point of view, given that this lack clarity survived in the diary reports.

The following table summarises the various connections made in this category:

Participants	Significant	Not significant
A	<ul style="list-style-type: none"> - In the case of new and repeated items - (fn) successfully infers meaning according to prominence choices 	<ul style="list-style-type: none"> -When the listener does not know the context and speaking intended meaning in advance (an example of confusion) - (fn) cannot explicitly say how prominence benefits the listener
B		<ul style="list-style-type: none"> - (fn) cannot explain the role of prominence in communication.
D		<ul style="list-style-type: none"> Not greatly significant (contradiction with his demonstration example)
C	<ul style="list-style-type: none"> -Because it is selected out of other, equally possible, meaningful alternatives -(fn) can explicitly say how prominence benefits the listener 	

5.1.4. Feedback on the Tasks of the Course:

5.1.4.1. Listening Tasks:

Generally no mention of difficulty in listening tasks is reported. Participant D explicitly states that he found the listening tasks generally easy:

“.... I was successful in doing the tasks..... I could also hear prominent syllables in listening to spoken English in the sessions and watching a movie on MBC2, ... detecting many syllables...” (D: 23-27)

Concerning the other participants, the following tables show a relatively high accuracy rate in listening tasks even in the first PALE unit: the following table shows the number of errors out of the listening for 34 prominence selections for the participants in task 1.5 having played the tape twice:

A	B	C	D	Error Percentage
6	13	5	11	21.3%

A high accuracy rate, too, was observed in listening task 7.8 in unit 7: out of 11 selections, the participants produced the following numbers of errors:

A	B	C	D	Error Percentage
1	3	0	2	13.6

Despite this high accuracy rate in listening tasks, some difficulties are reported, the first of which is analytical listening. While participant D (D: 120) describes listening for meaning as ‘complex’, participant A is more specific when he observes the difficulty of listening with cognitive engagement for analysis purposes:

“ [it takes] time to process the text that we are hearing,to see what counts as a selection slot and what does not...[this analytical process] cannot be performed automatically” (A: 1127-1133)

Participant C, on the other hand, suggests that listening needs some tips to do with what happens to the vowels of prominent syllables to the effect that these vowels become significantly lengthened (C: 845-847).

Participant D, similarly, chooses to refer to what he deems something missing too by noting that there is a need to observe that prominent words are not equally similar and that some prominent words are clearer than others (D: 66-72). He does not state the difference clearly, but this might be a reference to the difference between onset and tonic syllables, with tonic syllables generally attracting more attention due to pitch movement.

In conclusion, it is clear that the participants do not report a lot difficulty in listening tasks except for the difficulty of listening for meaning and transcription at the same time. This is so although they choose to present some feedback as to how listening might be made even easier by suggesting a further description of the physical characteristics of prominent syllables.

Participants	Listening Errors (designated listening tasks)		Comments
	Unit 1 (35 selections) in the field notes	Unit 7 (out of 11 selections) in the field notes	In diary reports
A	6	1	Cognitively demanding
B	13	3	
C	5	0	A missing tip on vowel lengthening

D	11	2	<ul style="list-style-type: none"> - Claim to success - Complex - Some prominences are clearer than others.
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5.1.4.2. Speaking Tasks:

As for speaking tasks, one concern was the role of cognitive load expressed by the participants, especially in tasks where there is no prior prediction. For example, participant A reports:

“.....the speaking tasks.....were not much of a problem when we knew beforehand what syllables to make prominent” (A: 1139-1141)

Again, what is noticeable is the participants’ inclination to avoid making a lot of comments here.

5.1.4.3. Affective Attitudes:

Again, there is not much that features in the data about such attitudes. Concerning listening, the only mention is made by participant D (D: 113-120) when he notes that listening to Val’s story prior to discussing the meaning of prominence choices was interesting and sounded like the English he would hear and produce every day, but the minute the spaces (i.e. selection slots) were shown to be meaningful choices, things became complex.

Concerning speaking, the only mention is made by participant C, who observes that the extent to which the alternation of words as being prominent or non-prominent takes place is a major

difference between the native speakers' pronunciation and foreigners' pronunciation, something which he liked about the speaking tasks (C: 857-861)

An examination of both views seems to indicate the participants' positive feeling towards the role of rhythmic alternation in creating a native-like accent.

- Concluding Words:

In conclusion, it can be said that contrary to what the literature (e.g. Jenkins 2000) suggests about prominence being a relatively easy feature to grasp, the analysis of this feature has proved that it is not necessarily very straightforward. Particular difficulties in understanding selection slots, and in how prominence aids our understanding, are an important finding. The study of prominence, however, is necessary because it paves the way for studying the other features of DI.

5.2. Proclaiming and Referring Tones

- Introduction:

The rules of proclaiming and referring are introduced with reference to a phone call in which David tries to give Mandy instructions as to how to get to his house (p. 18 in PALE), as well as a conversation among a group of employees at an office (p. 30). These tones are explained in Units 2 and 3 in PALE – see *appendix 5.2.1* for a summary of the rules demonstrated in both units.

5.2.1. Demonstration Examples:

In reviewing the examples given by the participants, the starting point will be the most successful examples, before moving towards the less successful ones, based on the examples and explanation provided by the participants.

Although participant B shows reluctance to invent an example on his own and instead asks the researcher for an example (B: 224-225), and although he takes help from the researcher in producing a possible version of tone choices, he proceeds to make a good case for assimilation of how a speaker makes moment-by-moment decisions in opening a story:

//i was GOing home by CAR// but while DRIVing// i came across an unFINished ROAD//
THEN// i FELT i was LOST//

The participant (B: 226-229) goes on to explain that ‘driving’ and ‘then’ should have a referring tone because the listener already knows about the going process, while ‘car’ and ‘road’ should have a proclaiming tone because they are new to the listener. However, he acknowledges that it is more difficult to explain why ‘then’ has a referring tone than to explain the tone choice on ‘driving’. While this can be considered a reasonable case, the explanation of ‘then’ as having a referring tone was touched upon in the unit.

Like participant B, participant D does not invent an example, but he (D: 230-236) borrows a short dialogue from a recorded conversation in a teaching material, using it to successfully show how tone choices are dependent on what both speaker and listener know in a given conversation:

- A- We could meet and go on a picnic on Friday.
B- On Friday I am going to be busy, but we could go next week.
A- Next week is good! Let us make it Saturday then.
B- Since we could go next Saturday, we could take others with us.

Participant D (D: 233-236), convincingly, explains that ‘on Friday’ in B’s answer has a referring tone because it has been mentioned before, unlike ‘we could make it next week’ which is the answer that the listener is waiting for and should have a falling tone. Furthermore, coupled with entry (fn3: 397-405), to be discussed later, in which participant D suggests that tones retain their proclaiming and referring functions only in giving directions, this demonstration example shows that now the participant’s assimilation has evolved in such a way as to understand that tones retain their meanings in any type of conversation, not only giving directions.

On the other hand, Participant C is the only one who invents an example but makes an erroneous association with syntax despite his successful assimilation. He (C: 359- 364) shows the way he understands tones by thinking of a very short dialogue:

A- I can sell you my car for whatever money you have on you.

B- If I give you that money, I will have no money at all.

The participant says that the tone unit ‘if I give you that money’ should have a referring tone because it is the subject of the whole discussion, and that what is new is that ‘I will have no money at all’. This is a good explanation, although he gives an observation which shows a connection between syntax and tone choice when he generalises from this example to say that the given/new distinction makes if-clauses have a referring tone. This view might be true in the case of some, but not all, if-clauses since if-clauses can carry new information. For this reason, participant C’s example is considered a less successful demonstration than that of the other participants.

Having examined the above mentioned examples, it is possible to conclude that the participants are capable of demonstrating a good level of assimilation of the function of proclaiming and referring tones, and their subsequent explanations make a good case for assigning tones properly to given and new utterances, showing how these concepts always involve awareness of the listener, despite the occasional reference to syntax.

5.2.2. Evaluation of Rules:

Here I would like to discuss the implications of the views made in connection with the evaluation of the rules that govern the use of referring and proclaiming tones.

Among the participants who believe that tone rules are clear are two participants, who thought these rules were both clear and easy. For example, participant A (A: 226-230) believes that

although the meaning of *given* and *new* might be more difficult than tense use in grammar, it does not raise any problems for him. Likewise, participant C implies rule clarity when he suggests that the rules are compatible with the nature of communication because:

“..... Whatever a speaker says will depend on the hearer.....It is brilliant to see how tones are influenced by that” (C: 179-180)

The implication of both views is that tone rules are rules that these participants feel satisfied with.

On the other hand, some participants reported difficulty with certain aspects, using either an explicit judgement of the English language or simply referring to some examples in the units to throw doubt or express ambiguity. This view of difficulty attracted more attention from the participants than the view of clarity.

For example, participant B reports difficulty in seeing how a referring tone can fit in some examples of the unit:

“..... many examples that do not fit..... what is the function of a rising tone on //HANG ON//?...these might be exceptions?”(B: 131-137)

For him, imperatives come with a falling tone (B: 133), which suggests that the choice of a rising tone on this example must sound strange. Further sense of disagreement comes from participant B in the form of doubts over the linguistic validity of tone description: the classification of *given* and *new* is not convincing to him, which makes him say that it should be an exaggeration to expect that each and every tone occurrence will be meaningful (B: 148-149).

A less extreme sense of ambiguity is reported by participant C, who gently recommends paying more attention to further details:

“[further comment is needed for] when the answer to a question has a referring tone although it is different from the information presented in the question.” (C: 377-380)

The field notes offer more suitable examples of how tone meanings can confusingly depend on the understanding of matters which are not directly present in the situation. For example, entry (fn2: 128-140) gives the example of a referring tone on //↘↗ COME out of the CAR park// which is not preceded by anything in the conversation. The participants could not account for the referring nature of this tone unit, and it took me asking them the following question ‘*What do you usually do when you are done parking your car in a car park?*’ in order for them to understand that going out of the car park is already taken for granted and therefore does not count as something new. Eventually, participant C noted a new difficulty here by saying that he had to think outside the conversation in order to explain why there is a rising or falling tone.

Further ambiguity is felt by the suggestion that the proclaiming and referring functions are not the only functions that tones can have. The suggested elaboration might be based on a syntactic view, particularly expressed by participant D, who chooses to refer to a gap in the DI description of tone function:

“[In the class] it was obvious how the rising tones were used when the speaker had more to say... to mark the end or continuation...” (D: 241-249)

This suggestion of an additional tone function seems to be the result of the participant’s reflection, which may have survived in the participant’s mind even after the unit was over; and the triangulation against the field notes points to the first mention of this proposed syntactic

function. Entry (fn3: 397-405) is an example of the participant, in hypothesizing about tone function, reverting back to his background knowledge about the relationship between syntax and tone choice. This happened in task 3.7, where some tone units were unsolved such as *yes*, *right*, and *well* in:

A- // ↘↗ you KNOW where my ROOM is//

B- // ↗YES//

A- // ↗WELL//...// ↘you'll find a KEY// ↘ to the BOOKcase//

B- // ↗RIGHT//

At this point participant D advanced a suggestion to the effect that the use of rising tones on such words invites the listener to keep talking so as to show interest in the topic because rising tones mean that the conversation is not over. He also noted the proclaiming and referring functions might be used mainly in giving directs rather than in other sorts of conversations. This may suggest that, at least for this participant, the background knowledge is not totally overridden by the rules of the unit.

An examination of all these views and examples shows that the reported difficulty, disagreement and/or ambiguity about the rules of tones comes from the fact that these rules are abstract ones and may not be taken in their narrow sense. The participants express dissatisfaction when they describe these difficulties and ambiguity in the rules. This is so because the *given/new* function is either taken by the participants solely in its narrow or literal sense, prompting some participants to start finding examples that do not fit into the general description of tone function, or that other functions of tones, particularly syntactic ones, are seen as different from the *given/new* function.

For example, B's comment (131-137) about the rising tone on //HANG ON// needs to be looked at within a more general sense in order to be understood: it is argued by Brazil (et al, pp.

51-53) that ‘*choice of tone can carry the social meanings of convergence/divergence, or solidarity/separateness*’, meaning that the choice of a referring tone in the participant’s example simply suggests the speaker’s attempt to insinuate solidarity (ibid) as one form of common ground between listener and speaker. The participant’s inability to see the proclaiming/referring function is further given in other examples such as the example of entry (fn2: 128-140) about coming out of the car park being something taken for granted and thus part of common ground, and example (C: 377-380), where proclaiming and referring do not have to be expressed using the same lexis. The nature of shared knowledge not being directly accessible is raised by Jenkins (2000) who holds that the meaning of proclaiming and referring may not be very obvious in a given situation.

Syntax is also invoked by some participants, who believe that syntax can usefully be added to account for tone occurrences, as seen in examples (D: 241-249) and (fn3: 397-405). Again, the interpretation is that the local implications of the referring tone might be interpreted as an attempt on the part of the speaker to suggest that the information given so far has become common ground, implying that more new information is yet to be given, thus being taken as enquiries.

Participant	Diary reports	Field notes
s		
A	Tone rules do not raise problems	
B	Some examples do not fit the rules/ the rules are exaggerated	
C	Tone rules make sense because they take the listener into account	The rules can be tricky because assumptions are sometimes implicit.

D	Tones have additional functions other than proclaiming and referring	<ul style="list-style-type: none"> - A referring tone can also serve to signal continuity or non-finality - Tones generally retain their <i>P/R</i> meanings in giving directions only
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5.2.3. Evaluation of Communicative Value:

In evaluating the role of tones to communication, the participants refer, not only to the examples of the unit, but also to their overall judgement of the English language.

The resulting views can be divided into two. The first view expresses the belief that tones are not important to meaning and intelligibility, while the second suggests an acknowledgement of the role of tone in manipulating meaning.

Among those who do not attribute a lot of significance to meaning is participant A, who chooses to focus on form rather than function by speaking of the contribution of tones to a native-like accent as their sole contribution to language, with no role to improved intelligibility. The proclaiming/referring meaning, as participant A puts it, is not ‘worth learning communicatively’ (A: 250) because:

“I do not see much importance in saying one’s information and making it sound like new or shared, and the meaning will be very obvious anyway.” (A: 253-254)

A similar view leads participant B to conclude that because intelligibility comes basically from words and grammar, tones can very easily be done without (B: 210-211). These two views are straightforward in rejecting any communicative value.

The same view of reluctance is expressed less strongly by participant D, who chooses not to explicitly comment on the grounds that he is not in the position yet to decide the relevance of tone to intelligibility; however, he poses a question which shows confusion over the role of tones to

meaning, something which participant B shows complete agreement with (B: 188-189), when participant D says:

“..... what is the point of studying intonation in the first place if the content is clear anyway? Should not the study of intonation be used to help know the meaning rather than the other way round?” (D: 174-181)

The participant's reference to prediction practice suggests his belief that the role of tones to meaning comes second to lexical knowledge because in the prediction tasks understanding the meaning comes prior to the actual assignment of tones, as far as the participant believes. This view is also endorsed by participant B (B: 188-189)

In conclusion, the reluctance to attribute any significance to tones is expressed through the belief that meaning will be the same regardless of which tone to use. This reluctance stems from the inability to give examples that show how the meaning can be misrepresented because of the use of a given tone rather than the other.

On the other hand, the only participant who attributes significance to tone choice is participant C, who demonstrates this view when he shows the importance of tones to meaning manipulation:

“..... Whatever a speaker says will depend on the hearer..... which means a speaker can also use rising or falling tones to give whatever indication he wishes to impart regardless of how true that indication is” (C: 179-182)

Furthermore, the participant goes on to describe the effect of tone choice on the hearer by way of examining such an effect with reference to both tone types, using the example of a boy being seen for the first time:

“...to use a falling tone on the second occurrence [of ‘boy’], this should sound strange to the listener who may understand that the speaker is talking about another boy if he fails to hear the definite article.... [Another example is] tones on questions..... at the end of sentences (*sic*)” (C: 264-276)

The triangulation of this category against the field notes shows the effect of reflection on the evolution of the participant C’s conclusions. The participant’s interest in the communicative role of tones started in the sessions, and entry (fn2: 193- 197) describes the participants’ reaction to task 2.7, which is mainly a prediction task. Examples of this task are:

A- Can I take this road here?

B- //i’m aFRAID NOT// if you GO down THERE// you WON’T get Anywhere//it’s a CUL
de sac//

At this point, and before doing the prediction of tone choices in the response, participant C demanded a demonstration of how the meaning of the response will be significantly affected if the tone choices were not made according to the rules of the unit. He also said that it would be difficult for him to reach conclusions regarding this point on his own. However, in the diary report he proves (e.g. C: 264-276) that he can demonstrate the role of tones to intelligibility. That said, prior to writing the diary report, the participant discussed an example he heard from TV with the researcher to this effect.

In conclusion, it can be said that the recognition of tones to intelligibility is seen to come from two sources: the role of tones in creating an evocative effect in the listener and in enabling meaning manipulation for the speaker, and the role of tones in identifying question types. Both are seen as important to communication. With that in mind, the role of syntax is an anticipation of the role of tones to making sure and finding out functions, to be discussed in a following unit.

However, this at least shows that syntax is almost always present in the discussion of tone function.

Participants	Diary reports	Field notes
A	Meaning is not part of communicative competence	
B	Meaning comes from lexis and grammar	
C	<ul style="list-style-type: none"> - Serving semantic manipulation - Serving important evocative/proclamatory roles - Serving a syntactic function (in questions) 	This point is difficult to understand without scaffolding
D	Meaning is realised <i>prior</i> to tone choice	

5.2.4. Feedback on the Course in terms of Tasks:

5.2.4.1. Listening Tasks:

Reports about the listening tasks vary in terms of how difficult and easy they are described. I will start with reviewing the views that describe when the listening tasks are easy.

Prediction before listening is mentioned in the views of three participants. It is generally felt that the listening tasks are more doable when they are preceded by prediction, in the form of reading a text and thinking of the possible tone choices that are suitable for its tone units, as participant A suggests:

“...doing the listening tasks involved some creativity since I had to think of what was given and what was new...” (A: 327- 329)

The participant goes on to mention an attitude of knowing for sure what he was hearing while listening after preparing for it (A: 360-361). The meaning of preparation is described by participant B as serving a warm-up function:

“..... Warming up for these tasks was a great thing and should be used with the other features whenever there is listening.”(B: 140-142)

The confidence provided by prediction proved to be useful for all the participants, to the extent that sometimes it was seen as providing over-confidence, as reported by participant C, who does acknowledge (C: 216-220) that he found himself “*able to know what I was going to hear*” because of predictive listening; but he chooses to point out that the tendency to depend solely on forethought choices can be quite tempting and should be met with some attention to what was actually being heard, acknowledging that this was not something easy for him to do in the class (C: 235-238)

The triangulation against the field notes shows how prediction tasks helped the participants achieve higher accuracy rates than when they did listening without prediction. For example, entry (fn2: 23-35) shows how listening for tones without previous prediction scores lower accuracy rates, as in task 2.2 prior to handling any rules. The following table shows the participants’ number of errors out of 9 markings:

A	B	C	D	Overall error percentage
2	6	4	5	47%

When given the correct markings, participant B could not even understand why the last tone unit should have a falling tone.

On the other hand, the positive effect that predication can have on listening is described in

entry (fn2: 145-151), which shows an example of improved listening after the rules were stated in the unit. The accuracy rate of task 2.6 is given here; out of 14 selections, the following number of errors was committed:

A	B	C	D	Error percentage
4	4	3	7	32%

Further triangulation gives further support to this conclusion. Entry (fn3: 309-324) is an example of prediction tasks creating heated interaction and high accuracy rate: in task 3.3 the accuracy rate was very high and only one tone unit (*//comPLETEly DIFferent//*) was wrongly marked by participants C and D, who believed that this bit of information should be treated as given information, an incident which might explain participant C's above mentioned need for a balanced practice of deductive and inductive listening (C: 235-238). The last tone unit in the last sentence (*//NOW//*) was wrongly predicted as a falling tone, but was corrected upon listening.

As for the views which describe listening as difficult, on the other hand, these are reported by participant C only, which might show the contradiction between the accuracy rates of participants B and D on the one hand, and their refrain from reporting any difficulty.

The difficulty reported by participant C has to do with the attempt to identify tones in tone units whose tonic syllables are not pause-defined. This difficulty is mentioned in passing by participant C, in whose words it is a problem about *"listening and speaking of tones on tonic syllables located in the middle of a tone unit"* (C:542-545). In other words, a pause immediately following a tonic syllable would make it easier to identify what type of tone is being heard.

Entry (fn2: 78-90) in the field notes, however, provides a wider picture and explains this observation, which seems to have stemmed from task 2.3, where participant C made an observation regarding the reading of some tone units as demonstrated both on the tape and by the researcher to the effect that he heard the tone taking place at the end of the tone unit rather than on the tonic syllable in the middle of the tone unit. Examples are:

David: //by the SHELL SERvice station//...

Mandy: //YES// PAST the TECHnical college//

David: //PAST the TECHnical college// PAST the PRImary school//

Participant C insisted that in his performance he tended to both place the tone and hear it on the last word such as *station* rather than *service*, or *college* rather than *technical*, in (//SERvice station// and //TECHnical college//) respectively. The only thing I could say was to draw their attention to the fact that tone usually starts at the tonic syllable and proceeds either upwards or downwards over the rest of the tone unit.

This kind of difficulty is further supported in entry (fn2: 112- 127) where, in task 2.4, when listening for 17 tone choice selections, the following error numbers were produced:

A	B	C	D
5	9	6	5

Worth noting here is that the majority of errors have to do with the tone choice in tone units which run into each other rather than have a pause. For example, all the participants had a problem with the tone choice in the tone units of sentence three either by wrongly marking the choice or leaving it blank, being unable to say what tone they heard, as in:

// it's the SEcond turning// it's NOT// the FIRST//.

This may support participant C's observation to the effect that tone is harder to detect, and to produce, when it falls on a syllable which is not followed immediately by a pause. Again, entry

(fn3: 381-392) supports participant C's conclusion via an example of listening difficulty of rising vs. fall-rise tones in task 3.7. Some of the problematic tone units for the participants were:

//imMEdiately FACing you//.....//i THINK it says//.....

In conclusion, it is generally found that deductive listening, in the form of prediction tasks, has proved to be of great help to the participants in identifying tones, thanks to reading a text and thinking about the tone choices that are most likely to be used by a speaker based on the knowledge of how referring and proclaiming tones are used. This practice, as participant A mentions, provides an attitude of confidence in listening (A: 360-361). This kind of deductive thinking is seen as a good way to approach listening tasks. Without prior prediction, the accuracy rates get lower, sometimes compounded by the difficulty of identifying tones when there are no clearly defined tone units. In this regard, it is worth raising the issue of contradiction between claims and actual performance; as shown before, participant B implies that listening was not an issue for him, but the field notes give a fairly different view about his accuracy rates.

participants	Diary reports	Field notes		
		Errors with no prediction (out of 9)	Errors with prediction (out of 14)	Other
A	Prediction helps and involves creativity	2 (22%)	4 (28%)	Wrong marking of tone which is not pause-defined

B	'warm-up' is good for listening	6 (66%)	4 (28%)	Wrong marking of tone which is not pause-defined
C	Prediction helps anticipate tone choice	4 (44%)	3 (21%)	<ul style="list-style-type: none"> - Over-reliance on anticipated tone choices might be tricky - Tone identification is more difficult with no following pause. - Wrong marking of tone which is not pause-defined.
D		5 (55%)	7 (50%)	Wrong marking of tone which is not pause-defined

5.2.4.2. Speaking Tasks:

Views on the speaking tasks do not feature a lot in the data, and they describe either confidence or lack of it. Such reports refer to the ability, or lack of it, at producing them both in controlled and free production tasks. Participant B is the only one who claims not to have found producing referring and proclaiming tones challenging. He claims:

“I have not had a problem to imitate the speakers [on the tape].....thinking of myself giving instructions to someone in need for these instructions just like in real life” (B: 230-234)

Reported difficulty, on the other hand, was expressed in the form of the unsuccessful attempts at reproducing tones as required in the speaking tasks. While participant A acknowledges that the tasks in general are not without challenges, the other participants give a more specific picture of

the reported lack of success at speaking, which is a picture of artificial production. This kind of failure is reported even by participant B, who thought some of his peers could not make a successful production (B: 230-232). This kind of unsuccessful production is further reported by participant C in passing to the effect that particular difficulty arises in attempting to produce tones on tonic syllables that come in the middle of a tone unit (C:542-545). Participant D implies a cognitive challenge when he points out that trying to change the pitch constantly while speaking was not something easy because this is:

“... a demanding attempt..... especially when trying very hard to think of what tone to choose”
(D: 241-242)

The triangulation against the field notes helps reveal some speaking experiences and confirms the reported difficulties. A specific speaking difficulty reported in the session is given in entry (fn3: 287-301), which gives an example of production difficulties. Task 3.2, a repetition task of fall-rise tones, was performed in pairs. At times, some participants used falling tones or rising tones. Generally, they managed to successfully imitate some tone units, esp. tone units 3 and 4: (//but i DON'T recall a MAry// and //i DON'T know what she's Doing//). Tone units 1 and 2 were more problematic. For example, participant C reported having some difficulty in a)-placing the tone on the tonic syllable, being in the middle rather than the end of the unit, and b)-changing their pitch downward and then upward on the same syllable. Only participant B claimed to find it easy to do the task, but on hearing his imitation I found that he tended to place the tone on the wrong syllable.

In conclusion, it can be said that the speaking tasks proved to be difficult for the participants. Even when such tasks are reported to be easy, as in the case of participant B, the triangulation against the field notes shows that there is some contradiction in this statement because this participant did not perform as well as he claims in the diary reports.

The following table gives a very brief summary of the connections made in this category:

Participants	Diary reports	Field notes
A	Difficult	
B	- Claims the tasks are easy for himself. - Claims the tasks are difficult for the others.	Falsely claims things are easy
C	Difficulty of pronouncing a fall-rise tone if not pause-defined.	Difficulty in producing fall-rise tones when not pause-defined.
D	Cognitively demanding	

5.2.4.3. Affective attitudes:

Listening for proclaiming and referring tones elicited different feelings in the participants. The reported feelings are only made in passing.

A positive feeling is occasionally mentioned in reporting the experience of doing the listening tasks. For example, this attitude is expressed sometimes in the form of ‘feeling creative’ at getting the right answers in listening for something difficult, as expressed by participant A who previously admitted the difficulty of listening but yet holds:

“...doing the listening tasks involved some creativity since I had to think of what was given and what was new....., which is something I really liked” (A: 327- 330)

This feeling can be linked with something else he said about his approach to listening and speaking becoming enjoyable when uses of proclaiming and referring tones were stated in full

form (A: 245-248), implying the role of listening after prediction in raising interest in doing the listening tasks.

A different feeling is reported in passing by participant D, who points out listening over and over again to decide which tone he is hearing gives him a feeling of uncertainty about the whole listening experience, thus implying dislike because “*listening over and over again..... just made me feel more lost than when I started listening for the first time*” (D: 165-167)

It can be noted that such attitudes may not necessarily correspond to the participants’ reports on how easy or difficult the listening tasks were.

In term of speaking, there are also mixed feelings concerning the speaking tasks. For example, enjoyment was strongly expressed by participant A in the form of his reported excitement over experimenting with the use of new tones which he thought was something completely new to his pronunciation, making him sound native-like, something which he reports having found as early as the imitation tasks in the unit:

“...I really enjoyed the [listening] tasks the use of fall-rise tone made me discover how native speakers speak and why their pronunciation is different” (A: 331-334)

This reported excitement is met with a different attitude from the other participants, who express an affective concern at what they deem an embarrassing performance and uncertainly. For example, for participant B, it is the concern over the exaggerated type of production leading into what he finds a laughable performance. Referring to participant A’s performance, he says:

“..... The way participant A did it often made me laugh. It is not that easy [for some people] to change one’s pronunciation so radically even in class.” (B: 230-232)

Another form of concern is something reported earlier about the listening tasks, this time about the speaking tasks. Participant D reveals his feeling of uncertainty by saying:

“[I may have done better than I had assumed].....but the fact that I could not be sure of that kept me feeling uncomfortable.....Telling whether I was doing fine or not [involved] hearing from an expert..... but not all people can tell the truth” (D:192-196)

In conclusion, it can be said that reporting experiences on listening and speaking are not only about what is deemed difficult or easy, but there are also affective attitudes which may or may not correspond to perception of difficulty.

The following table gives a very brief summary of the connections made in this category:

Participants	Listening	Speaking
A	- Feels creative. -Enjoys listening after prediction.	Feels enjoyment with native-like accent.
B		Reports other participants' embarrassing/exaggerated performance.
C		
D	Has a feeling of uncertainty and loss.	Has a feeling of uncertainty.

It is clear that very different feelings are elicited by the tasks, the general feelings do not seem very positive.

- Concluding Words:

In conclusion, it can be said that the study of tones has presented some challenges to the participants as well as some attractions. An important point is that some solution to listening difficulty has been suggested by way of making the study of tones more appealing. The study of tones as fulfilling proclaiming and referring, however, has also paved the way for a study of the contribution of tones to enquiries.

5.3. Tones (Enquiries)

- Introduction:

In discussing this feature, there is an occasional sense of resistance to the description of tone choice on enquiries, with some participants ascribing, and labeling, it in syntactic terms (e.g. yes-no questions, wh-questions, statements). See *appendix 12* for the rules of the unit (See *appendix 5.3* for a review of the rules used in teaching this feature)

5.3.1. Demonstration Example:

Only two participants (B, C) give examples that demonstrate their understanding of the meaning of tone choice in enquiries. For that reason, the field notes have been used to fill in the gap regarding the other participants. Generally, it will be seen that a fair degree of assimilation is achieved in recognising the making sure/finding out functions of tones.

Participant B tries to show that he understands the principle of tone use through the following explanation:

“.....a teacher asking students about their names..... can use a rising or fall-rise tone to make sure that he is using the proper name when addressing a student. I know that a falling tone should be used if the teacher has no clue and is trying to know whether a student is called this or that” (B: 312-316)

This brief recapitulation suggests that he understands the basic principle of finding out and making sure, and how these two functions are realised by the appropriate tone choice. Similarly successful is participant C, who makes an actual demonstration via some examples that aim at showing tones as the means for speakers to manipulate meaning, providing also some explanation:

- a-* Are you Miss Susan? (a rise is preferred)
- b-* Yes. Anything I can do for you? (only a rise is possible)
- a-* Yes. Are you a doctor? (both falling and rising tones are possible)

(C: 488-491)

In his subsequent explanation (C: 492- 498), he states that because, in the first enquiry , the verb ‘are’ at the beginning signals questioning, the speaker can choose either a rise or a fall, but a rise is preferred in order to sound as if he already knows her while trying to make sure he is right; in the response, only a rise is possible because with a fall the meaning will not sound like a question or an offer to help at all, so a rise is needed to give this questioning meaning; while the follow-up can be said with either tone, but again a rise is preferred for the same reason as before.

While participants A and D do not mention any examples, the triangulation with the field notes managed to fill in this gap at least in the case of participant D. Entry (fn4: 112-141), describing the work on task 4.4, where we had examples of enquiries ending with a falling tone, such as tone units 1, 3 and 4:

//**IS** there a BUffet on the train//

//**WILL** the train be running normally toMORrow//

//**did** you want SINGle or reTURN//

I asked them to work in pairs and think of the difference between the first tone unit, (// IS there

a Buffet on the train//) when said with a referring tone and a proclaiming tone.....Working in pairs, participant D said that the use of the falling tone means that the speaker is asking a question the answer to which could be equally *yes* or *no*, while the use of the referring tone would mean that the speaker expects the answer to be *yes*.

An examination of this category shows that the participants have managed to understand the meaning of proclaiming and referring in enquiries as they are described in the course despite the occasional invocation of syntax.. Whether or not they are convinced of this description is to be discussed in the next section, but participant C's elaboration here shows how a clear-cut distinction between this category and the following one seems difficult to achieve.

5.3.2. Evaluation of the Rules:

In evaluating the rules of the unit, the participants talked about linguistic validity, in keeping with the aim of this research at getting an active evaluation rather than a passive agreement. These views will be discussed here.

Among those who think that the rules of the unit are clear is participant D, who holds that to him the meaning of 'given' and 'new' is very clear and convincing, whether in statements or questions (D: 266-267)

Moving towards those who found something unclear about the rules, we find participants A and C. For them, there is a concern about the way tones are described in enquiries, but one thing in common between these two participants is that there is something 'not right' about the rules. For example, although participant A likes the fact that he has learnt these rules (A: 454-455), and despite his view that the rules are clear (A: 471), he implies his concern over the extent to which he can trust these rules when he holds that there is something he as a learner further needs:

“...hearing it from native speakers will give me a deeper ... feeling that native speakers will use both proclaiming and referring tones in questions (*sic*) and understand them when they hear them from foreigners” (A: 497-557)

This is the first time the participant raises the need for further confidence, through further exposure, in the rules offered in the course although this is not the first time that such rules contradict his previous understanding. For example, such a point was not raised with regard to what was described as the use of rising and falling tones in expressing continuity and finality respectively in the previous unit.

Similarly, participant C stops short of rejecting these rules although he believes that there is something unclear in the description of these rules, implying the need for further consideration of how these rules are put:

“... still cannot resolve the use of a falling tone on an enquiry which has no auxiliary verb at the beginning. How can that be understood as an enquiry rather than a statement? In this case, auxiliaries are needed” (C: 623-625)

This might be a reference to his aforementioned example (*Anything I can do for you?*). The participant's argument that a falling tone without the presence of a questioning auxiliary verb will give the meaning of proclaiming per se rather than finding out, which suggests to him the fact that grammar (yes-no sentence type) and intonation (falling tone in this case) need to 'cooperate' in order to produce the finding out function, unlike the rising tone which can do the making sure function regardless of grammar.

An outright rejection, however, is made in the case of participant B, who elects to show association with the grammatical view of intonation. For example, he clearly states that there is something unconvincing about the rules: his comment to the effect that tone choice should not be

exaggerated because the numbers of enquiry examples with a falling tone in the unit are few (B: 300-301) and that a rising or fall-rise tone is almost always used in interrogatives as is found in some of the materials he teaches (B: 316-319), suggesting a discourse-based view that the choice of a falling tone in enquiries does not deserve bringing up:

“The easier way is simply to say that tone choice depends on whether the question is a wh-question or a yes-no question ...tags always have a rising tone ...[This is] less complicated and does not deserve the distinction between finding out and making sure” (B: 288-295)

When these reflective views are triangulated against the field notes, two important entries are found. The triangulation shows many occasions of association with syntax, but perhaps entry (fn4: 23-35) is a very good example of how such an influence was apparent even before discussing the unit’s content. As early as task 4.1 and before discussing tone significance, the participants resorted to their background knowledge about the relationship between tone and grammar, in commenting on the examples of the unit: participant D asked whether there would be any difference in meaning between the use of rising and fall-rise tones in enquiries because, he thought, these are yes-no questions and it would be natural for them to have rising, or fall-rise, tones. Participants A concurred with that, saying that they have taught such a rule in some teaching materials themselves.

Entry (fn4: 36-43), however, may show evolution in the case of participant D because this entry describes a statement he made in the session to the effect that he is more convinced of proclaiming and referring per se. Having read the rule on p. 41 about the meaning of proclaiming and referring in enquiries (i.e. finding out and making sure), participant D soon said that he could not think of such a possibility because these are questions and the speaker will not have the knowledge that the listener has.

An examination of these views shows that for a number of participants it is difficult to

completely eradicate their knowledge or association with the older description of intonation, particularly the view that sentence type is what determines tone choice.

The examination, however, also shows that, for participant D, there is an evolution in how he views the rules because in the field notes he showed association with syntax, but in the diary report (e.g. D: 266-267) he said that everything was clear to him, so this counts as an evolution in his point of view.

The following table gives a very brief summary of the connections made in this category:

Participants	Diary reports	Field notes
A	- Clear rules - he needs further exposure for further confidence in rule validity	Teaching materials teach tones according to syntax
B	Rejection of rules on the grounds that yes-no questions generally have a referring tone.	
C	The relationship between tones (esp. Fall-rise) and sentence type in expressing questioning needs to be further clarified.	
D	Clear and convincing rules.	Proclaiming and referring in enquiries do not make a lot of sense / rules are contradictory.

5.3.3. Evaluation of Communicative Value:

Among those who attribute an important role to tones are participants A, B and C. However, it is participant C who is the most principled in presenting his views, while participants A and B experience some confusion.

Participant C attributes his appreciation of the role of tones to intelligibility to the fact that the course was good in so far as it attempted to present this significance using contrastive, lexically similar, utterances (C: 550-554), something which the participant takes as evidence to the idea that tone choice does not necessarily express real intentions but a way that speakers can use to manipulate meaning. This leads him to conclude that tone choice in enquiries is '*something which can help us say one thing but mean another*' (C: 575-579), which might be a reference to the use of tone choice in social interaction as explained in the unit.

Unlike this consistency, participants A and B seem unable to give a consistent decision. Participant A, for example, swings between two contradictory observations. On the one hand, he explicitly states his belief in the role of tones in intelligibility when he describes how tones facilitate communication in social as well as information eliciting contexts:

“.....[the examples] of the doctor ...[and] old friends show ...the need to be attentive to the difference ...If the doctor had used a rising tone, the patient would have had to say ...that he was feeling better even if he was not feeling better” (A: 508-513)

On the other hand, the participant goes on to imply confusion at the fact that he never had a communication problem with native speakers despite his constant use of a rising tone on yes-no questions. This might be interpreted as a contradiction between what the participant has studied and claimed to understand in the current PALE unit on the one hand, and what he takes to be his previous and current, albeit unsubstantiated, state of competence in the English language.

This kind of confusion is very similar to what participant B reports, although participant B offers an explanation. While he attributes significance to tone choice on enquiries, he chooses to belittle the importance of this usage in real life situations. For example, he states that although the distinction between finding out and making sure may exist in the language, its importance should not be exaggerated because a rising or fall-rise tone is almost always used to get a *yes* or *no* (B: 316-319), based on his lifetime experience in communicating without having problems despite him not abiding by the finding out/making sure distinction (B: 344-346). Even when he is reminded of some of the examples discussed in the unit which seem to argue otherwise, he argues (B: 345-348) that the *law court* and *police station* examples that were raised during the session might be very rare occasions for the need to observe tone distinction. In making such an argument, the participant bases his view on subjective considerations such as his impressionistic knowledge of the number of times a speaker of English goes to a law court or police station.

An interesting finding can be uncovered by triangulating these views with the field notes. In entry (fn4: 164-179), which describes the participants' attempts to relate the meaning of tone choice in enquiries to real life, I asked them to think of occasions where it is necessary for speakers to seek a true, as opposed to confirming, answers. In pairs, participants B and C mentioned the example of court trials where judges ask questions and try to avoid influencing the respondents' answers. Participant A also mentioned the example of a prospective employer asking candidates about their names. Participant C also picked up what D suggested and said that lawyers at law courts usually should not ask leading questions, so they should not use enquiries in such a way as to expect a particular answer.

Similarly, in task 4.6, we had a discussion about the importance of – appearing as if a speaker is – finding out or making sure. In response to why the speaker uses a fall-rise when meeting a friend as in (are you doing fine?), participant D said that if the speaker used a falling tone he would sound as if he were asking a question to know whether there is or there is not anything wrong, but the use of the fall-rise tone would help him sound as if he wished to hear a positive

agreement.

Participant D, when writing the diary report, elected not to answer the question on the importance of tones, but, as the entries show, in the session he actively found examples that proved his ability to see how tones affect communication, particularly the example of lawyers being in need to use tones in making enquiries correctly lest they should be seeking the wrong information.

Thus, regarding the effect of time and reflection, the triangulation shows that although participant B was among those who found examples that explain the importance of tones, his subsequent reflection plays a negative role in that it leads him into concluding that these examples are rare in real life. Something similar, but less clear, happened with participant D, who gave good examples in the sessions about the importance of tones but elected not to touch upon this question in the diary report.

An examination of this category suggests that despite their assimilation of tone choice in enquiries, some participants steer away from firmly recognizing the communicative role of tone; and the reflective writing shows that what was appreciated in the session as something communicatively important is later reported in a less significance-affirming way. More specifically, the following points summarize the findings of this category:

- The background knowledge is still present in the minds of some participants: even after the sessions and the many examples that tried to show that tones are assigned according to the speaker's assessment of the information he/she seeks, some participants still hold on to the simple distinction of yes-no/wh questions, directly or indirectly. This is less clear in the case of participant A, but it is very clear in the case of participant B, who elects to generalize and say that a rise is always used in yes-no questions (B: 316-319), using this argument to belittle the need for thinking of the finding out/making sure distinction.

- The effect of reflection and the passing of time seem to have a negative impact on the attempt of some participants to make sense of tone choice in enquiries. This effect involves

invoking background knowledge, whether in the form of perceived overall competence (e.g. participant A) or in the form of holding to previously studied descriptions, particularly the syntactic view.

- Participant C's approach to describing the role of tones in intelligibility shows how the appreciation of this communicative role can be achieved through a certain kind of material presentation. This is an example of the difficulty of disentangling the choice of teaching examples from perception of communicative significance.

Participants	Diary reports	Field notes
A	<ul style="list-style-type: none"> - The doctor example proves that tone choice is important in enquiries. - He did not experience any misunderstanding despite not caring about tone choice in enquiries in everyday communication. 	<ul style="list-style-type: none"> - An employer asking candidates about their name as an example of the importance of tone choice in enquiries. - Another example is lawyers at a law court.
B	<ul style="list-style-type: none"> - Language has finding out/making sure distinction, but the making sure function is the prevalent case. - No misunderstanding happened in real life despite not abiding by the rules. 	Court trials as an example of the importance of tone choice in enquiries.
C	<ul style="list-style-type: none"> - Significance is best shown in contrastive, lexically similar, utterances. - Tone choice helps us manipulate meaning. 	Court trials as an example of the importance of tone choice in enquiries.
D		- The example of lawyers at a law

		<p>court.</p> <p>- Friends should use a referring tone.</p>
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5.3.4. Feedback on the Tasks of the Course:

5.3.4.1. Listening Tasks:

In answering the relevant question, the participants report different experiences. For example, participant A, B, and D report having found no difficulty whatsoever (D: 270-271) (B: 291- 292). Participant A, too, feels everything was easy except for one thing: he recalls his experience with listening for tones after prediction in the previous units, and reports having found that strategy helpful in listening. Now, the participant finds that in the present session things are different:

“This [strategy] was not possible here because it is impossible to know in advance whether the speaker is finding out or making sure.” (A: 536-538)

Participant C is the only one who does not report an easy experience and chooses to report a problem, offering an interesting statement which can be linked with participant A’s comment above; referring to the deductive approach in listening, he points out:

“... in the doctor-patient example I initially thought I was sure I heard a rising tone, but when I listened again I knew it was a falling tone.....maybe I was expecting to hear a rising tone so I thought I heard one” (C: 499-502)

If this tendency is one way of how the deductive strategy works, it can be argued that there is a need for a more balanced practice of both deductive and inductive strategies in listening for tone choice. This observation by participant C can also be linked with participant A’s statement (A:

536-538) where a common indication is that prediction needs to be balanced with more attention to what is actually being heard from a speaker, at least for the purposes of transcription tasks.

When triangulated against the field notes, some listening difficulties are reported which echo a previous statement by participant C. Entry (fn4: 58-74) describes the listening experience of the participants in task 4.2:

//**↘↗**i suPPOSE you do not know who the PUBlisher is//

//**↘↗**it IS in PRINT i assume//

//**↘↗**WOULD you like me to ORder it for you//

//**↘↗**IS it the PAperback edition you want//

Having listened to the tone units of this task, participant A said that he could not recognize the tone in tone units 1 and 4, while participants C and D said that they found difficulty with all the tone units in this task. Participant C said that the difficulty arises from the fact that there are words after the tonic syllable in these tone units and that things would have been much easier to deal with had the tonic syllables been the last items in these tone units, giving as an example the idea that he was sure that he heard the tone placed on the last item, *want*, rather than on the tonic syllable of *paper*.

An examination of all these points reveals the following:

- Participant C's previously made observation that the lacking of a pause immediately after a tonic syllable makes it difficult to recognise the tone being heard.
- The use of deductive listening as a useful strategy needs to be used in balance with a more inductive approach to listening, at least for transcription purposes.

Participants	Diary reports	Field notes
A	- No difficulty found.	

	- Prediction is not possible.	
B	No difficulty found.	
C	There is tendency to hear a referring tone all the time.	Difficulty of recognizing tones on syllables that are not pause-defined.
D	No difficulty found.	

5.3.4.2. Speaking Tasks:

Like in the listening part, participants B (B: 291- 292) and D (D: 270-271) report that they did not encounter any difficulties. Participant C, on the other hand, does not give any comment.

Participant A reports a difficulty in carrying out the speaking tasks by pointing out the tendency to use a rising tone without thinking ahead of the suitable tone:

“[when] trying to use a falling tone in my yes-no questions (*sic*) ...it was difficult to use a falling tone...it sounded like doing something which I was not used to.....” (A: 491-494)

An examination of this quote, and of many quotes by the participants in general, shows that there is a constant use of phrases like ‘yes-no questions’ rather than ‘enquiries’ in spite of all the attention given to that point in the sessions.

5.3.4.3. Affective Attitudes:

Two attitudes are raised in reporting the experience of working on the tasks of the unit. In commenting on the speaking/listening tasks, participant C (C: 542) said that at times he felt anxious about whether he was going to get things right. He proceeds:

“I would have felt more at ease if the tonic syllables were not in the middle...I hated getting things wrong simply because of strange tone units” (C: 542-545)

This communicates a sense of anxiety, which can be attributed to the nature of the intonation of English rather than to Brazil’s description, and has to do with identifying and producing tones which are not pause-defined.

Another attitude is presented by participant B, who comments on the analysis of tone choice in enquiries, holding that *‘thinking of possibilities rather than using a single tone all the time ...kills some of the fluency that we have’* (B: 293-295), which suggests a feeling of anxiety at the lack of fluency involved in consciously thinking of speaker options of finding out and making sure.

- Concluding Words:

In conclusion, it can be said that in studying the role of tones to enquiries a lot of the participants’ background knowledge was invoked, but doing so a particular reference to syntax was made as providing an alternative explanation to that offered in DI.

5.4. Tones (Dominance)

- Introduction:

One major finding here is the frustration developed by the participants when asked to identify referring tones as being dominant or non-dominant, evidenced at least by the fact that participant D refused to write a diary report because he thought it was too much to study (See *appendix 5.4* for a review of the rules and procedures used in teaching the dominance feature).

5.4.1. Demonstration Example:

As this category shows, although some examples are borrowed rather than invented, they make a good case for assimilation. For example, participant A borrows an example he heard on TV and convincingly demonstrates his understanding of the meaning of dominance. His example,

which he heard on BBC, describes an angry encounter between an American bishop and a British interviewer, and the interviewer kept arguing and trying to make the bishop sound ignorant:

“[the bishop’s rising tones meant] ... he was assuming a dominant role also with the British interviewer ... he started using rising tones on many of his examples... like (//↗HANG ON// ↗it’s ONE thing to ARgue// ↗but to be RUDE// is anOTHer// when he was talking to the British interviewer because he was upset, almost ready to have a fight” (A: 938-944: my prominence placement)

A similarly convincing example is made by participant B (B: 424-428), who elects to invent his own example, being an everyday situation for people using their mobile phones with very high charges in Syria, although the participant takes help from the researcher in producing the transcription of tone unit boundaries and prominent syllables:

//OK// ↗so WHEN can we MEET//

//↗it’s SO exPENsive to keep talking// (so be brief)

// ↗so we need to MEET at FIVE// take a TAXi to CAMpus//...(my prominence placement)

Participant B explains that these selected examples need to be said with a dominant referring tone if the speaker wants to be done with the whole phone call as quickly as possible.

An examination of these two examples shows a good degree of assimilation of the meaning of dominance. The examination also shows an understanding of dominance as something that is decided on the spur of the moment by way of taking control in a conversation.

The triangulation against the field notes sheds light on the assimilation of the other participants. Entry (fn5: 187-194) gives an example of participant D’s assimilation of dominance.

This is about task 5.3, where participant A asked the following question about the meaning of dominance:

- *If a dominant speaker can change roles and sound non-dominant, can a non-dominant speaker, for one reason or another, change roles and sound dominant?*

Participant D thought that this might be possible because one of the audience members in the chairperson's example might decide to oppose the speaker and offer a more convincing argument. This shows that participant D's understanding of dominance is a purpose-driven one.

Another instance of assimilation of dominance can be found in entry (fn5: 238-254), where in task 5.4 I asked them to see if there is any reason why these speakers chooses dominant tones in many of examples such as:

- // now you KNOW where the OFFice is// WHAT i want you to DO// is to GO to the OFFice// and FIND SUsan// and ASK SUsan// for the KEY//...

- //THIS PERson i know// had JUST been SHOpping// AND//she'd JUST FINished// AND// she was LOAded up with PARcel//...

At this point, participant C explained the meaning of dominance in these examples by saying that the speaker wants to say that the story about the shopper is beyond any doubt. Participant D too said that because she witnessed the events of the story, then she knew more than her listeners did. Both explanations show an evolving understanding of the meaning of dominance.

A third example is entry (fn6: 432-450), which is dedicated to task 6.11. Examples of the task, a phone call between a customer and a secretary, are:

(Jonson and Jonson limited. Good morning) // CAN i HELP you//

(We do have a Mr. Robertson) //YES//

(who is calling?) // PLEASE//

(oh yes) // ONE MOment mister jordan// (I'll see if he is in)

//good MORning// (do you have a Mr. Robertson there please?)

Participant A explained that a rising tone in (//CAN i HELP you//) makes the secretary's offer to help more pressing. Participant B said that the rising tone in (//ONE MOMent Mister Jordan//) is used because the secretary's action is for the benefit of Mr. Jordan, and therefore she has the right to use a dominant tone. However, the one example that the participants could not account for is the last tone unit (//good MORning//) because, as participant D said, there is no sense in using dominance in a greeting phrase.

An examination of the diary examples and field notes entries shows that the participants have understood the meaning of dominance and how it is used to negotiate and control conversations.

5.4.2. Evaluation of Rules:

In commenting on the rules that govern dominance, the participants reported agreement and disagreement. Agreement, for example, is expressed by participants B and C. Participant B comments on the function of dominance by saying:

“There is nothing strange about that. There is always an X telling Y in a conversation, so it is natural for X to show that he is in the stronger position” (B: 429-430).

Dominance, for participant C too, makes sense in many cases such as a teacher providing background information on a topic before engaging in teacher-learner discussions (C: 722-723) or a friend trying to urge another to finish a phone call quickly (C: 723-724).

On the dissatisfaction side, dominance is something that the participants have issues with. Participant A reports his dissatisfaction with the technical term in the following words:

“I wish that the term were anything but dominance because such a word is linked strongly to the word *dominate*, which has many negative connotations” (A: 765-767)

This is so because the participant has seen examples to the effect that dominance does not necessarily express hostility or aggressiveness.

In terms of the disagreement with the function of dominance, it ranges from casting doubt on the idea that dominance can be expressed via the choice of a rising tone, to believing that the rising tone has an additional function.

Dominance, for participant C, makes sense in many cases such as those reported in (C: 722-724), but the participant feels dissatisfied about other examples:

“Everything was clear up to the point where the phone call was given as an example of dominant speakers. I just do not know how a secretary can be dominant while making a phone call. It is not like she wants him to drop the call” (C: 923-926)

Further dissatisfaction with description of the rising tone as serving the sole function of dominance in the case of referring is expressed by participant A when he raises some background incidents from his interaction with American tutors in Syria, only to conclude that the rising tone can have additional functions such as showing involvement in the topic at hand, and appealing for the listener to start talking (A: 692-701). However, the participant does not go as far as to say that these two functions are more convincing.

The triangulation against the field notes explains some of this dissatisfaction. For example, entry (fn5: 238-254) describes the work on task 5.4. Having asked the participants to think and see if there is any reason why these speakers choose dominant tones in the examples, some of which are the following:

- // now you KNOW where the Office is// WHAT i want you to DO// is to GO to the Office// and FIND SUsan// and ASK SUsan// for the KEY//.....
- //THIS PERson i know// had JUST been SHOpping// AND//she'd JUST FInished// AND// she was LOAded up with PARcels//.....

Participant A noted that to him this concept of dominance was still unclear when used by a speaker who is narrating a story, although he could understand that in the case of the chairperson speaking in the conference.

Another incident is reported regarding participant C's dissatisfaction with the use of dominance in offering help. Entry (fn6: 432-450) shows that even at the end of the two units on dominance in the last task (task 6.11), some tone units remained unsolved by the participants. An example of that would be the use of a rising tone in (//GOOD MORning//). Participant C noted that in this example it would be very difficult to understand dominance in expressing this greeting.

An examination of the dissatisfaction reported by participants A and C at least shows that what they are referring to is the abstract nature of dominance. Participant C's reported dissatisfaction might refer to Beaken's (2009) observation that Brazil's term 'dominance' is sometimes unable to account for some of the uses of the rising tone. On a related note, participant A's suggested addition of new functions to the rising tone, such as appealing for the listener to keep on talking, seems similar to Cruttenden's abstract label of tones ending with rises as serving an open meaning (1997, p. 119, p. 169), with open meanings generally seeking response from the hearer as expressing a lack of finality or completeness.

Another conclusion is the influence of previous knowledge. Participant A's implied additional uses of the rising tone is the result of him remembering something he studied before and which he found useful in one way or another.

The following table gives a very brief summary of the connections made in this category:

Participants	Diary reports	Field notes
A	<ul style="list-style-type: none"> - The term ‘dominance’ is not very accurate. - The rising tone also serves to show involvement and appealing for more information. 	He can understand the use of dominance by a chairperson, but he does not understand that in the case of storytelling.
B	<ul style="list-style-type: none"> - Dominance is natural in conversations. 	
C	<ul style="list-style-type: none"> - Dominance makes sense in some examples, e.g. making an introduction. - It does not make sense in interaction between a secretary and customers. 	He cannot see how it is possible to use a rising tone in ‘good morning’.

5.4.3. Evaluation of Communicative Value:

Two participants comment on this issue, and they seem to disagree on that. Participant A, for example, acknowledges the contribution of dominance to intelligibility up to a certain point. He swings between simply reiterating what the rules say about the significance of dominance on the one hand, and his personal view towards dominance being not very important in many cases. For example, he places dominance at the heart of any intelligible exchange as far as the unit tries to show, taking as evidence the ‘consequences’ of using the rising tone inappropriately:

“According to the rules of the unit, sometimes it is important..... to be aware that someone is being addressed by a dominant speaker [in order to avoid any] feeling of embarrassment. A more embarrassing situation would be someone in the audience, addressing the chairperson in a dominant manner” (A: 830- 837)

On the other hand, he seems to suggest that his personal view is somewhat different; for him, recognising or producing a dominant tone is not always a necessity, as indeed stated in one of the rules; and he clarifies this point by saying that he prefers to be on the safe side by focusing on the referring function of the tone rather than being dominant or not (A: 841-845). Another observation which seems to make the participant feel reluctant to admit the significance of dominance to communication is the instance of the fall-rise and rising tones on adverbs according to their position in the sentence (A:783-786)

Participant B, on the other hand, implies a lack of belief in the communicative role of dominance when he throws doubt on the function of the rising tone as expressing dominance:

“..... None of my teachers [at university level] has ever used a rising tone in delivering a lecture, but they were still always dominant.”(B: 499-502)

Although the participant has previously made a successful demonstration of how he understands dominance in his example (B: 424-428), his current view shows that he has two subjective assumptions:

- That his tutors never used the rising tone, and
- That dominance is not signalled by the speaker’s social status but by the use of a rising tone.

When compared with the participants' demonstration of the function of dominance, it becomes clear that a successful demonstration does not necessarily lead into a clear endorsement of the role of dominance to intelligibility and conversation control. Participant B, for that matter, is a very good example.

The examination of this category also shows, other than participant A's confusion, participant B's background knowledge. Participant B's comment to the effect that his previous experience of listening to the lectures of his tutors has led him to conclude that the position of the speaker, rather than his use of a rising tone, is what dictates control over discourse, as discussed before (B: 499-502). The unsubstantiated assumption about his tutors not using a rising tone in expressing dominance is what dictates the participant's evaluation of the communicative value of the rising tone; in other words, it is his background experience on which he offers his evaluation.

5.4.4. Feedback on the Tasks of the Course:

5.4.4.1. Listening Tasks:

Despite some examples which were thought doable, difficulty in listening is reported by all the participants, particularly the identification of fall-rise and rising tones. Participant D refused to write a diary report on the grounds that it would be useless to think about learning this feature. The difficulty associated in listening is summarised by participant A:

“...we all had a problem doing the listening tasks ...I was not sure whether I was hearing rising or fall-rise tones. ...listening over and over again did not help a lot” (A: 716-720)

The extent to which the listening was seen difficult is described by participant C when he says, in a collective sense, that *'even in pair work we could not detect more than half the rising tones'* (C: 696-697). A number of specific observations are provided by way of explaining this difficulty.

One specific difficulty is an observation about the physical characteristic of the rising tone and its similarity to the fall-rise tone, reported by participants A and B. Participant B, for example, holds:

“The thing I noticed ... was that the fall-rise version was the one that sounded most prevalent; even the cases which [the researcher] said were rising tones, they sounded like fall-rise tones” (B: 385-389)

Another difficulty in listening is reported by participant C, who links listening for rising vs. fall-rise tones with the listening he has done before for proclaiming vs. referring tones, only to conclude that the context does not offer a lot of help:

“... [when someone is speaking] there is nothing that tells me when a speaker is dominant or non-dominant other than the tones that are used. Maybe that is why we never had any prediction tasks in the unit” (C: 641-643)

The participant’s view is that a deductive approach to listening, with the help of pre-listening prediction, may not be helpful in listening for dominant/non-dominant versions because there is no rule for when the same speaker may change his/her position from a dominant one to a non-dominant one, or vice versa.

In talking about the listening tasks, despite the overall conclusion that the tasks were difficult, it is reported that some tasks were more doable than others. Participant A mentions two examples where he did not feel as confused as he generally felt:

“... the ones [the researcher] demonstrated worked effectively... I found the opening part of the chairperson’s speech quite rich with rising tones ...These were clearer than the others” (A: 749-751)

The listening tasks of the unit are graded in term of their difficulty, and the ones given at the beginning of the unit are tidied-up versions and are delivered very clearly and slowly. This view is supported by another example that the participant gives:

“... in the dialog between David and Mandy, it was impossible to recognize that one of them was dominant if you (i.e. the researcher) did not say so.”(A: 727-729)

One explanation which the participant may not be aware of is that some examples, being tidied up, are easier to recognise in terms of tone choice than examples which are not tidied up and which usually come later in the unit. The examples that are given at the beginning of the unit are fluent and tidied up, while those that come later are less scripted, and thus more difficult. The exchange of Mandy and David is an example of the latter. An example of the former is also agreed upon as being easier for listening as far as participant A is concerned:

“...when there were two versions of the same speech it was easy to hear tones when the speaker pronounced the speech slowly...” (C: 661-664)

The triangulation against the field notes supports these difficulty reports concerning listening. The claim reported in the diary reports to the effect that the rising tone is heard as having an initial fall is reported as early as task 5.1 (fn5: 39-47), where in listening to tidied up and less tidied up versions of the same tone units, participant C said that he always had a problem with the rising tone because most of the time a rising tone sounded like a fall-rise because of a fall before

the rise.

Another finding in the field notes supports, and elaborates on, the difference in listening between different versions of the same speech utterances, which is something that the participants may not be fully aware of. Entry (fn5: 53-69) sheds light on the difference between scripted and non-scripted speech. In doing task 5.1, participant D noted that the B-versions (tidied up versions extracted from the chairperson's speech), in the contrasting pairs of tone units, were easier for recognizing the tones than the A-versions:

1a- //→ER// GOOD EVening//→ ER// good EVening to one and ALL//→WELcome// →TO//
→OUR// FEBruary MEETing//

1b- //GOOD EVening// good EVening one and ALL// WELcome// to our FEBruary
MEETing//

Participant C, too, noted that such examples make him believe that any example can be made quite clear just like version 1b, but it can also be made hardly noticeable as in 1a.

The explanation is that in 1a, there are level tones resulting from hesitations, which means that there are distractions; but in 1b the tone units are more fluent and have no level tones, so the distractions are removed.

Another example of the difference between scripted and less scripted speech is given in entry (fn5: 106- 124). This entry describes the participants' performance in doing task 5.2, where , in doing the la version I was told by two participants (A, D) that they were only sure about the first and last two tone units: (//JANE PARKS// THREE YEARS//). The other three tone units were marked wrongly:

//has SERVED us//

// i THINK it's about//

//NOW//

In doing 1b, which is a tidied up version, the participants correctly marked the tone choice for all the tone units except for the third tone unit (//for THREE YEARS//) which was either marked as a fall-rise (participant A) or left blank (B, C, D).

Concerning the difficulty of recognizing rising from fall-rise tones, the field notes contain many incidents where the participants experienced extreme difficulty in identifying tones as rising or fall-rise, but one of the best examples to show this kind of difficulty is entry (fn5: 167-186). In doing task 5.3, which is about the distinction between dominant and non-dominant tones, the participants scored very low. Participant A marked only three tones, of which only the first and last tone units were correctly marked, while participants C and B left all the tone units without marking. Upon giving the right answers, participant C said he was still not sure of what he was hearing. Also, in trying to answer the included question as to why the speaker is not using the dominant referring tone so often, participant C said that he could not notice that it was a dominant tone, let alone explain its use in this context.

Indeed, entry (fn5: 285-298), dedicated to task 5.6, shows a very low accuracy rate: participants A and B said that they marked all the tones as rising only because the PALE unit is about dominant tone. Participant C said that he heard the two speakers using the same tone without being able to say whether rising or fall-rise. When I said that that both speakers change roles and that towards the end it was Mandy who became dominant, participant C said that he did not know how anyone, even the author of the material, can be so sure of that.

An examination of the content of this category shows:

- Listening for rising and fall-rise tones was difficult and the scores were very low.
- Such listening could be improved only in the case of tidied up versions.
- Part of the difficulty of listening was the inability to practice deductive listening simply

because even a dominant speaker could switch roles.

- Another part of the difficulty relates to the perception of the rising tone as having an initial fall in many cases.

Participants	Diary reports	Field notes
A	<ul style="list-style-type: none"> - Listening is difficult even after a number of attempts. - The rise and fall-rise are similar in shape. - Tidied up examples (e.g. the researcher's) were more doable than David and Mandy's conversation. 	<p>He correctly marks two choices out of three.</p>
B	<ul style="list-style-type: none"> - Listening is difficult even in pair work. - The rise and fall-rise are similar in shape. 	<p>He does not do any marking.</p>
C	<ul style="list-style-type: none"> - Prediction is not possible - Listening is facilitated by slow versions. 	<ul style="list-style-type: none"> - The rising tone seems to have an initial fall. - Any example can be turned into a clear version. - He does not do any marking and can't be sure even after having the answers. - He can't be sure about Mandy's conversation even after getting the answers.

D	No diary report: the distinction between falls and fall-rises is too difficult to hear	B-versions (tidied up versions) are easier than A-versions (not tidied up versions).
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5.4.4.2. Speaking Tasks:

Problems about the speaking tasks are reported by participant C only as far as the diary reports are concerned. Two problems are identified.

The first one refers to the participant’s finding that he was following a mechanical approach to the use of the rising tone, not sensing a communicative value:

“... I was using it [in the sessions] because this is what the rules of the book say” (C: 664-665)

Another difficulty reported by the participant is the effort involved in the choice of tone:

“[in the speaking tasks] the preoccupation was..... focusing on using it without making it a fall-rise” (C: 664-674)

Clearly, this point did not elicit a lot of data, so we are left with only these two problems.

When triangulated against the field notes, it is found that entry (455-461) describes the participants’ response to the free production task in which some participants played the role of managers while the others played the role of someone who is interested in getting a job. In commenting on their own and on their peers’ performance, at least two participants (B and D) admitted that they could not think of when to use a specific tone in a certain context.

All these views denote an experience less than easy in experimenting with a new tone that some participants thought was similar to an already existing one.

5.4.4.3. Affective Attitudes:

In the diary report, there is not much data about this category. However, one data example can be participant D's refusal to write a report. His emotionally laden reaction was that it was a futile process to try to listen for the rising/fall-rise tone distinction, let alone speak English with these tones in mind [Personal Communication].

Regarding the speaking tasks, a similar negative attitude is expressed by participant C, who reports, for the first time, that there was something that made him feel uncomfortable:

“... the speaking tasks... made me think of using either a rising or a fall-rise tone... When I started thinking of producing rising and fall-rise tones, it made me feel uncomfortable.” (C: 735-738)

Despite the little data on this category, the field notes contain lots of examples which suggest some degree of frustration, particularly at the listening tasks.

The triangulation against the field notes shows a number of examples where the participants issued words which expressed frustration in one form or the other, particularly towards the listening tasks.

The first frustration experience is described in entry (fn5: 156-164), where participant C commented on a listening task by saying that he hated doing the rising/fall-rise identification task and that even some of the tones he rightly marked could very well have been wrong if he were to listen and transcribe the same examples again.

A second frustration experience was expressed by participants C and D in entry (208-217). Upon listening for rising and fall-rise tones, participant D said that he never believed that such tasks ever need to be taught to students, because the participants themselves, being teachers and teacher-trainees, could not hear the difference between rising and fall-rise tones... Participant C

continued and asked why we should learn or teach something we cannot study with confidence in the first place?

A third frustration experience is described in entry (260-274). In doing task 5.5, Participants A said that listening seems very difficult. But a stronger comment came from participant D, who asked the researcher to state his opinion frankly in doing such a task and whether the researcher could do the task successfully. The participant seemed upset with the researcher for bringing something which the participant thought the researcher could not himself do.

An examination of all these views and incidents shows:

- There is a strong feeling of frustration on the part of the participants for failing to do the listening tasks confidently; even when cases of success are reported, they are associated with uncertainty.

- There is a tendency, at least on the part of some participants, to avoid admitting their frustration in the diary reports.

- Concluding Words:

In conclusion, it can be said that this was the most challenging feature up to this point. The challenge is not only about listening and speaking, although this is a major source of the struggle experienced in studying this feature, but also there seem to be some theoretical concerns in the meaning of dominance, to which participant C in particular had some complains. This point will be returned to in the Discussion Chapter.

5.5. Key:

- Introduction:

It will be seen that the sessions on key generally went smoothly, unlike the previous sessions on dominance. Another observation is that the participants focused more, in their diary reports, on high key than low key – see *appendix 5.5* for a review of the rules on high/low key.

5.5.1. Demonstration Example:

When asked to demonstrate their understanding of key, the participants successfully demonstrated the following functions: contrast and contradiction (high key) and equivalence (low key), although only one participant demonstrated the meaning of low key.

The contrast and contradiction functions demonstrated in relation to high key are given in the examples of participants A, C and D. Participant A's example is borrowed from the unit, about Mr. Williams and his talk about transport means and pollution:

(Car manufacturers claim to be saving the environment, and they are)// ↘ pol↑LUTing it//

The participant's explanation demonstrates good assimilation of the difference between high and mid key by holding that the speaker here expresses the role of cars in polluting the environment in a way contrary to popular beliefs, as understood from the use of high key, without which the statement would be what everyone knows (A: 1335-1341).

A similarly successful example is provided by participant D, who invents an example that shows the role of high key in drawing the listener's attention to something deemed unexpected in the context of a party where someone leaves without helping with the cleaning:

"In yesterday's party, there was a pile of dishes to wash. My housemate just *left*"(D: 344-345)

The participant convincingly explains his choice of high key on *left* by noting that attending the party and leaving it without helping with the dish washing is not something people usually do (D: 346-351). The example and the comment that the participant makes seem a good piece of evidence to the effect that he has successfully assimilated the function of high key.

Less successful cases, however, are present, as demonstrated by participant C. His example is less successful because it does not show enough evidence as to the exact role played by high key. This is shown in the following example:

“Some of the *most* important things I have done in my life are my study of English language and my job as a teacher of English’ (C: 1030-1031)

The participant’s example is not deemed successful enough simply because no explanation is provided for the choice of high key on ‘most’ other than that it is described by the participant as the most important word (C:1032-1032). In fact, it is not clear why the participant equates high key with being ‘the most important word’. Moreover, any word in this example can be said at a high key, but there must be a reason for that, and participant C does not explain the context that makes ‘most’ get high key. What the participant could have said, for example, is that this contrasts with a previous statement from another speaker who argues that studying and teaching English are not important choices, in which case a high key on ‘most’ would help provide contrast with and correct such a contention.

At any rate, the participant’s reference to ‘most important’ role of high key might be traceable throughout the field notes; indeed, entry (fn: 22-27) describes the participants’ initial reaction to hypothesizing over the form of high key in task 8.1 to see if they can hear anything different in utterances not said at mid key, at which point participant C observed that what he had heard was words that were made over-prominent or over-stressed. Such a view seems to have survived in the participant’s assimilation even in the diary.

participants	Diary reports	Field notes
A	Successfully borrows an example.	

B		
C	Does not provide sufficient explanation.	High key is an attempt at over-stressing a word.
D	Successfully invents an example.	

In relation to low key, only one participant provides an example, and this example can be considered a successful demonstration. The example that participant A gives of low key is very reasonable and discusses the meaning of the use of low key in a parenthetical phrase ‘Peter’s son’ as being equivalent to ‘Joseph’ in the example //JOseph//↓PETEr’s SON// simply because of the choice of low key (A: 201-204).

An examination of this section shows generally the examples provided by A and D make a good case for successful assimilation of the function of key.

5.5.2. Evaluation of Rules:

In commenting on the rules of key, the participants seem to have found key to be a straightforward feature to deal with. Generally, they did not raise many concerns about the rules involved in the use of high and low key.

The first evaluation is one of clarity. Participant A, for example, briefly comments to the effect that high / low key is the clearest feature among the DI features (A: 1282-1288, A: 1388- 1392). A similar feeling of satisfaction is expressed by participant B (B: 518-519), who observes that high key does not involve dealing with exceptions to its rules (B: 527-528), citing as evidence the idea that the sessions on key did not witness a lot of disagreement among the participants (B: 554-557). He also notes that he is completely convinced by the rule of the voice going down when the information is not important such as when it is told as an aside (B: 639-640). This satisfaction might be the reason behind participant A’s suggestion that it would have made more sense if the

researcher had started this course with something as clear as key, before working on the more challenging things like tones and prominence (A: 1371-1374).

The second evaluation is a theoretical one, and it tries to suggest new functions of high key, as proposed by participants A and C. Although participant A proposes that he is adding something new when he suggests that high key helps clarifying choices, as in choosing high key for the name of student Ali rather than Peter because Peter was first thought to be the one intended by a speaker in a conversation (A: 1295-1303), it is clearly difficult to see how using high key for contrasting Ali with Peter is anything new to what the unit on key has tried to explain.

Participant C's proposal, on the other hand, about a potential use of high key which is deemed by the participant as not covered in the unit, suggests that one of the functions of high key is to express additional 'stress' or 'emphasis':

“Williams talks about cars and pollution.....But he stresses it by saying to his listeners: ‘I know you will find this strange, but pay attention to this and remember it very well’” (C: 1017-1019)

This suggested use of high key might be related to the role of high key in serving to attract attention to an item (Hewings, p. 192 in Coulthard 1992) and is compatible with the more general function of high key as having a contrastive, particularising function. In other words, the function that participant C is trying to raise here is not a new thing.

The triangulation against the field notes may explain the implied association with the emphatic and attitudinal values in interpreting the use of high key. Bringing up attitudinal and emphatic associations appear in the field notes although only the latter appears in the diary reports. In the field notes, for example, entry (fn8: 59-70) describes the participants' attempt to hypothesise on

the function of high key, using the following examples against the context of Williams' talk about motor cars and their role to mobility and pollution:

- a- //but the MOtor car// re↑DUCes mobility//
- b- //but the effECT on the enVIronment// is over↑LOOKED//
- c- //but MISter WILLiams// was once a ↑KEEN driver//

At this point, participant A proposed that high key serves to underline an idea, like stressing the fact that Williams was a very keen driver or that motor cars reduce mobility; but the participant also noted that the speaker in these examples seems regretful and surprised about the fact that motorcars harm the environment, making the speaker sound as if he has a personal attitude against this fact.

From another point, the field notes present an occasional dissatisfaction with the meaning of high key, but which did not survive in the diary report. This is made in entry (fn8: 146-162), where the participants embarked on task 8.6 in which they had to predict high key in some examples against the background of Williams' talk, e.g:

- //they should be LEARNing from our misTAKES// NOT following our exAMple//
- //WE need to reDUCE//the number of CARS on our roads// we DO NOT need to inCREASE them//
- //it's IRresPONsible// to DRIVE DANgerously// it's NOT CLEver//

At this point participant A said that it would sometimes be difficult to understand which tone unit needs a high key because it is difficult to decide which tone unit gives a contradiction or contrast with what is held as a common truth, claiming that dangerous driving being described as something irresponsible on the one hand, and dangerous driving being described as not a clever

thing, are basically the same thing; and therefore it is not easy to decide which one needs to be given a high key. Participant C agreed with this. Of course, this is one example where a clear-cut distinction between the categories seems difficult to establish, since this entry could also describe the participants' performance on the tasks, in which case this entry could also be put in the following category.

An examination of this category shows that generally the participants are satisfied with the rules of key. It also shows that their proposals for expanding the functions of high key, in some cases at least, denotes their inability to see how these functions can be subsumed under the more general function of expressing 'contrast'. Worth noting, too, is that some of the ideas arising in the field notes were given by one participant, but they survived in the diary reports with a different participant.

Participants	Diary reports	Field notes
A	<ul style="list-style-type: none"> - Rules of key are clear. - high key also serves correcting misunderstandings. 	<ul style="list-style-type: none"> - High key serves an 'underlining' function. - High key serves an attitudinal function. - It is sometimes difficult to tell the contradiction from the common belief being contradicted.
B	<ul style="list-style-type: none"> - The feature has no exceptions. - He feels convinced. 	
C	High key also serves an emphatic function.	It is sometimes difficult to tell the contradiction from the common belief being contradicted.

D		
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5.5.3. Evaluation of Communicative Value:

The views on this value seem different, but the general tendency shows recognition of the value of key to meaning. The participants who report recognition of the communicative value of key to meaning in a clear manner are A and D. The role of key choice in narrowing down the exact sense intended by the speaker in expressing contradiction and contrast in the case of high key, or equivalence in the case of low key, seems clear. Participant A, for example, notes that the wrong choice will make it difficult for the speaker to give a sense of contradiction or an opposing attitude (A: 1335-1341) and goes on to note a problem that occurs:

“... especially when high key is used instead of low key... the speaker will end up complicating things for our listener” (A: 1472-1475)

As already discussed, the participant’s example (A: 1335-1339) of the difference in meaning that can result when high and mid keys are used makes a very good point in demonstrating the participant’s awareness of the feature’s communicative value.

Participant D agrees about the importance of high key by describing it as meaningfully used when you have a different point of view (D: 340-342) and goes on to attribute an attitudinal function to high key with reference to his demonstration example, claiming that ‘*in order to let a listener understand how angry I was at my friend, high key is a good choice [on left]*’ (D: 346-354). For the expression of such attitudes, the participant further believes:

“..... using high key on *left* the listener will find ... that this should be considered an act of carelessness.” (D: 355-358)

In other words, the participant believes that projecting a sense of contradiction cannot be achieved without the use of high key.

In relation to low key, as mentioned before, participant A's explanation of low key makes a good case for his belief that a change in key will change meaning significantly (A: 201-204):

//JOseph//↓PETer's SON//

The participant's explanation to the effect that Peter's son is equivalent to 'Joseph' and that any choice of key other than low key will mean that Joseph is not the same as Peter's son is a good explanation that acknowledges the significance of low key.

The less clear position, however, is made by participant C, who states that although he feels it is important, he is unable to explain how, at this stage, high or low key can be important for intelligibility (C: 1021-1022), claiming that a more informed decision on the value of key to intelligibility involves a long-term observation of its use in native speakers' speech (C: 1024-1027).

Participant B is the only one who does not attribute a lot of significance to key. His point, however, shows confusion, as demonstrated by his quote to the effect that he '*would not have understood William's interview any differently anyway even without the choice of high key*' (B: 522-524). The participant's evaluation seems based on the erroneous assumption that his ability to decipher and react, in terms of comprehension, to the meaning of high key was achieved only thanks to the sessions, as if the participant's competence of the language was not good enough to respond to the meaning of high key prior to the sessions.

The examination of the contents of this category shows that generally the participants feel that key is important. The following table gives a very brief summary of the connections made in this category:

Participants	Diary reports	Field notes
A	<ul style="list-style-type: none"> - Contradiction can't be achieved without the use of high key. - Unintelligibility can ensue without appropriate use of low key. 	
B	Key is not important and the listener's comprehension will not be affected	
C	Key is important, but this is difficult to explain.	
D	High key is necessary to express the attitude of the speaker.	

5.5.4. Feedback on the course in terms of tasks:

5.5.4.1. Speaking Tasks:

None of the participants commented on the speaking tasks, whether to claim things were easy or difficult.

5.4.4.2. Listening Tasks:

Concerning listening, a few difficulties are reported in the study of key. The various listening tasks on key are either described as easy or else not given any comment, with the exception of participant D. One thing in common in these views is that listening for key is not a difficulty. Participant A, for example, makes a comparison with the other features that he had studied so far, and concludes that key is the easiest among these features (A: 1282-1288), including both

controlled and free production tasks (A: 1449), and analysis tasks (A: 1292-1294). A similar experience is reported by participant B, who notes regarding the listening tasks, that *'it was relatively easy to detect a high key.....'* (B: 558-560), although the field notes show that he had a problem with the notation system because he would put the arrow at the beginning of the tone unit rather than in front of the first prominent syllables in many cases.

The only difficulty mentioned in listening has to do with the claim that not all pitch step-ups are easy to detect, as described by participant D:

“...the pitch level keeps changing..... [only] in some of the examples high key were apparent” (D: 332-339)

The triangulation against the field notes seems to support the conclusion that while generally the listening not difficult, there were some difficulties with arrow placement in transcription tasks. With reference to high key notation, entries (fn8: 40-42; fn8: 53-57) describe the participants attempt, in task 8.2, to listen and mark key choices, but participants D and B placed the high key arrows at the beginnings of tone units rather than in front of the high key syllable, at which point participant A explicitly said that marking the high key right before the prominent syllable is confusing because he is used to placing notation marks at the beginning of the tone unit.

As stated before, listening to mark high key was not an issue. For example, entry (fn:95-107) shows how the accuracy rate in task 8.4 was 100%, as all the participants successfully predicted and repeated these tone units with high key; so too was their performance in task 8.5, as all the choices were correctly marked. The same, too, is reported in the case of low key. For example, entry (fn9: 170-177) shows that the accuracy rate in predicting the use of low key in task 9.7 was 100% correct for participants (A, C and D), while participant B had one wrong marking.

5.5.4.3. Affective attitude:

This point did not elicit a lot of views from the participants, with the exception of participant B, who reported an enjoyable experience in doing high key to the extent that he projected such a feeling onto the other participants (B: 518-519). A further thing identified by the participant that makes him feel happy about high key is the lack of disagreement with his colleagues (B: 554-556). Regarding low key, similarly, participant B noted, in the field notes, that the session on low key was a piece of cake (Entry fn9: 175-177)

- Concluding Words:

In conclusion, it can be seen that the study of key generally proved much less challenging than the study of some other features, particularly dominance. This is so not only in terms of practice, but also in terms of making sense of the theoretical evaluations. Another benefit in the study of key is that it paves the way for the study of the last feature, namely termination.

5.6. Termination

- Introduction:

Three participants attend the session on termination (A, C, D), but only two participants (A, C) wrote diary reports - *see appendices 5.6.1 and 5.6.2* for the session content in terms of tasks and material). It is worth noting, too, that some questions were not answered, which means that some categories will not be mentioned.

5.6.1. Evaluation of Rules

In responding to this question, the participants talked about what they thought made sense to them and what they thought did not. The latter is given more prominence. The category explores the nature of both views.

The view that the rules are clear is given by both participants. Participant A does not see anything unclear about the general rules:

“The rules you gave us are easy to grasp in their theoretical form, I mean it is not difficult to understand that a speaker’s termination choice matches the next speaker’s key choice” (A: 1625-1627)

Participant C, on the other hand, refers to the part which he found convincing:

“The only part which made sense to me was the use of low termination” (C: 1283-1284)

On the side of disagreement, both participants made relevant comments. Participant A, for example, points to something unclear:

“...but here there is a mismatch..... What if a speaker chooses to use a different key choice than he is expected to?” (A: 1627-1629)

This mismatch is something legitimate and can be utilized by speakers when they want to respond in a way which does not meet the first speaker’s intended response.

Participant C, on the other hand, explicitly expresses his feeling of a lack of clarity on some termination choices:

“High and mid termination did not make any sense to me, and I really did not know why we were studying them.” (C: 1283-1285)

Part of participant C’s disagreement comes from the function of high key as a response to a high termination question:

“..... because how can I explain the meaning of such high key response if high key helps us correct others? What if I do not want to correct the speaker while I am obliged to use high key because his question has high termination?” (C: 1351- 1355)

It is not clear whether the participant takes this use of high key in response to high termination as a sign of contradiction in the theory of DI, or whether this is simply a question put for clarification.

The triangulation against the field reiterates some of the stated views. For example, entry (147-151) describes participant C’s reaction to the general meaning of termination. Upon reading the definition of termination as the pitch level of the tonic syllable, participant C admitted that he felt lost that the pitch level is given two names: key on onset syllables, and termination on tonic syllables. A further sense of loss was expressed over reading how the termination choice affects the key choice for the next speaker, as shown in entry (190-204). Upon reading about the link between termination and key choices, participant C said that the rule is complicated, especially with regard to high and mid termination choices, and that he does not see any purpose in learning it himself.

This entry also points to participant C’s reported lack of clarity about the function of high key in response to a high termination choice question. This seems to have come from a similar concern raised by participant A. Indeed, in this entry, and upon reading the link between termination and key choices, participant A asked whether the high key response resulting from a high termination choice will still serve the function of expressing contradiction and correction to the other speaker.

Similarly, what participant C found convincing, particularly concerning the low termination choice, also stems from a similar comment made by participant A in the same entry (147-151). Indeed, participant A, upon reading the meaning of termination choices, went on to say that only

one thing that was quite clear and useful to him was the use of low termination in bringing an argument to an end because this would be quite self-evident as this would be what we do in real life when we want to end a phone call for example.

A summary of this category can be given in the following lines:

- Participant A's reported lack of clarity about a possible mismatch between the first speaker's termination choice and the next speaker's key choice may be taken as part of an ongoing process of making sense of termination function rather than an actual disagreement or lack of assimilation.
- The general reactions are ones of dissatisfaction because two, out of three, termination choices are reported as confusing.

5.6.2. Evaluation of Communicative Value

In responding to this issue, the participants gave mixed views. For example, recognition of the role of termination choice to communication came from participants C and A, although in a partial sense. This partial sense takes the form of selecting the low termination choices as being very important, as in the case of participant A:

“...If a speaker chooses a low termination choice and we do not understand that, then we may go on talking about the same point that he wanted to bring an end to, in which case he might shout out loud in our face to say that enough is enough” (A: 1691-1697)

Participant C, too, holds that the choice of key and termination is important because it controls the conversation for only some speakers:

“Maybe these things are very important for native speakers they respond to these changes of pitch level without even thinking about them, But when we [as non-native speakers] speak,

we do not have to abide by these rules because we do not speak like them in the first place and they do not even expect us to observe them” (C: 1355-1360)

On the other hand, the view that rejects the importance of termination choices is embraced by participant A, who does not comment on the significance of linking the first speaker’s termination choice with the next speaker’s key choice, and decides to dismiss it rather quickly as a question he cannot answer (A 1657-1658), albeit he tries to summarize what the rules say:

“..... the rules *say* it is important to understand whether the speaker is pushing us to agree with what he says or whether he is simply trying to get us to say what we really think” (A: 1680-1683: emphasis mine)

This quote shows a passive restatement of what the rules say about the communicative value of termination, thus suggesting the reluctance to actively agree with the rules concerning the importance of a speaker’s termination choice.

An examination of this section shows reluctance to explain how high and mid termination choices affect communication; even when these are acknowledged as important, this importance is seen as appreciated only by native speakers.

5.6.3. Feedback on the course in terms of Tasks:

5.6.3.1. Speaking Tasks:

Participant A reports a problem in the speaking tasks having to do with seeing the speaking tasks as something he did not experience communicatively:

“...we had a speaking task,... my attempts at linking termination choice with key choice were very *mechanical*” (A: 1671-1675; emphasis mine)

This must be a reference to the high/mid termination choices, because the participant has commented elsewhere (e.g. A: 1691-1697) to the effect the low termination choice seems intuitive and meaningful. This is supported by the participant's more specific reference to the difficulty:

“ When I responded with high key I was focusing on what my colleague had just said, not even paying attention to meaning of his question....and when I responded [to high termination] with mid key none of us bothered about it” (A: 1636-1639)

This reported difficulty about the high/mid termination choices might also refer to the participant's evaluation of the communicative value too.

5.6.3.2. Listening Tasks:

Participant A notes the relatively small number of tasks and examples in this session (A: 1651-1652), claiming that this makes him unable to talk about with certainty about his experience.

Participant C, on the other hand, does not report difficulties in absolute terms, but he mentions certain distinctions being easier than others:

“The use of low termination to signal the end of a topic is easy enough to hear, especially when the speaker starts a new topic immediately afterwards. The comparison is less easy between high and mid than between high and low combinations” (C: 1270-1274)

The triangulation against the field notes explains the participants' experience in deciding which termination choices they were hearing.

Entry (81-104) describes the researcher's attempt to demonstrate the three possibilities of termination choices by asking the participants to see if the pitch level of the tonic syllable of 'solution' changes in the following isolated utterances:

// 🗨️ ARE you SURE// 🗨️ that THIS is the soLUtion//

When the researcher first attempted high termination, the two participants soon detected that successfully, but when he attempted the mid-termination choice, participant C thought that the demonstration was one of low termination. So, the researcher decided to attempt the low termination choice, but on hearing it participant A said that the third time was a low termination version. In other words, their attempt to identify the termination choice with reference to the pitch level with reference to what has come before did not go smoothly or confidently at least as far as the mid/low termination distinction.

Following Salter's finding (1999, p. 16) that learners can easily establish the termination choice with reference to that of key, a linking process called 'pitch concord', I asked the participants to try to decide the termination choice of the question utterance with reference to the key of the next speaker. I advised them to listen very carefully to the three 'yes' words that we had in the text and decide, at each step, if the pitch height of each 'yes' corresponds to that of the tonic syllable of 'solution':

a1 - // 🗨️ ARE you SURE// 🗨️ that THIS is the so↑LUtion//

b1- // 🗨️ ↑YES //

a2- // 🗨️ but IS it reaLIStic//?

b2 - // 🗨️ YES //

a3 - // 🗨️ ↓YES//

Still, upon listening to the whole conversation, they were unable to decide whether a2 was a mid or low choice. The researcher had to let them listen to the whole conversation again, and

participant C said that a2 was a mid termination while a3 was a low termination, while participant A thought that the two were low termination choices.

In conclusion, it can be said that these correct markings were done only after listening for three times, and even then participant A still insisted he heard two low termination choices. The listening experience was not easy for them.

- **Concluding Words:**

With the treatment of termination, this chapter has come to close. As shown here, the treatment of termination has been elicited from two participants only, and the relative contribution made by these participants is generally smaller than their contribution to the other features, probably because this is the end of the course and the participants felt bored, or because the feature itself was challenging, or even both.

From another point, now that this chapter has presented the participants' experiences and evaluations of approaching each of DI features, it is possible to discuss the participants' overall evaluation of the benefit of studying DI the way the course tried to present it. This is the content of Chapter 6.

6. Findings and Analysis: Other Evaluations

- Introduction:

Apart from the participants' experiences and evaluations of the various DI features in the terms I have detailed so far, the participants have also given their evaluations of the kind of gains they have made/will make in attending the sessions. Obviously, this is something that kept recurring during the sessions, as some participants found it at times difficult to see why DI ever needs to be taught. It was worth investigating this point further across the DI feature. However, because these views did not change a lot across the features, I decided to put them all together under two separate categories, in the form of themes.

The same can also be said about the participants' evaluation of the use of an exploratory method. Again, because the relevant views do not fluctuate significantly across the features, it has been possible to put them under one separate category here.

The participants' evaluation of gains, in terms of both awareness and practice, and their evaluation of the exploratory method, are the content of this Chapter.

6.1. Evaluation of Awareness Gains:

This category will explore the participants' evaluation of the role of the sessions in bringing new and explicit knowledge to them. On many occasions, the participants do acknowledge that, but they either think it is important or simply state that it is not important. On other occasions, they do not acknowledge such knowledge at all.

6.1.1. Recognition of Awareness:

In many cases, when the participants are asked to state their opinions about the benefits they have made out of sitting the sessions, they state, in one way or another, that they have learnt something new. This knowledge, however, is not consistently described as something important. The two views about the value of this knowledge make up the content of this category.

6.1.1.1. Importance of Explicit Knowledge:

In many cases, the participants explicitly acknowledge that the sessions have contributed significantly to promoting their awareness of some of the communicative practices that native speakers use. This acknowledgement takes a number of forms, and the following is an exploration of these.

One form of acknowledgement is awareness of native speakers' communicative practices. The participants observe that a very important kind of knowledge they got is that of the communicative practices of native speakers. The suggestion is that this kind of knowledge is either completely new or it enriches previous thoughts.

For example, participant C points out the role of the sessions on prominence on drawing his attention to cultural differences between native and non-native speakers as manifested in the use of prominence, something which he says enriches his judgment as a non-native speaker of what is more telling to the listener (C: 832-845). This form of benefit is summarised in his words:

“at least I can listen and see how a speaker plays with meaning without being aware of it... and to put that in words, to talk about it and simplify it for those who are not specialised in the study of the language’ (C: 855-858)

A similar point is also made concerning the sessions on tones, where participant C explicitly reports that his discussions with the researcher has enabled him to start to see how meaning can be manipulated via the choice of one tone rather than the other. Semantic manipulation is also a new notion for the participants, but only participant C shows awareness of it:

“...a speaker can also use rising or falling tones to give whatever indication he wishes to impart regardless of how true that indication is” (C: 179-182)

Apart from semantic manipulation, another important aspect in the performance of native speakers to be gained from the sessions is the role of the sessions in showing how the choice in any of the intonation systems affects intelligibility in a significant way. Regarding prominence, participant C, for example, reports awareness of potential sources of communication failure with native speakers, something which he will try to show to his students by deliberately experimenting with the use of prominence in demonstration examples so that his learners can see the various meanings that will be understood (C: 810-815). A similar argument is also made in the case of tones and enquiries, where participant A feels he is dealing with important examples that show the difference between the use of tone for finding out and making sure, as demonstrated by a doctor using a proclaiming tone for finding out, and by friends using a referring tone for making sure (A: 604-607).

The same point is reiterated in the study of key, where participant C notes that talking to a British or an American will be a good chance to see how these speakers may manoeuvre and send implicit messages that he would otherwise not be able to point at were it not for the sessions on key (C: 1040-1042). Participant A, on the other hand, values the sessions on key because this knowledge has subsequent uses such helping him develop a better judgment at how systematic he is in using it where needed (A: 1456-1458).

A second form of acknowledgement is that of conceptual knowledge. Apart from the gained knowledge of the communicative practices of native speakers as expressed by their intonation choices, there are some occurrences where knowledge of intonation, regardless of its communicative or pedagogical manifestations, is considered an important gain, whether because it fills in a gap of knowledge and/or because it corrects or enriches previously acquired knowledge.

For example, awareness of tone meaning is given importance by considering it different from anything studied so far, thus enriching the participants' knowledge about interaction:

“The course you are teaching is one which makes me think of speaker’s intentions, which is rather a new area of thinking for what I had studied” (A: 236-238)

Participant A reiterates the same point later in his comment on the session on tones and enquiries, where he notes that he never paid attention to the possibility of relating tone choice to the speaker’s intended enquiry type (A: 498-500). Participant D, however, takes this a step further and strongly indicates a considerable degree of incursion into his world of knowledge, and he shows how this experience is a good one:

“[This experience] shows the nature of learning a language... Suddenly you feel that very essential things have gone unnoticed. But once noticed, anything can be learnt” (D: 261-264)

An example of new knowledge overriding previous knowledge, however, is made strongly in the case of dominance, where participant A’s previous, attitudinal – e.g. for the expression of a warm appeal to go on talking – ideas about the meaning of the rising tone are still something he can remember (A: 692-701), but his explicitly expressed association with the discourse approach interpretation of the rising tone (e.g. A: 938-944) can be considered an important update on his world of knowledge.

Moreover, this kind of knowledge, however, is best given its pedagogical value when participant A comments on the value of key, stating that the sessions on high and low key have equipped him with the explicit knowledge needed for teaching key and giving labels to what otherwise cannot be described (A: 1358-1361).

A third form of acknowledgement is the awareness of the native model of pronunciation. Far from meaning and functions, the participants observe other gains at the level of pronunciation.

This is mentioned only regarding tone. Participant A refers to an insight he has developed out of attending the sessions on tones to do with how tones contribute to native-like accent (A: 260-263). It is also argued here that this knowledge in itself is very important because it gives him a better judgment on others' pronunciation and their ability to sound native-like, a practice which participant A is very interested in (A: 267-269)

6.1.1.2. Explicit Knowledge being Unimportant:

Although on many occasions the sessions are seen as having brought something new to the world of the participants, this is not necessarily seen as something beneficial. This is so either because it is difficult to translate this knowledge into competence and performance, or because the participants do not see how a given feature can affect communication.

On their comment on the sessions on tone, participant A explicitly says that his knowledge of proclaiming and referring rules is not very important *'because the meaning will be obvious'* regardless of tone choice (A:253-255). This statement suggests a rejection of the acquired knowledge regarding intelligibility.

A stronger example is participant B in his comment on the sessions on the role of tones to enquiries. Although he recognises that the rules are new, his view is that the sessions have only created an unnecessary burden; this is summarized in the following lines where the participant describes the nature of this knowledge:

“... usually the situation itself will tell us what kind of information the speaker wants to get. That is why it makes no sense to try to explain these things.” (B: 301-307)

Such a realisation may be the reason behind the participant's preference that the participant holds towards the grammar-based view of tone choice, describing the discourse-based rules as

'exceptions' (B: 289- 300), thus discarding the unit's examples which go to show why tone choice can be quite significant and unpredictable.

The same participant again expresses the belief that the sessions on key have not brought anything useful although he admits this to be new knowledge to him. He says:

"....But how will that help me other than enable me to say that the speaker is using high key here or low key there?..." (B: 521-524)

A less strong statement is made by participant C in his comment on dominance. The participant acknowledges that he has learnt something new, but he sees a limit to how useful such knowledge is:

"...the use of the rising tone is ...an insight... about social interaction...in order to understand the English language, [but] it is not for learning the language." (C: 869- 884)

Participant C's view can be explained against the field notes. Entry (208-217), explaining some participants' frustration at the difficulty of listening to rising and fall-rise tones, made participant C explicitly question the validity of introducing the rising tone to the pedagogical context of Syria, saying that they should not learn or teach something they cannot study with confidence.

- **Concluding Remarks:**

In conclusion, it can be said the role of the sessions in bringing something new into the world of the participants' knowledge is acknowledged on a number of occasions. This kind of gain, however, is described as important either as one stage in the process of developing knowledge that helps understand, and even approximate, the competence of native speakers, or else it is described as an important outcome on its own as covering a gap in the participant's knowledge.

Another important conclusion is that the past is invoked here. Although the diary reports attempted to explore the participants' views on the sessions at hand, at least as far as participant A is concerned, his past knowledge still got into the scene and the way his background knowledge is invoked makes it necessary to link this background knowledge with his present evaluation of the awareness he now has got out of the sessions.

6.1.2. Recognition of no Awareness:

In some cases, when asked about what they have made out of attending the sessions, some participants would either not respond or they would simply state they do not think they have learnt something new. Whereas it is not difficult to prove that they have indeed learnt something new, at least as evidenced by their demonstration examples and by the tasks they did in the class, it is still their legitimate right to consider that they have not learnt anything new. The cases where the participants claim they have not learnt anything new are not many, and there are only a few examples of this sort.

In the sessions on tones, participants B and D explicitly say that the sessions did not bring them any new knowledge. This is so although both participants implicitly proved that they got new information, e.g. (D: 233-239) and (B: 222-230) where both participants demonstrate assimilation of tone function.

Another example is the sessions on prominence. In his report, participant D says that prominence is something intuitive for any language learner (D: 195-196), and he also says that he always felt that native speakers use prominence when they speak (D: 202-2-5). At a later point, he says that prominence is common sense and needs not be considered new information (D: 213-217)

In conclusion, regarding those who report no incursion into their world of knowledge – and these statements are not so many – as well those who do not find anything to report in terms of the incursion into their world of knowledge and thus prefer not to answer the question, it is worth

noting the fact that not taking this knowledge as something new shows contradiction because the participants never claim that they have studied the discourse interpretation of tones or prominence before.

6.2. Evaluation of Performance Gains:

This category will explore what the participants say regarding how the sessions have affected/will affect their communicative performance. It is found that three possibilities are found for the effect that the sessions have had/will have on the performance of the participants.

6.2.1. Positive Role:

Recognition of the role of the sessions in bringing about a change in the pronunciation of the participants is acknowledged on a number of occasions. This is not to say, however, that a direct or instant effect is necessarily the stated gain. This section will explore the participants' perception of the positive effect that the sessions have brought/will bring on their performance.

The role of interest and subsequent training is described as very important in benefiting from the sessions. The case of falling and fall-rise tones is a good example of that. For example, participant A's strong interest in attaining a native-like accent is stimulated by what the sessions offered him. Although this interest started long time before the sessions, particularly in his undergraduate stage (A: 339-342), it is argued that it is the sessions on tones which have awakened his interest and given him important insights into it. This is one example where the difference between awareness and performance benefits are linked together. This is so because interest can arguably be one type of awareness, and the role of this kind of motive is expressed by participant A:

“One reason which makes me quite eager to learn and practice the use of tones in my speech is that they really make my pronunciation much more accurate, much like native speakers” (A: 250-253)

Furthermore, the role of interest and practice is supported by participant A's previous experience. Entry (fn2: 184- 197) provides an example of participant A's past experience giving him hope in learning more and internalising the use of proclaiming and referring tones. In task 2.7, having successfully explained the tone choices of the task examples, participant A made a note in passing to the effect that he feels compelled to make an analogy with a grammar learning experience where he found it difficult to study the present perfect tense, but due to much practice and observation of how the tense is used in English he managed to learn it and use it effectively.

Participant C, too, talks about the role of the sessions in conjunction with the importance of sustained effort:

“..... Some of us will try to be more meticulous about what tone to use for some reason or another, while others wo not” (C: 188-190)

A similar argument is made by participant A in his comment on dominance. He believes that the sessions will have an effect because he believes that further training will enable him to improve his use of the dominant tones in listening at least (A: 807-810).

The common point across these views is the belief that the sessions have been of benefit for the development of the participants' pronunciation in one way or the other. This belief is expressed in a number of ways such as feeling motivated to attain native-like accent, belief in acquisition through practice, and the belief in there being room for change.

6.2.2. Negative Role:

On a number of occasions, some participants comment to the effect that attempting to make use of the sessions might have a negative influence on their performance.

The biggest kind of influence is the role of cognitive load resulting from consciously thinking of the intonation choices suitable for the series of utterances as the speaker goes about saying what he wants to say. This is reported regarding a number of DI features. For example, participant A holds the view that attempting to produce prominence according to the rules in free speech might negatively affect his fluency and spontaneity as a learner (A: 1131-1134). He goes on to say that things have become more complex in his head than before and that he may now feel more confused in naturally communicating than before because he used to communicate successfully with others without having to think about prominence and non-prominence before (A: 1141-1145).

Similarly, the study of tones could not convince some participants that this can be followed by a positive change in pronunciation. Some participants would even believe that the mere attempt to change their pronunciation at this stage may bring about unfavourable results. Again, a halting pronunciation seems a major concern to be experienced as they start thinking of segmenting their speech into new and given information in order to use tones appropriately, leading into either broken fluency or an artificial realisation of tones, as participant B finds upon examining his peers' production, only to conclude that the first learning constraint to internalising the choice of tones (in speaking) has to do with the high level of complication because "*The human brain cannot perform many functions at the same time.*" (B: 147-148). To him, this is too much calculation:

"The effort required to produce the right tone for everything we say will mean that we are approaching the use of intonation like we are approaching a scientific equation ...[in which we want to spend] a minute thinking of a suitable tone" (B: 195-201)

The suggestion here is that there is a problem to do with the fact that more the participants go in their study of DI features, the more details there are which need to be consciously thought of in such a way as there will be an inevitable contradiction between spontaneity and fluency on the one hand, and accuracy and precision at using these features properly. Regarding dominance, participant B holds:

“... introducing the rising tone adds up to other features... It is not very useful for me to keep on dissecting language like that if I want to improve my language further” (B: 478-481)

A second concern seems to be the inevitable role of ‘old habits’ and ‘phonological transfer’. The argument against the practicality of pronunciation development holds that no matter how much improvement there is due to sessions on tones, such an improvement will only be temporary, as participant D holds:

“... If you want to learn intonation and use it in speech, you can do that when you are conscious of these efforts.....one might give up and retain the intonation of Arabic.....” (D: 221-227)

In this regard, participant D notes that it is important to understand the role of the sessions only as practice in short-term memory, and concludes that as a learner he will not think of tone choices outside the course (D: 139-143).

The same point is reiterated in their comment about the internalization of finding out/making sure rules, where participant A believes in the difficulty of changing something which is deeply rooted in his competence and related to the long practice of using a rising tone to express enquiries all the time (A: 534- 536). This also ties in with his feeling that using a falling tone on enquiries is not the way he speaks and will sound an artificial practice (A: 491-494; 610-611).

The fact that this is not how he is used to speak might, once again, interpret participant D's reference to phonological transfer, which he believes plays a very negative role:

“The fact that different tone choice on enquiries exists in English contradicts the regularities of Arabic, where ... the same rising tone is always used...Using tones in English [according to the unit] is not what we do in Arabic” (D: 253- 258)

A third concern has to do with the amount of success that is possible to achieve in trying to internalise new features. Exaggerated or artificial pronunciation resulting from an erroneous use of tones is a case which makes trying to use tones in speech do more harm than good, as participant B tries to suggest:

“... using rising, fall-rise and falling tones in such a way that gives the impression of a native speaker, this leads into a very strange kind of pronunciation sometimes... will sound very strange” (B: 211-216)

A fourth concern is the difficulty associated with listening. Participant C, in his comment about the internalisation of dominance rules, sees little point in learning about dominance because of difficulty in identification of dominant and non-dominant speakers. For that, he suggests opting out of this distinction:

“[there is no good way for] learning a tone that cannot be differentiated from another one. I suggest that I should not care about that since the falling and fall-rise tones are both referring tones” (C: 693-696)

6.2.3. Neutral Role:

Some of the views concerning the possibility of benefiting from the sessions state that the DI features will not affect the pronunciation of the participants simply because the participants are already competent speakers of English. This happened particularly regarding prominence and key.

In his comment on prominence, participant C suggests that he feels his competence in English will make no room for any kind of improvement in the use of prominence for communicative purposes:

“Producing prominence is unavoidable because I am not a robot and I can tell which words are more telling to the listener.....the difference [from native speakers] is that as a Syrian speaker of English I use it depending on what my culture makes me think is important to my listener” (C: 830-835)

A similar argument is made by participant D, who suggests that prominence is a very common-sense feature that he does not have to worry about it simply because it is very difficult not to use it (D: 7-14).

Regarding key, the value of instruction on it is described by some participants as not going to bring about any change because it is what the participants do. This comes from participant A, who believes that putting key to free communication will not require a lot of effort because ‘*we use such a feature already when we speak and listen in English*’ (A: 1309-1312).

6.3. Evaluation of the Course in terms of Exploratory Method:

The participants’ opinions on using an exploratory method in teaching the DI features, whether in terms of sensitisation or in the form of analysis tasks, can generally be divided into two main themes: satisfaction and dissatisfaction. The following is an exploration of both.

6.3.1. Satisfaction:

Satisfaction with the use of an exploratory method takes a number of forms.

6.3.1.1. Understanding the rules:

In a number of diary reports, the participants make comments to the effect that the inductive method used in introducing and discussing the meaning of a feature is something useful and that they feel satisfied about. This satisfaction comes partly because of the role of the inductive method in achieving a better understanding of rules and meanings (C: 850-852)

This deeper understanding is achieved following an inductive method because this process involves moving step by step, and making the participants have their say at each step. In their comment about the study of proclaiming and referring tones, for example, one point which the participants liked was that they felt involved in shaping up the rules, enabling them to have a first-hand look at the pronunciation system or, in participant A's words, '*rediscovering the language and pronunciation*' (A: 292-296). Indeed, as participant C suggests, the gradual understanding of new elements in pronunciation can best be achieved when they are built bit by bit rather than presented as one big boring chunk (C: 222-225)

The achievement of a more solid understanding of theoretical concepts is not the only thing that the participants felt satisfied with. Another suggested benefit in following this learning method comes from the fact that it is good for a better retention of ideas for the future. This point, in fact, gets mentioned in the diary reports at least four times. In the sessions on the role of tones to making enquiries, participant A states that he thinks that the exploratory approach leads into a making theoretical aspects part and parcel of one's knowledge about language, by way of showing that he is totally in favour of this way of learning:

"I like being asked to work out the rule for myself provided that you offer a certain amount of help along the way..... it makes the whole thing unforgettable" (A: 635- 644)

At a later stage, in commenting on the study of key, participant D expresses the same view, noting that this methodology works best because it depends on making useful comparisons in order to help reveal the meaning of low key against that of high key, claiming that this guided contrast enabled the participant to see for himself what high and low key means (D: 387-394).

These conclusions, as some participants report, are based on a long experience of approaching new ideas in a deductive manner, and this enables the participants to compare and contrast, and to point out the benefits that the use of an inductive stage can bring about and which a PPP method may not be able to achieve. In relation to a previous experience in approaching grammatical meaning differences, participant A holds:

“...[in the study of] grammar one thing we were not taught was why we had to know the difference in meaning...Many of my classmates even forgot the difference.....If we had been given the chance to discover the difference [between simple past and present perfect] and the consequences of substituting one for the other, we would have taken it as a personal responsibility to learn [it]” (A: 545-553)

Furthermore, not only does an inductive method help achieve a more cogent assimilation of rules, but it is also very beneficial for the participants, being teachers. Hypothesising over the meaning of a given feature and speculating on it in a manner of trial and error will equip the participants with the ability to anticipate what their students will think of when they study intonation, and this will also enable the participants to be better able to theorise about it, as participant A holds:

“[the sensitisation approach] is particularly good for me in order to lecture about intonation...to answer questions.” (A: 1358-1361)

6.3.1.2. Engaged learning:

Other benefits which make the participants feel satisfied with the use of an inductive, analytical approach to the study of DI features is the engaging nature of this method. Two points are mentioned in this regard.

The first one is that the process of hypothesising about the meaning of a feature in such contexts as lexically similar utterances but with different intonation patterns has been very good at raising interest. This is so because it makes the participants feel more active and involved, and thus they are not left to feel bored at something being passively delivered to them. In their comments on the sessions on tones, participant A takes this to be a useful method because it involves a greater involvement in the learning process, something which gives the participant a sense of fulfilment (A: 295-297), while this also helps, according to participant C, achieve a livelier classroom atmosphere as opposed to the dull way of having things presented in one chunk (C: 225-226).

A sense of enjoyment is also reported about hypothesis forming because, as participant A tries to argue, this can draw attention to otherwise unnoticeable things. Participant A appreciates the opening part of the sessions on dominance in which similar sentences were said in more than one way (A: 737-740). Indeed, asking the participants to hypothesise on differences between tidied up and fluent versions of speech generated a lot of discussion and attention to the difference between scripted and unscripted speech.

6.3.2. Dissatisfaction:

Despite the things mentioned so far in favour of following an inductive, analytical approach to the study of the various DI features, this approach is also recognised as having certain things with which the participants feel dissatisfied. The following are three points that the participants complain about in following this approach.

6.3.2.1. Confusion over Roles:

Because the inductive method depends on giving examples for discussion before anything is said about their general rules, and because this process involves forming hypotheses about each step in the meaning hierarchy, this analytical process is seen as bringing the participants into a new field, the field of linguistic discoveries and debates. This, it is argued, makes the participants feel that they are doing more than simply learning new rules; they are behaving like linguists.

For example, participant C takes issue when he notes (C: 850-853) that understanding prominence by following an analytical approach that involves examining selection slots, with very small differences between prominent and non-prominent words, in the end result also means a lot of confusion because he feels like he is a researcher trying to discover something new, rather than a learner trying to understand something in order to use it for his benefit. A similar argument is made by participant B in his comment on the sessions on tones, where he notes that examining a long conversation and many examples only to understand the difference between new and old information is a remarkably slow process which made him feel that he was learning about the language rather than learning the language itself (B: 277-280). This makes him express preference of a more direct way of getting to know all about tones directly. The same observation is also made in the comments on the sessions on tones and enquiries, where both participants B and C report confusion about the purpose of discussing differences resulting from tone choice by hypothesising on what could be given, in a PPP manner, in a very short time:

“I still do not know the purpose behind the whole discussion [of tones in enquiries]or why you are progressing so slowly or what you are trying to prove by asking us to dissect pronunciation like this.....” (B: 356-360)

6.3.2.2. Difficult and Challenging:

Another concern raised about the use of an inductive method is that it is often difficult because it serves to further complicate things.

In his comment on the sessions on tone, participant A raises this difficulty by noting the constant need for careful intervention from the researcher, who had to keep pushing wherever needed, something which participant A thinks is a real challenge for his self-confidence at learning (A: 231-234) as it makes learning a non-straightforward process (A: 230-234). This concern over strictly guided learning makes the participant strongly believe in the need of at least a short presentation or summary of the rules before doing anything (A: 307-309). An example of this difficulty can be found in the field notes of the session.

Indeed, the triangulation of this category against the field notes shows that there is something that participant C is not satisfied with but which he did not reflect on in the diary report. Entry (fn2: 193- 197) describes the participant's reaction to task 2.7, where he demanded some examples to convince him as a learner of the role of tone choice in significantly affecting intelligibility, but the researcher's response to the effect that the participants had to think of examples of their own for such a discussion, the participant replied by saying that such examples and explanation should necessarily be made directly in class by the research because this is a very important but difficult issue.

A similar incident happened in the session on the role of tones in making enquiries. Entry (fn4: 44-57) provides an example of participant D not being tolerant of the sensitisation method, motivated by the desire to get firm answers. When the participants were given the rule on pp. 41-2 (PALE) in order for them to read it and think of it, participant D commented to the effect that according to the rule given to them, it is possible for yes-no questions to have a falling tone if the speaker needs a true answer, but the participant said that he never heard a yes-no question with a falling tone. Rather than rejecting such a claim, the researcher asked them to keep that in mind

and see if it holds true. But participant D said that he did not like the researcher's neutral attitude and that he would prefer to hear what the researcher really thought about it and whether he truly believed in what he was teaching.

A very similar issue is raised again in the reports on key. The triangulation against the field notes has entry (fn8: 84-90), which shows that after the hypothesis stage was over, I tried to urge the participants to think of the communicative value of high key by reading the rule on page 89. But participant C said that asking the participants to speculate on the relationship of key to intelligibility would not give this point its due importance; he said that this was a limitation in the teaching style with all the features too. In other words, the participant was not satisfied with the exploratory/inductive method regarding the relationship of DI features to intelligibility, and he would have preferred a more direct approach regarding this particular point.

Furthermore, apart from the desire to get direct answers, some participants felt that the exploratory approach got them into a lot of ideas which eventually made them feel lost at times. This is expressed by participant B in his comment on the role of tones to expressing dominance:

“...things became more chaotic in my head when we moved from the chairperson's speech to the other conversations, I only knew we were still talking about dominance when you said at the end that Mandy was dominant... It was not worth going into detail’ (B: 502-505)

6.3.2.3. Not Practical in terms of Time Management:

It has already been noted that some of the dissatisfaction expressed has to do with the slow process of analytical learning. This is taken a step further when the participants say that this slow learning is not a very practical way in terms of what can be done in the time allotted to learning.

In his comment on the sessions on tones, participant B in particular mentions that he felt that his learning process was too slow to get him anywhere useful enough (B: 278-281). This is

similar to participant D's concern to the effect that following an inductive method is not a very practical idea simply because of class management in terms of time, which makes him explicitly state the following suggestion:

“If I were the teacher of the course, I would start by giving the rules right away and I would utilize the extra time by giving more practice tasks.” (D: 207-209)

The same point appears again in the reports on tones and enquiries. Participant C states that although the combination of analysis with practice is useful, it is not any longer suitable for this group of participants because it is time-consuming, suggesting that from now on it would be better to be more direct in giving rules so as to save time (C: 634-637). Later, in his comment on the sessions on key, participant C makes exactly the same comment (C: 1005-1006)

- Concluding Words:

As this chapter has tried to show, the participants have had rather different views on the significance of the course to their development as speakers of English. This is so because even in the cases of acknowledging some kind of incursion into their world of knowledge, sometimes this incursion is viewed as having little impact on the competence of these learners. On the other hand, a significant impact is sometimes acknowledged by way of improving the speaking/listening competence of the participants, whether as something that has already taken effect or as something that will take effect in the future as a result of sitting the course. The idea of sitting a course on DI and reflecting on its impact on learners' competence is also explored from a teacher perspective in the following chapter.

7. Findings and Analysis: Teachability of DI

- Introduction:

This chapter explores what the participants say as teachers. Therefore, the participants assume a different role in this chapter. Up to this point, the participants have behaved as learners, but the participants' background as teachers has proved to be present in their thinking, and so this is something to be explored because the general literature on teacher cognition in the field of DI seems quite limited. The following is the exploration of the participants' views on the relationship between DI and its teachability at the Language Institute; and, as will be shown, this relationship is far from being straightforward.

7.1. Challenges:

7.1.1. Assimilation Challenges:

The participants raise the issue of assimilation difficulties when they predict that Syrian learners may not be able to understand some of the uses associated with DI features.

Drawing on his previous experience in learning, participant A was reminded of a statement he made during one of the sessions where he likened the assimilation of intonation to assimilating tricky concepts in grammar such as the use of present perfect tense, to which he agreed (Ai: 255-259). Judging, also, from his experience to the effect that although the present course has stimulated his thinking and taught him many new things, he still has questions to which he has no answers yet (Ai: 580-584); and he concludes:

“Of course, there is a set of rules which are applicable to the context that you want to use them in. And, it is difficult to convince students that they have control over intonation patterns in absolute terms. What students would like to get is fixed rules...being always worried about right and wrong answers...and prefer rules that can be applicable regardless of any context. ...” (Ai: 80-85)

A similar idea is expressed by participant C when he notes (Ci: 499-502) that one problem that many learners of DI will face is that teachers will fail to explain many details and uses of a given feature. Furthermore, the participant proposes a number of reasons for the difficulty of achieving a comprehensive assimilation although it is possible in other areas in the language, and the first of these reasons has to do with cultural differences between Syria and that of native speakers of English:

“..... Maybe the way a speaker views something as new or given also depends on how this thing [is culturally perceived], since these are part and parcel of what we do to the extent that we do them automatically...” (Ci: 156-163)

For participant B, whose overall view is that it will be generally useless to attempt to teach DI, gives a number of reasons for this view, one of which is that many DI features are not as simple as their corresponding terms suggest, citing in particular the difficulty that learners will face in trying to understand the terms ‘dominance’ and ‘selection slots’ (Bi: 298-299).

An examination of these views makes it possible to conclude that the participants predict that Syrian learners will find it difficult to achieve an immediate assimilation of the broad meaning/function of, at least some, DI features, and that this process of assimilation is a reflective one, as evidenced by participant A’s reflective process in trying to understand prominence.

7.1.2. Appreciation of DI’s Role to Communication Challenges:

Based on his teaching/learning experiences, participant A predicts that some potential reactions of Syrian students, even at a university level, towards a course on intonation will be an attitude of resistance:

“But I guess when it comes to intonation, students may start to argue, asking about the reason for that. Such a hesitation to study intonation is simply a reflection of the way that they have been learning the language” (Ai: 146-1147)

Whereas participant A relates this resistance to learners’ background, participant C relates it to the nature of the intonation system itself. Drawing on his learning experience of DI, he concludes that learning DI will inevitably be faced by the same experience of initial resistance to see that DI significantly changes meaning, taking himself as an example of a person who, upon studying prominence at first, could not explain exactly how prominence can be significant to the message, only after a while that he managed to explain that significance (Ci: 128-146). But while the participant feels that he eventually found his way out with prominence, he mentions a more challenging example where his own efforts did not enable him to appreciate the value of the referring tone on //↘↗ you are REALy NICE// as said by a woman to a pizza delivery guy (Ci: 687-698). The participant goes on to say that it was only after discussing this example with the researcher that he arrived at a satisfactory answer (Ci: 698-707).

Another aspect that characterises the DI communicative value as resistive to immediate appreciation is that even when it is acknowledged by learners, this usually happens at a rather subconscious level and learners and teachers may fail to explain such a value explicitly. This is suggested by the experience of participant C himself as a learner who had a problem of verbalisation as he, on many occasions, felt that intonation is important, without being able to explain exactly how (Ci: 279-284). One reason that participant C gives for this difficulty is that the phonological similarities between English and Arabic systems make it hard for the learners to feel any difference, hence Syrian learners’ subconsciously use the same logic for both languages, and hence the fact that the communicative value of a feature like prominence may be readily appreciated by speakers of other language backgrounds other than Arabic (Ci:116-125). Such a difficulty, for participant C, still survives in him even after the end of the course (Ci: 777-779)

On a related note, for participant C, Syrian learners have their own problems too in this regard, expressed in the form of their tendency not to exercise enough reflection although reflection is considered a need here (Ci: 779-784). As participant C holds, the difficulty of relating a feature to intelligibility is a very serious problem for relatively well-trained teachers:

“I mean you can explain something no matter how difficult it is,The question is, can you show its value? ...”(Ci: 669- 674)

Although the course had many instances of the meaning-changing aspects of DI, the participant’s point goes to show that showing the communicative value of DI is one of the main challenges in the classroom.

Further to this challenge, the participant attributes it not only to the difficulty inherent in the value of DI only as shown so far, but also because of the nature of thinking that teacher-learners develop when they go through a course on DI, the problem of slavishly embracing assumptions about DI, as opposed to himself:

“..... I myself feel that now I am more inclined to learn intonation and teach it...[because I find it useful] not because it has been presented to me as a course on linguistics.”(Ci: 1162-1168)

An examination of the relevant views shows that what is in common is the recognition that learners’ appreciation of the role of intonation to communication may take some time and reflection for it to take place, if at all. There is also mention of the role of teacher in either facilitating or hindering this appreciation process, suggesting that many learners may not be able to find this link on their own at all. In other words, understanding how a feature functions in the language comes prior to the ability to see how it can significantly change the intended meaning of the speaker, in which such factors as reflection and teacher support are quite necessary.

7.1.3. Receptive Challenges:

Participant A finds that in terms of listening, he still experiences difficulty in detecting intonation features in authentic speech heard on TV, because of the speed of speech (Ai: 288-289; 295-308). Drawing on this experience, he concludes that, for teaching purposes, listening for intonation could be a challenge for learners in some types of materials:

“Yes, it is high speed [of delivery] that creates all kinds of problems.....makes utterances sound merged together, especially when the speaker is using many grammatical words ... because usually content words are spoken at a lower speed than grammatical words....”(Ai: 292-297)

Also, drawing on his experience in doing the present course on DI, participant A concludes that listening for intonation can be a huge challenge, especially:

“Like I said, knowledge of the rules ... may not be equally useful in listening comprehension. ...In listening, things are more difficult because students do not have control over what is being delivered”. (Ai: 217-222)

One particular type of listening difficulty reported by the participant as the strongest candidate among listening challenges is the transcription of some tone types, and this has to do with the identification between rising and fall-rise tones (Ai: 837-839). The uncertainty associated with listening, as predicted and experienced by participant A, is also predicted by participant C. For participant C, receptive challenge will apply both to learners and teachers who teach DI (Ci: 60-63)

Examining the relevant views, the difficulties associated with listening come from listening for the sake of transcribing intonation. This seems to be both a personal experience and a strong

prediction for the two participants. However, even though some participants do not comment here, they never mention that this would not be a challenge for learners.

7.1.4. Productive Challenges:

In responding to the question of whether learners will face any difficulty in speaking, at least three participants said that the speaking practice in particular will be a major challenge. The reported challenge, however, is not the same.

Participant A gives an example about what students may achieve in terms of speaking and describes the successful attempts as something which may not be totally appreciated by other peers. He describes this problem in relation to attempting to sound native-like:

“Even when you come across a student who is so keen on acquiring a native-like accent, everyone else pokes fun at him. once a female student who really had a native-like accent.....whenever she spoke English, other students would poke fun at her”(Ai: 178-183)

Furthermore, this kind of resistance to learners practicing intonation in speaking is supported by a previous experience of the participant, an incident which makes him generalise and say that an improved pronunciation which utilises intonation features may involve unfavourable feelings such sacrifice of identity and peers’ envy and jealousy (Ai: 355-368)

Worth noting here is that the sessions witnessed similar negative comments made by participant B concerning other participants’ production by way of trying to prove that this was a useless attempt at improving one’s pronunciation. In fact, participant B raises this point in the interview when he comments to the effect that participant A’s use of intonation in speaking has made him sound funny (Bi: 588-595) because he was trying very hard to think of what tone to use in an artificial way. Interestingly, participant A himself implies the possibility of learners experiencing a cognitive load in speaking as a result of attending to all the features of DI (Ai:

329-333), but it is participant B who puts it in a more formal way, drawing on his own experience:

“I am sure my intonation must be acceptable. It is just that I do not know how I do it. ... now I know little more about how I do it, but I am a bit worried about thinking too much about how I do it” (Bi:127-133)

Producing an unfavourable effect in peers, and producing a halting pronunciation, are not the only problems identified so far. A third one is even more fundamental, as introduced by participant C, who notes that speaking tasks in particular could be frustrating to both learners and teachers because students will revert back to their normal speaking intonation no matter how much instruction they get (Ci: 602-605)

An examination of all the relevant views shows that the participants predict that the speaking and listening tasks will be a challenge for learners on a number of levels, evidenced by the participants’ previous experience of learning and teaching.

7.1.5. Outcome Challenges:

Participant A speaks of the progression that learners can make, drawing on his own teaching experience, predicting that this could be a problem for both learners and teachers alike, and only a few motivated students will improve in a short period of time (Ai: 103-107)

Another challenge is the difference in progression between listening and speaking as part of a learner’s competence. This seems supported by background learning experience, such as in the case of participant A, who says that his speaking competence is still more advanced than his listening competence of DI features (A: 651-661). This reported challenge leads participant A into stating that one reason for the acquisition difficulty is Critical Period Hypothesis, stating he is convinced of what he has once read to the effect that changing pronunciation in general, after a

certain age, becomes difficult (Ai: 917-923) and goes on to list some features which are most resistant to acquisition:

“it is called critical age (*sic*).The fall-rise tone might come right at the very end among the features that can be acquired by Syrian learners” (Ai: 920-930)

Participant C, similarly, does not see a big chance of learners achieving an immediate tangible effect in terms of pronunciation change, whether in speaking or listening, after studying intonation in one course; and he believes that a major source of anxiety for learners who may not know what to do with intonation learnt will take place if they have not been told to be patient (Ci: 1134-1140). In other words, this challenge will be negative in case it is not explained to learners, a point of view which supports participant A’s own experience in taking DI outside the classroom, where his awareness of expected outcomes prevented him from giving up despite the feeling that attending to listening made him feel distracted from the meaning of the message (Ai: 592-596). A similar point of view is made by participant D, who has found that there is a big difference between classroom practice and real life use because:

“it is sometimes more difficult ..to listen more than once, ... Repetition is not to be expected from speakers who are talking and who find it offensive to repeat what they say all the time” (Di: 220-222)

An irremediable view of this situation, however, is given by participant B, who notes that it is very difficult to make use of intonation as long as it is presented analytically (Bi: 225-230), particularly because learners will produce a confusing pronunciation ‘*under the need for urgent and fluent production*’ (Bi: 253-254). Participant B is completely pessimistic about the possibility of learning intonation and using it like native-speakers do. For him, such a difficulty can only be

overcome by exposure, not by any instruction. This makes him conclude that pronunciation improvement is the only sense that he can think of in judging whether or not to teach DI (e.g. Bi: 507-517). To him, learning intonation can be understood in the same scope as learning phonemes:

“If you can draw a student’s attention to the fact that *p* is different from *b*, then you can hope that he can do it right. But you can’t expect the same from a student who can’t recognise a falling from a rising tone...will those who can be able to practice it while they are speaking?...” (Bi: 199-207)

This counts to him as evidence that it is futile to teach intonation explicitly. Drawing on his experience in learning DI, he believes that a fundamental stage of classroom practice will not allow for a real utilisation of the content that is learnt because it is too difficult, and learners may not be to blame (Bi: 196-201).

An examination of these views shows that while participants A and C give room for slow or gradual change, implying the value of awareness in creating constant reflection and future development of pronunciation, participant B’s constant focus on the effect that teaching can bring onto the pronunciation of learners leads into rejecting any benefit in terms of outcomes that learners can make out of learning DI.

7.1.6. Challenges at the level of popularity of DI:

A point which participant A takes to be a challenge for anyone who learns DI is that this is not a very popular topic in current teaching materials and teaching practices:

“Some books might give a very brief idea about the meaning of prominence, just like snacks for students” (Ai: 412-413)

In trying to find an explanation for this, participant A thinks that DI might not be viewed compatible with communicative language teaching, hence the tendency to sweep it under the carpet (Ai: 422-424)

- **Concluding Remarks:**

The usual problems raised regarding intonation teaching are made here, e.g. difficulty in listening and speaking in particular. However, other challenges are raised, to do with realising the relationship of DI with communication, and this shows that the participants are aware that intonation teaching is not only a matter of drilling and imitation; it is also a matter of internalising meaningful categories.

7.2. Perception of Outcomes and Goals:

In responding to the question of what teachers need to aim at in case they wanted to teach DI, two potential perceptions emerged: awareness and pronunciation.

7.2.1. Awareness:

A great deal of benefit that learners are expected to have depends on how they respond to DI, and the role of interest in DI is seen quite important to the process of developing a growing awareness. Therefore, interest is seen by a number of participants as something to aim for. Motivated by his experience in learning English in general, participant A notes:

“..... when a learner learns something in class, if he hears it on TV, he will be obliged to link it with what he has learnt in class, and this will generate further interest because he will feel that what he has learnt is something that exists in the language, it is not something irrelevant” (Ai: 954-961)

One concrete example of learners achieving something out of linking what they have learnt with real life is the development of critical judgment of others' performance, as experienced by

participant A himself (Ai: 697- 702), where the participant's interest in the 'secrets' of native-like accent makes him capable of testing other speakers' claim to native-like accent.

The idea of interest in DI is also made by participant C, who seems to value it quite high. He mentions his attempt to teach the basic tones inductively to one of his classes, and he sounds enthusiastic about the value of interest as an outcome whereby the students wanted to get an explanation in a curious way (Ci: 1150-1156)

This attitude about the importance of interest in raising learners' curiosity and attentions is one of awareness-raising. Although participant C views this as a worthwhile end in itself, participant A seems to think it is a necessity, given that this is the reality of almost any class: drawing from his overall teaching experience, participant A tries to argue:

“... sometimes I suffice myself with students understanding something even if they cannot use it... I urge the students to understand it, so that they can use it when they feel they need it, be it for an exam or otherwise.” (Ai: 607-617)

What is common to the views of A and C so far is that they both believe that awareness of the form and function of DI is a goal to aim for in teaching DI, whether because this is a realistic goal to have in mind, or because awareness is a transition stage towards more practical forms of improvement and internalisation.

One form of awareness that these two participants are interested in is the awareness of cultural implications to be inferred from native speakers' intonation, which should eventually create a closer understanding of the native speaker's culture and language (Ci: 1189-1192; 157-158). Reflecting his learning experience, participant C is generally satisfied with awareness as a goal in teaching DI because it has enabled him to infer many meanings and assumptions (Ci: 546-550).

For all these reasons, there is emphasis on the significance of DI to a speaker's message. It is seen that without appreciating the role of DI to communication, there is little room for taking it

seriously in the first place, hence the participants' focus on the necessity of following an explicit approach towards DI teaching:

“The first thing to do is to show our students the significance of context in determining intonation choices. ... Just like the grammar and lexis of a sentence can affect the semantics, intonation too can affect the meaning” (Ai: 134-138)

It is seen that without prior focus on the role of intonation to communication, the learners will not have the motive to develop interest in DI, let alone to try to benefit from it. This awareness will be helpful to learners when they need it because it equips them with the necessary knowledge:

“When we combine it with our knowledge of rules, we can start to have something, otherwise with reference to what would the learner be able to judge what he is receiving? Knowledge of the rules provides ...standards to judge whether they are right or wrong” (Ai: 237-240)

So far the benefit of awareness as a result of studying DI has been made regarding learners of the English language. But other type of learners, notably EAP learners, will also benefit from studying DI explicitly, and their awareness will be a significant advantage. Participant C gives one instance where such awareness can take a concrete shape, such as a teacher of English using his knowledge to analyse his learners' intonation to decide whether or not they need any instruction (Ci: 1115-1121). In this case, such knowledge may or may not be used, but it stands some chance of being of benefit to its holder. In this case, a teacher with explicit knowledge of DI will be a learner who is using his awareness of DI to make a successful career.

Another instance identified by participant C is that in the case of EAP learners, learning DI explicitly will enable them to be able to explain and defend the teaching of DI or the analysis of

the language, as opposed to those who learn DI implicitly and who may say that DI is important but fail to explain how or why (Ci: 1162-1168). In this sense, awareness will take knowledge from an implicitly felt level to an explicitly expressed one:

“For example, teachers are asked to discuss issues like the use of tones on questions in general and how such knowledge can be useful in listening to a certain piece of spoken dialogue.” (Ci: 930-932)

It will be evident, when thinking of such perceptions against the way the participants propose to teach DI or to see it taught, that there is some linkage between what they perceive as potential awareness benefit and the corresponding recommendations for teaching DI.

Examining these views shows that awareness is seen a very essential outcome to aim for, and that for it to happen there is a need for an explicit approach to instruction.

7.2.2. Pronunciation improvement:

Drawing on his experience in learning intonation in the course and in observing native speakers, participant B chooses to define the outcome of learning intonation in terms of the tangible effect of pronunciation change, and concludes that any instruction on intonation the way the present course was made will have no effect simply because it stuffs the learner’s mind with so many details (Bi: 412-415), and that a better alternative is to observe native speakers and copy them:

“... I can still imagine how a native speaker would respond to an embarrassing situation ...I have learnt how intonation is used to be humorous when you are trying to avoid being embarrassed.” (Bi: 412-436)

From this and other incidents mentioned by the participant it becomes clear that he thinks that instruction on intonation should aim at making learners use intonation the way native speakers do, since this is the only sense in which instruction on intonation can be claimed to be beneficial.

By contrast, there is a view that an analytical, explicit approach can eventually lead into some improved pronunciation, as represented particularly by participants C and D in particular. Although participant C believes that the present course has not created a lot change in the pronunciation of the participants (Ci: 528- 530), he believes that learning DI will eventually lead into pronunciation development, although he believes this process takes time and needs a lot of training (Ci:734-736), a point which is stressed by participants A (Ai: 233-239) and D (D: 411-422). Participant D, for example, says:

“...learners can use intonation when they speak in English among themselves just by way of trying something different...Doing this over five or six months, they will see that there is something missing, ...and this will make them automatically say the utterance again with its proper tone” (D: 412- 417)

One important thing that participant C strongly believes in is that any development in listening or speaking will start with learners seeing how the English language will sound with and without intonation; this will generate both interest and awareness of the existence of both form and function of intonation in the language (Ci: 712-717). For him, there is a serious need for continuous practice and training in listening and speaking, an insight he draws from what he knows about the acquisition process, although he believes that this training can only be initiated by explicitly studying intonation; but taking insights from L1 acquisition process can also inform pedagogical acquisition in the form of consistent practice (Ci: 1144-1148)

The assumption is that it is possible to bring about a change into one's pronunciation when there is more practice, something which participant D agrees with and takes to a another level by

noting that any change of pronunciation as a result of instruction is far from being a linear process (Di:97-111); however, he believes that a change is possible:

“Yes, many learners will enjoy practicing the listening and speaking tasks of key, especially when this is done in a dialog....With some training they will eventually pick certain uses of high and low key here and there.....” (Di: 172- 175)

This notion is akin to the more general idea that pronunciation change will start from awareness of the function of DI and will entail trial and error, and will enable error correction.

Another characteristic of the pronunciation development identified by participant C is that such an improvement will most likely be limited rather than radical, especially for adult learners who already have good English (Ci: 1096-1098), a conclusion similar to that of participant A who, however, attributes it to the Critical Period Hypothesis (Ai: 920-930)

An examination of the relevant views shows that pronunciation development is something acknowledged by all the participants when it comes to learning intonation; however, there are some important differences in how they view the nature of this development. For participant B, the purpose of studying DI is an instant and tangible acquisition of DI. For the other participants, the meaning of pronunciation development is more flexible because it acknowledges that it involves long-term practice and may not be a radical change. Moreover, for this group of participants, the assumption seems to be that any pronunciation development must start at the level of awareness.

- **Concluding remarks:**

The fact that awareness is raised as something to aim for in teaching DI is an advance on the narrow aim of making learners become able to imitate or drill some features. This, however, is also influenced by background experience, so it is not something totally to do with the intervention program.

7.3. Recommendations:

This category includes the views that are suggested on how best to introduce DI in the Syrian context of the Higher Institute of Languages. In examining the codes of this category, a number of subcategories emerge which all describe what is thought to be a beneficial way of presenting DI.

7.3.1. Presentation of Content:

Some of the suggestions made in connection with the presentation of DI content aim at making DI a more interactive process. In many cases, this is inspired by the participants' background knowledge. The following is an examination of some of the examples and suggestions made in this regard.

7.3.1.1. Introducing DI as a communicative value:

Participant A's reported awareness (e.g. Ai: 719-722) of the general principles involved in learner interest makes him describe specific procedures that he thinks will help teachers in raising the role of DI to communication. One useful practice proposed is for the teacher to explain the functions of the DI features when the need arises (Ci: 1074-1089), by way of making it more meaningful to the students, such as by utilising learners' errors. Errors and mistakes are seen as good because they make learners think about the mechanism and purpose of trying to use a given DI feature, whether for speaking and listening purposes. The use of learners' communication errors resulting from the use of an intonation feature is also suggested by participant C:

“ ... A student, for some reason, using a falling tone all the time would provide a very good opportunity for the teacher to raise the need to think of using a rising tone. Some examples in listening and speaking will do the trick in showing why the English language has this rising tone.....” (Ci: 1005-1013)

The same technique works for the other DI features, not only tones; but it also includes other features, such as prominence (Ci: 805-813)

Further suggested practices stem from the same principle of ‘something missing’, not necessarily from learners’ performance but in what textbooks say. Participant D, for example, suggests that teachers need to focus on the function of intonation as something which textbooks do not provide by way of getting learners hooked with the meaning of intonation:

“.....*can* is generally pronounced as a weak form, but in some examples it is pronounced as a strong form.....In New Headway it is shown as stressed and unstressed, but they do not tell the learner when it is has to be pronounced as a strong form” (Di: 332-336)

7.3.1.2. Use of Contrasts:

Some of the demonstration methods recommended by the participants is the use of contrasts in presenting DI features. For example, participant A speaks of his teaching of grammar and how this experience has drawn his attention to the importance of teaching through using contrastive examples put next to each other, particularly in teaching complex grammatical meanings such as that of past tense and present perfect tense, suggesting that the only way to do it successfully was to put the two tenses together and examine their meanings contrastively (Ai: 155-164). The participant takes this point from grammar teaching to argue for the same concerning intonation:

“By the same token, we can get two sentences (*sic*), with two different contexts and with two different intonation patterns [in order to show how these] have different meanings..... [to show intonation is not] something unnecessary” (Ai: 170-174)

However, it is participant C who provides a lot more on the value of using contrasts in teaching. He believes that although getting differences in meaning across is a hard job for teachers, judging from his experience in the course (Ci: 669- 674), the use of contrasts is very helpful. He enumerates a number of ways in which contrasts can be useful to the learners in enabling them to see how DI affects meaning, judging from his experience in teaching prominence in which he managed to get meaning across in a curiosity-raising manner (Ci: 1178-1184)

The idea of using contrasts can extend over other areas such as making a contrastive analysis of the intonation systems of English and Arabic; and participant C believes that an understanding of the differences is a good thing to learn (Ci: 181-190). One specific example of system differences is a cultural one, and participant C believes it is important to raise learners' awareness of cultural differences and how such differences play a vital role in the way British speakers and Syrian speakers of English use intonation (Ci: 156- 164). This idea leads participant C to generalise about the use of contrasts for drawing learners' attention to the form and function of intonation, something similar to the oblique vs. direct orientation distinction:

“.... It is often said: ‘you can’t treasure something unless you lose it’..... To see the importance of tones, try speaking English without tones or with one tone all the time” (Ci: 162-169)

All the points raised so far indicate that the use of contrasts not only raises learners' curiosity and interest, but it also helps bring difficult meanings in a simple way that learners can understand. The implication here is that contrastive examples and explanation help learners see the otherwise abstract meaning of intonation and cultural implications.

7.3.1.3. Teaching the intonation of fixed expressions:

As shown before, a basic problem with speaking tasks is that learners find it difficult to produce intonation patterns on the spot, making them develop some anxiety. When asked about possible solutions, participant C proposed a solution which he thought could ‘cheer many learners up’, namely the teaching of the intonation of fixed expressions.

Such a solution was mentioned as a general solution for the complexity of the tone choice in making sure and finding out (Ai: 85-88), but a more speaking-task-oriented solution was given by participant C who mentioned this point in relation to the general tendency to use a fall-rise on ‘actually’ (Ci: 1016-1022).

7.3.1.4. Materials:

Some participants mentioned some observations about the role of teaching materials which they think need to be used in teaching DI. The issue of material modification emerges here, and there are two views towards it.

The first view departs from the view that intonation needs to be approached explicitly, and argues that the teaching material needs to be pedagogically modified or carefully chosen for pedagogical purposes. This is favoured by a number of participants. Participant A, for example, draws on his experience in listening to politicians on BBC whereby he found it easier to listen for intonation (Ai: 299-302), and rejects the use of natural speech, especially speech delivered at high speed and with false starts (Ai: 292- 297), mentioning the value of choosing listening materials which are delivered in a way that enables the learner to observe intonation features:

“Lecturers and politicians tend to present semi-scripted speech, either because their speech is prepared in advance, or that they got used to saying something for a long time, repeating the same point over and over again.” (Ai: 299-306)

Two participants agree that the longer the listening text is, the more difficult it is for learners to keep on listening with accuracy. For example, participant C proposes some solution to listening difficulties by encouraging the use of short examples in listening, such as contextualized contrasting pairs of tone units (Ci: 1178-1184), while participant D explicitly suggests something similar when he notes (Di: 223-229) that the use of stories for listening purposes is not a very good idea and that the use of short dialogs should make listening easier because it will be easy for the learner to keep track of how words receive prominence according to successive questions and answers.

The other view concerning materials is presented by participant B, who comments negatively about the choice of exchanges that are simplified for pedagogical purposes, suggesting the need to replicate what happens in real life as the most important source of input:

“... [the speakers in] the interview about British transport system... speak slowly....[unlike] the way people usually speak...? An example of a good conversation worth learning from is the conversation of Mandy and David, because Mandy and David are seriously worried.... ” (Bi: 573-584)

An examination of these both views shows that the first view, in supporting the idea of choosing modified materials by way of making intonation more learnable and meaningful to the learner, in fact relies on the assumption that learning is different from acquisition and that learning depends on a graded and analytical approach in which both learners and teachers need to play an active role. An examination of the second view suggests that teachers and learners play a less active role because learning intonation will be a sort of implicit acquisition through imitating authentic materials. This view points to the confusion over the difference between language acquisition as an L1 and language learning as a second or foreign language.

7.3.2. Feedback:

An interesting point was raised by the participants concerning the kind of feedback that teachers need to think of in teaching DI. The following are some relevant examples.

7.3.2.1. Scaffolding:

Participant A, within the overall spirit of giving the teacher a very active and explicit role in teaching DI, rejects the idea of learner autonomy when it comes to intonation:

“... I do not think you can give students full freedom to learn without any controlled method. I do not see any prospect of success in such kind of absolute freedom or autonomy.” (Ai: 375-380)

Furthermore, he insists that learners always need to be taken by the hand lest they should get lost or simply give up on something difficult like intonation; and this can be done through constant intervention from the teacher (Ai: 488-490)

7.3.2.2. Tolerant feedback:

A brief mention of feedback was mentioned whereby it was noted that in the particular case of intonation there is a need for more tolerance in the feedback given by teachers. For example, participant D believes that a more tolerant feedback in teaching DI is needed because it can prevent the feeling of disappointment that is inevitable with some features: (Di: 335-337). A related point made by participant C, who draws on the present course on DI and praises the researcher’s honesty in admitting that even linguists find difficulty in studying DI (Ci: 359-362), is that teachers generally should do that by showing honesty in their feedback:

“The real problem in all of this is that students ... will feel confused to observe that the teacher is giving something which he describes as easy but they find it otherwise....” (Ci: 373-379)

7.3.2.3. Targeting Pronunciation Development:

One of the ways that participant C believes is good for promoting the fluent use of intonation is for the teacher to give space for a natural development of practice, through the use of ‘small doses’ of information (Ci: 815-820).

One useful way of achieving ‘survival intonation’ as participant C calls it, would be by teaching an intonation feature per academic year because this will enable many students to make a given feature part and parcel of their pronunciation (Ci: 424-435). This is so because following the opposite approach, in the case of learning English for General Purposes, might bring about unfavourable effects:

“.....if you explain each and everything, your learners will understand many things about intonation ..., but this will happen at the expense of their fluency[and their use of] the intonation features they are learning” (Ci: 578-584)

Participant C suggests that learning the language involves making DI part of it, not part of the study of linguistics, which can be achieved by giving minimal theory because learners of language do not need a detailed explanation of DI features, implying that there is an inverse relationship between the use of fine details and the attempt to promote learner fluency, which explains participant C’s decision to use listening and speaking tasks with simple references to meaning differences (Ci: 860-863).

7.3.3. Recommended Teaching Methods:

The relevant suggestions seem to be directly influenced by what the participants learnt themselves in the intervention program. The following are examples of such suggestions:

7.3.3.1. Use of sensitization

Use of sensitisation tasks elicited different views. The first view is one of rejection, given primarily by participant B, who considers that analytical tasks in general explicitly try to show how meaning is negotiated and exploited by speakers, and that they are useless at their best because *'Questions and answers take a lot of the time dedicated to classroom activities'* (Bi: 523-526). The same rejection comes from participant D on the grounds that the need is for learners to understand something new, rather than struggle with a new method of learning (Di: 438).

The other view, on the other hand, adopts sensitisation selectively. There is a general agreement to the effect that inductive tasks are useful. For example, they can raise learners' curiosity (Ai: 460-468), create more confidence in the linguistic validity of the lesson content (Ai: 453-457), and help create a better retention of rules (Ai: 479-483)

However, there is a need for a careful use of such tasks in relation to a number of criteria. The first criterion is related to the estimated competence of learners. Participant A links the choice of inductive instruction with learner level when he holds that it is very good for advanced learners, supported by his view of the course he sat with the researcher, describing the methodology as something he totally understands regarding teachers (Ai: 832-833). For that reason, he cannot use any inductive tasks with beginners because they will still be suffering with their language at the level of vocabulary (Ai: 820-823).

The other criterion is given by participant C, who agrees that although this method might be difficult for many Syrian learners (Ci: 723-727), it can be used as long as it is given with an element of generality rather than details, suggesting that inductive tasks need to be minimal and seek basic meanings, as supported by his report of a successful attempt at teaching proclaiming and referring meanings (Ci: 1150-1156). One example he mentions is that simple comparisons between pairs of sentences should do the trick in explaining prominence (Ci: 1178-1184).

7.3.3.2. Recommendations on task types:

This suggestion explores what is stated as necessary task types that can be used for teaching DI. Certain kinds of speaking and listening tasks are recommended for making DI more learnable.

Regarding how speaking tasks are thought to be incorporated, it is recommended that they have a purpose, and it is recommended that imitation and prediction are used.

Speaking with a purpose makes speaking tasks more in line with communicatively driven learning, and participant D holds that these tasks should approximate how language is used in everyday life:

“it will be useful to concentrate on speaking tasks only for finding solutions to problems,..., to ask the students to focus on how intonation can help with that” (Di: 649-652)

As for imitation, it is seen as an important task type, but in using it different assumptions are elicited. Basically, imitation is viewed as either the only method for learning DI, or it is taken as one of the suitable options for a certain type of learners.

Concerning the latter view, imitation is seen as an important task type by other participants, but not as the only useful task type. For example, participant A views imitation tasks as very necessary for the acquisition of a native-like accent:

“...Ask the learners to listen carefully to native speakers with clear pronunciation and see how a fall-rise is used, where it is used in the sentence (*sic*) and how failure to imitate it precisely will result in a totally different pronunciation than that of the native speaker” (Ai: 882-886)

Participant C, too, believes in the importance of imitation, but he adopts it as a main task type only in relation to young learners (Ci: 555-568).

Examining the views of participants A and C shows that their orientation is different from being a passive one, because they take this as a decision that suits learner needs, not as a generally indiscriminate approach to teaching DI implicitly.

Unlike these two participants' view, and because of his belief in non-pedagogic acquisition, participant B builds his whole approach on the use of imitation as the most useful method that aims at an implicit internalisation:

“...Learners should simply listen to English and try to repeat it..... They can go to the movies, listen to music.to acquire [intonation without] exerting effort” (Bi: 388- 396)

Participant B suggests that because there are many sources from which learners can acquire the intonation of English, they should try to benefit from them rather than regard them as of secondary importance. For participant B, the solution lies in covert listening for effortless acquisition.

On the other hand, prediction in particular has been raised as a very important solution for speaking tasks as it helps learner develop knowledge of what to say next in a given task, as far as participant A is concerned:

“...we need to help students take note of the meaning of intonation choices. If we start by giving students a transcript of intonation patterns, they may start to predict what intonation patterns would be used ...” (Ai: 313-316)

Reducing the cognitive load involved in speaking is a major benefit to be obtained from introducing prediction tasks in speaking, as participant D holds, because they ‘*will have thought of what to say beforehand...*’ (Di: 262-265). With prediction tasks, the students will also have

enough wait time to process the task meaningfully, which is a necessity for Syrian learners who barely know what a stressed syllable is (Di: 333-335)

Regarding the listening tasks, the suggested solutions of making them more learnable are explored here. It is suggested that deductive and selective listening practices are strongly recommended.

Deductive listening can be achieved by using prediction. Like in speaking, it is an important practice. For participant A, it alleviates the listening load involved in listening for transcribing the various features of intonation (Ai: 320-324). Furthermore, deductive listening is seen to raise learners' curiosity. Participant C, for example, says that predictive listening can work particularly well with certain features such as referring/proclaiming tones and key (Ci: 1204-1206), and should be used for promoting learners' confidence in the form of '*tasks written on the page for learners to try to anticipate what tones they will be hearing*' (Ci: 911-914). This practice, however, is seen only as a first step in the development of more fluent listening and speaking (Ci: 1144-1148).

Only participant B, having been asked about prediction tasks, rejects altogether the role that prediction tasks play in improving listening and speaking, seeing such task type as a contradiction with the very aim of studying intonation:

“...Understanding a text before listening to it in order to mark its intonation choices.... [shows that] meaning is ...obtained even before listening to the tape and predicting the intonation choices.” (Bi: 349-362)

On the other hand, selective listening is another suggestion. Participant C says that in case a teacher wants to use transcription tasks, then some flexibility is needed whereby the students select what they can hear rather than transcribe each and every occurrence (Ci: 733-736).

Transcription tasks therefore are not totally rejected, but are seen as a stage to come later in the development of listening.

To sum up, the participant's direct experience in attending the course plays an important role in stating their preference of one type of presentation over the other, or in their preference of one task type over the other. But it is also obvious that on many occasions, these preferences are also affected by the participants' overall knowledge and experience derived from their previous teaching and learning.

The decisions of choosing and designing tasks and ways for introducing DI go also for the prioritisation of the features of DI, as these are seen to deserve different degrees of attention for pedagogy. This is what will be discussed in the following category.

7.4. Prioritisation of DI features:

In asking the participants whether or not they wish to teach all or some DI features, they said that not all the features can and/or should be taught. A number of considerations are given in this regard. There are two criteria against which the DI features will be examined:

- The teachability and learnability of a given feature
- The need to teach it (i.e. Syrian learners' needs, e.g. communicative value, contribution to native-like accent...)

The following is an analysis of the participants' prioritisation, put in the order of most prioritised to the least prioritised. The more points a feature scores, the higher prioritisation it receives.

7.4.3. Basic Tones:

A distinction between basic and dominant tones is made in response to the prioritisation of tones. A general tendency towards prioritising basic tones is observed.

7.4.3.1. Syrian learners' needs:

In terms of their communicative significance, tones attract some attention from only participants B, C and D. Unlike participant A, who explicitly discounts tones as not being so significant (A: 354), participant C believes that learners can meaningfully be taught the meanings of proclaiming and referring because they can elicit totally different implications (Ci: 687-705). So does participant B, who argues that the role of tones in making sure and finding out *'in a court of law could be fatal.'* (Bi: 479-480)

Interestingly, participant D says that tones are a need for Syrian learners because they are important for recognising statements from questions, and the implication is that they need to be taught for this very reason (Di: 122-128). This association with syntax is different from what the course tried to convey to the participants.

Participant A, however, has reasons to believe in the need to teach falling and fall-rise tones, mainly for speaking purposes; he believes that basic tones meet the criteria of learners' needs regarding the contribution to native-like pronunciation. Participant A is very enthusiastic about it and he expresses his happiness to have studied the course for this reason (Ai: 695- 700), drawing evidence from his own experience:

“...still if you do not use fall-rise and falling tones, you will not sound native-like, because it is tones that show the musicality.....of the English language.” (Ai: 277-286)

7.4.3.2. Learnability/teachability:

In terms of learnability, there is agreement among three participants that tones are learnable. Participant C believes that it is not difficult to teach the falling and fall-rise tones for listening and speaking purposes (C:457-458). Participant D, despite his syntax-based view, favours the teaching of these tones (Di: 122-128), and so does participant A:

“I would certainly teach discourse intonation.....I will certainly give lots of tasks on the use of tones.....” (Ai: 740-743)

Participant A (Ai: 275-278) believes in the value of teaching the falling and fall-rise tones for speaking purposes because these two tones contribute greatly to sounding native-like, something which he considers attractive to many learners.

7.4.4. Prominence:

Prominence is one of the features which attracts some attention for teaching purposes in terms of the needs and teachability/learnability criteria, although prominence also counts as a starting point for teaching other features.

7.4.4.1. Syrian learners' needs:

In terms of its communicative value there is some agreement that prominence is a need for Syrian learners for a successful communication, and participant A is one of those who would like to see it taught:

“Prominence can *sometimes* be important ... Prominent syllable present new information as opposed to repeated or given words,...., especially in listening to fast speech in which you cannot hear each and every word; you can hear the prominent syllables, the information-bearing words” (Ai: 395-400: my emphasis)

An interesting example given by participant C in arguing why prominence can be vital for listening to spoken English is one which he heard from the researcher in personal communication about a popular American show in which Charlie, talking about his brother's view, says:

Charlie: Now, my brother, Alan, he thinks this is a support group.

Sean (responding to Charlie): //👉 this is a suPPORT group// 👉 you are the ONly one who deNIES it//

To participant C, this example proves that making ‘is’ non-prominent is misleading to the listener.

Prominence also meets the criteria of learner needs in terms of what participant C considers an important contribution to native-like pronunciation due to its rhythmic role in speech, a factor he believes should be used in class in order to motivate learners to feel that what they are studying can be of great value to them for improving their pronunciation:

“... French makes all syllables sound similar, but English makes syllables as either prominent or non-prominent. The way syllables are pronounced in English makes it different, and this difference needs to be taught” (Ci: 1192-1197)

7.4.4.2. Learnability/teachability:

Although there is a sense of agreement among the participants that this feature is learnable, prominence is more challenging when it comes to the teachability issue than basic tones, particularly regarding teacher confidence. For example, participant A is the only one who has a problem with the teachability of prominence, and he finds that this feature does not meet the criteria of teacher confidence; he feels that he cannot properly present it even though learners might be able to understand it (Ai: 758-760).

By contrast, prominence is the only feature which participant B views as learnable, albeit he believes it ‘*can be taught in class for listening purposes only*’ (Bi: 226-230)

Participant C, too, suggests that, learnability-wise, prominence is a learnable feature because it will create ‘a *good atmosphere*’ and ‘*students will find it useful to learn it*’ (Ci: 29-31). Participant D, too, believes that prominence is a very teachable feature provided that suitable examples and clear exchanges are chosen (Di: 12-27)

7.4.5. Dominance:

7.4.5.1. Syrian learners’ needs:

Although participant A demonstrates successfully the use of the rising tone for projecting authority in the reiterated example of an American priest expressing anger at his British interviewer and subsequently using the rising tone to express ‘*the power of someone who knows better*’ (Ai: 962-968), he still believes that in listening it does not matter for the learner to recognise that he is hearing a rising or a fall-rise tone (Ai: 643-650), thus showing contradiction while opting for learnability over communicative value in excluding dominance from the things he wishes to see taught.

Only one participant seriously believes in teaching Dominance, and he finds that applicable to EAP learners: Participant D believes that dominance needs to be taught to lecturers who use the English language as a medium of communication to signal their status as the source of information in class that should not be interrupted (Di: 428-430).

7.4.5.2. Learnability/teachability:

Participant A has another reason for excluding dominance when he explicitly says that he is not confident enough to teach it because he can’t tell rising from fall-rise tones himself (Ai: 837-839). Linked with the participant’s explicit view of the significance of dominance, this exclusion may suggest that the participant gives preference to teachability/learnability over linguistic significance, sufficing himself with the difference between *proclaiming* and *referring* as an important distinction to make (Ai: 655-658)

For participant C, the choice of the rising tones for listening purposes is important but difficult:

“[If I were to teach intonation] I will teach tones, falling and fall-rise. After that, I may teach the difference between normal tones and dominant tones” (Ci: 457-463)

But he notes in passing that the only way to teach this tone is by letting learners listen and pick easily identified rising tones, rather than transcribe every rising tone, which means that he does not totally exclude this tone (Ci: 231-241)

Participant D does not comment on the learnability of this feature, but his quote (Di: 412-420) implies the possibility to do this as a form of teacher’s discretion.

7.4.4. Key:

7.4.4.1. Syrian learners’ needs:

Participant A is the only one who clearly says that key is considered a very important feature because it helps in *‘contradicting others or to say something unexpected’* (Ai: 747-750). The participant is quite enthusiastic for teaching high and low key (Ai: 750).

7.4.4.2. Learnability/teachability:

Key is seen to be fairly learnable. According to participant A, key is a strong candidate for teaching partly because it is *‘very easy to learn, for receptive and productive purposes’* (Ai: 744-746)

Participant C says clearly that key is the one feature he feels most confident at teaching (Ci: 409-410). Once again, the participant’s confidence at teaching this feature is the main motive for prioritising it, which seems a teachability/learnability advantage, rather than anything to do with its communicative value.

7.4.5. Termination:

7.4.5.1. Syrian learners' needs:

Participant A is the only one who can see communicative value in the feature of termination, but he believes that only low termination is important '*especially when you want to change the subject*' (Ai: 594-595), in reference to the pitch sequence closure implied in the use of low termination.

7.4.5.2. Learnability/teachability:

Not only is termination generally ignored or not seen as important, but even participant A, who partially admits it is important, believes that it is not very learnable with the exception of low termination (Ai: 595-596). One reason for not favouring teaching this feature might be that it came at the end, at which stage the participants who attended the sessions sounded bored and even exhausted from attending the course.

7.4.6. Tone unit:

7.4.6.1. Syrian learners' needs:

Participant A is the only one who believes that tone units are a need only because everything else takes place inside the tone unit (Ai: 861-863).

7.4.6.2. Learnability/teachability:

Only participant A talks about the tone unit being one of the DI features which can be taught, although he suggests that this feature can be simplified for the sake of making it less challenging, a suggestion which is not very compatible with the reality of listening to natural speech:

“... supposing I got a good classPerhaps I will teach them tone units; ...but will call them sentences...” (Ai: 783-788)

To sum up, the participants make some active prioritisation of DI features, based largely on their experiences in attending the course. The following table summarises their priorities.

Prioritization Table

	Syrian learners' needs		Learnability/ Teachability
	Communication	Native-like pronunciation	
Basic Tones	B, C, D*	A	A, C, D
Prominence	A, C	C	B, C, D
Dominance	D	A*	C*, D*
Key	A		A, C
Termination	A*		A*
Tone Unit			A*

Notes on the table:

*Basic Tones**: Participant D associates the importance of tones to their contribution to syntax.

This is therefore a case of contradiction.

*Dominance**: This is a case of contradiction on participant A's part.

*Dominance**: participants C and D think that dominance can be taught provided some conditions are met, so it is a conditional prioritisation.

*Termination**: Participant A prioritises only the low termination choice.

*Tone Unit**: Although participant A believes tone units need to be taught, his reasons are strictly related to the fact that other DI features take place inside the tone unit, hence his prioritisation is not included in the ‘Syrian Learners’ needs’ column.

*Tone unit**: Participant A suggests equating it with the sentence, showing some association with syntax, which is a contradiction with the present course.

7.5. Use of DI in teacher training programs:

Different from what has been mentioned so far about teaching DI to learners of English, a distinction has been made regarding teachers as they are seen to be a different type of learners. The following are two suggestions which arise regarding the use of DI in a teacher training program.

The first suggestion, in teaching DI to teachers, is the issue of prioritisation. There are different views about the prioritisation of DI features in a teacher training program, ranging from a full course treatment to a selective treatment. For example, although participant A believes that for most Syrian teachers it will be too ideal for them to like a complete course on all DI features, he believes that teachers of pronunciation in particular should be well-prepared to teach any DI feature (Ai: 213-217). In other words, the participant is influenced by a pragmatic motive:

“We need to teach the whole theory to teachers and trainees and see how far they can reach. ... Even though they may not fully comprehend the theory ... they can still have an idea about it..., at least they will know about everything. ...They may only be required to judge students’ identification of intonation patterns” (Ai: 510- 516)

The fact that the participant believes teachers need to study all the features of intonation (Ai: 716-736) even if they found that difficult may partly explain the participant's heated efforts, right from the start of the course, for understanding the system and trying to think of how to teach it.

The other view in this regard is more flexible and less demanding, as represented by participants C and D, where an element of prioritisation is still seen a need. For example, participant C believes teachers and linguistics students should receive proper training and knowledge in specific DI features (Ci: 656-657) which are deemed to be priorities, so that other features will not have to receive a lot of attention:

“...teachersshould ...focus on prominence and tones. If teachers can do these features perfectly well, ..., then they can be capable of teaching intonation” (Ci: 1198-1203)

On the other hand, participant D mentions that a teacher does not have to know everything because he can't anyway, and that a teacher can teach according to what he knows from a course like the present one and from what the textbooks have (Di: 97-100).

The second suggestion deals with some supplementary steps that are recommended for teachers. By way of making the use of DI in a teacher training program an effective one, participant D suggests additional steps to the effect that teachers need to experience first-hand how intonation is used by native speakers; and one specific suggestion is the following:

“Teachers ... should also travel abroad and interact with native speakers...also to get as many examples and situations into their classes ... because these tend to be very interesting ... Learners will also enjoy listening to these stories and how something made a speaker use a fall or a rise.” (Di: 759-763)

An examination of the content of this category shows that teaching DI as a teacher-training program is a necessity for teachers, but a strong mention of exposure to native speaker data seems necessary too for more interesting insights on future teaching.

- Concluding Words:

The chapter has explored the participants' views on the teachability of DI in the context of Language Institute. As shown in this examination, these views are far from being a matter of simply accepting or rejecting to teach DI; indeed, both challenges and solutions are put forward, each with underlying beliefs. This reveals that, contrary to other surveys on teacher cognition on the teaching of intonation, the study participants have undergone more in-depth reflection on the matter of teaching intonation (DI, more specifically) and have shown that a lot of issues need to be considered by way of showing awareness of both challenges and solutions.

8. Discussion of Findings

- Introduction:

Having explored the findings of the research in terms of both learnability and teachability of DI, it is now time to relate these findings to the relevant literature and see these findings can be explained in, and can enrich, the literature. This can best be achieved by discussing the findings in relation to the research questions. Therefore, the research questions will be stated following a quick review of the findings, before a discussion of these findings in the light of the relevant literature.

8.1. The Learnability of DI:

As said in the introduction to this chapter, a review of the relevant findings will serve as a good reminder before a discussion of them in the light of relevant literature. This review will follow a similar outlines to that used in the Findings Chapters (5, 6, and 7), with some general comments that summarize the conclusions arrived at in these chapters.

8.1.1. Review of Relevant Findings:

8.1.1.1. Demonstration Example:

The participants generally succeeded in demonstrating their assimilation of the DI features. The fact that on a few occasions the participants either opted for borrowing an example rather than inventing one, or they simply did not contribute any demonstration examples, may denote that this is not necessarily something easy for them, perhaps either because their assimilation was partial or that they could not easily transfer what they had learnt to new examples. Some of the conclusions which can be drawn from an examination of results in this category are:

i)- Generally, when the participants gave examples, they successfully managed to explain the meanings of these examples in accordance with the stated rules. While the participants experienced some confusion with prominence at the beginning (e.g. explaining it in high

key/grammatical terms), there is evidence that later its function as occupying a selection slot became clear to the participants. The other features were more straightforward. This is so although it can be observed that the participants' explanation tends to focus on narrow and specific meanings rather than on their abstract ones.

ii)- The role of time and reflection sometimes plays a role, whether positively or negatively, as evidenced by comparing the participants' on-task views and performance in the sessions with their diary reports.

8.1.1.2. Evaluation of Rules:

In evaluating the relevant rules of each feature, the participants expressed how far they agreed with these rules. This is not necessarily stated in terms of polarity of agreement and disagreement, but sometimes in the form of continuity from agreement towards the suggestion that new functions can be added or that the stated rules could be modified to become clearer or more valid, up to an outright rejection of such rules. Some of the conclusions arrived at in this category are:

i)- The ability to demonstrate the function of a given feature through an example does not guarantee agreement with its description.

ii)- The expressed lack of agreement (whether outright disagreement or a suggestion for additional functions) may be simply the result of misunderstanding (e.g. describing prominence as a feature of content words), or may be an assimilation which is still in the making, (e.g. resulting from the inability to relate local to abstract meanings such as by agreeing with the referring/proclaiming functions of tones but suggesting that they serve the function of appealing to the listener to go on talking).

iii)- There is a general tendency of taking the meanings of the features in their narrow sense rather than their intended general meaning.

iv)- Background knowledge is sometimes invoked in evaluating the rules, and in doing so usually a lack of agreement (whether disagreeing or suggesting additional functions) follows.

Thus, the effect of background knowledge generally does not seem to smoothly confirm the participants understanding of the new system of DI.

8.1.1.3. Evaluation of Communicative Value:

In this category, the participants stated their views on the relationship between the DI features and the flow of communication. Again, the views are of not necessarily of polarity, and sometimes the participants would describe a feature as being *sometimes* crucial to intelligibility. Some of the conclusions made in this category are:

i)- Background knowledge is invoked in the evaluation of the communicative value of DI features, whether in relating that value to a grammatical/attitudinal contribution, or in relating it to the participants' reported experience/ impressions of intelligibility and of the contribution of intonation to that experience (e.g. arguing that a feature is not important as evidenced by the fact that a participant does not use that feature and yet has a completely intelligible English)

ii)- Again, the effect of time and reflection sometimes plays a role, whether positive or negative, in shaping the final views as stated in the diary reports. Such an evaluation, then, is not straightforward, and it is possible that in the future the participants' evaluations might get further refined as a result of being exposed to more examples of the relationship between intonation and intelligibility.

iii)- Elements of contradiction sometimes appear between agreement with the rules of a feature on the one hand, and the reluctance to attribute any communicative value to that feature, on the other. Similar contradiction also appears in the fact that a successful demonstration of the function of a DI feature does not necessarily entail an appreciation of the significance of that feature. Further contradiction sometimes arises too when the participants' actual performance on analysis tasks is compared with what they explicitly say about the communicative value of a feature (e.g. prominence).

8.1.1.4. Feedback on the Tasks of the Course:

8.1.1.4.1. Listening Tasks:

This subcategory explores the participants' evaluation of how easy/difficult the listening tasks were. Some of the important conclusions are:

i)- Listening is generally difficult, but varies according to the feature in question, with listening for the distinction between rising and fall-rise tones being the most difficult. Also, this difficulty increases in the case of listening to tone units that are not pause-defined.

ii)- There is sometimes a difference between the participants' reported evaluation and their on-task performance.

iii)- With some features, prediction before listening helps a lot, particularly in listening for proclaiming and referring tones.

8.1.1.4.2. Speaking Tasks:

This subcategory explores the participants' evaluation of the speaking tasks. In addition to describing them in terms of how easy/difficult they are, further observations are given in the process. Some of the important conclusions are:

i)- Generally there is an element of difficulty in the speaking tasks with the majority of the features, particularly because of the reported cognitive load involved in attending to intonation while attending simultaneously to the other parts of the message.

ii)- The speaking tasks for some features have enabled the participants to discover new ideas about native-like accent.

8.1.1.4.3. Affective Attitudes:

This subcategory explores how the participants look affectively at the various tasks of the units. Worth noting is that a given attitude does not necessarily correspond to how easy or

difficult tasks are. These attitudes range from enjoyment and interest (expressed particularly over basic tones and key) to frustration (expressed particularly over dominance)

8.1.1.5. Gains

8.1.1.5.1. Awareness:

The subcategory explores what the participants say about the contribution, or lack thereof, of the course to their explicit knowledge. There are many examples of this awareness being deemed important (as an insight into native speaker communicative practices, as a form of knowledge for knowledge's sake, or simply an insight into native-like pronunciation), as opposed to a few stated views that either consider this kind of knowledge as unimportant or that it is not something new.

8.1.1.5.2. Performance:

The subcategory explores what the participants say about the contribution, if at all, of the course to their pronunciation. Again, many views suggest that the course is beneficial, though not necessarily in an instantaneous manner, while other views state that the course might have a negative effect on the participants if they try to attend to intonation choices in listening and speaking. Other views, still, suggest that there is no effect at all.

8.1.1.6. Evaluation of the Exploratory Method:

This category explores what the participants say about the use of an inductive method in introducing the DI features. Here, many views of satisfaction are expressed (e.g. engaged learning, a better understanding of rules) as opposed to other views which express dissatisfaction with this method as leading into confusion of roles (between being learners and researchers), as being challenging, as well as not being a practical method.

8.1.2. Discussion:

It was originally hoped that this intervention would lead into the participants developing full awareness of, and interest in, DI, given that the course follows an exploratory method and a focus on meaning by way of stimulating the participants' thinking.

The findings clearly show many cases of interest in DI and an appreciation of its communicative value, evidenced at least by the degree of engagement in the function and practice of each of the features detailed in Chapters 5 and 6 as well as their acceptance to teach DI explicitly, as reported in Chapter 7. However, the benefits that the participants developed are not necessarily neat. Here, I would like to discuss the contribution that the intervention had for the participants. My aim is to discuss the findings against the literature and show that difficulties and contradictions might be a natural outcome and that the findings are promising.

8.1.2.1. Classroom Practice:

A brief reminder of the literature on the pedagogical practice of intonation is a useful thing before my findings are discussed. Varela (2002, p. 19) summarises the experience of students trying to use intonation patterns in communicative tasks in class:

“However, it is impossible to know whether the appropriate patterns would emerge in the pressure of real-time conversation where language use requires the coexistence of analysed and accessible systems”

Speaking was sometimes challenging to the participants. The challenge was particularly clear in the free-production, communicative activities. Again, this is not surprising, and confirms the findings in Goh (1991).

Regarding listening, it is not difficult to find that listening for the purpose of transcription is not an easy practice even for trained listeners:

“... [T]here are occasions when it is just not possible to make a confident decision with regard to a particular choice in one of the systems on acoustic grounds... [A] pitch movement which was heard uncertainly as either a rise or a fall-rise would stand in the way of producing a definitive and replicable transcription” (Brazil, 1997, p. 156)

The findings of the present research contain many incidents at which the participants scored poorly on some listening tasks (e.g. tasks 5.3, 5.6), admitting that they were not sure as to what they were hearing, or at least acknowledging the need to listen twice or thrice to a given task before they could mark intonation patterns.

In fact, this is to be expected in any attempt to learn intonation, regardless of the theoretical framework in use (Jenkins, 2000, p. 152). This conclusion confirms the findings made in almost all the relevant studies (Chapman 2007, Salter 1999, Goh 1991). This is understandable, given how listening for intonation transcription is not an easy thing.

This research, however, has shown that there is more to listening for intonation than many studies suggest. Two of the important things that it has shown, based on treating the DI features incrementally, are the relative difficulty of the DI features, and the various procedures which help alleviate these difficulties, as the following exposition shows:

i)- Difficulty in listening and speaking is not the same across the features:

Listening to prominence and key turned out to be the least challenging, while listening to tones generally turned out to be more difficult, especially listening for dominant/basic tone distinction.

What made listening more difficult, however, was tone units running into each other without a clear pause. This seems in line with the various difficulties reported in the literature. Roach (1991, pp. 157-9) enumerates a number of challenges in identifying tonic syllables, tone unit boundaries, and tones; and these three difficulties are sometimes quite intertwined, as demonstrated by Wells' example (2006b) in which Wells reports some difficulty in identifying

tones in (Did you run up that hill?) and speculates on whether he heard (//**↘**did you RUN up//**↗** that HILL//) or (//**↘↗**did you RUN up that HILL//). It is possible to conclude that this difficulty comes, at least partly, from the absence of a pause in his example since the presence of a pause would have clearly shown that the former is the version he heard.

In the present research, the real challenge in listening, however, was in relation to the participants' experiences in dealing with dominant/basic tone distinction. This seems also very compatible with Chapman's findings (2007, p. 10) to the same effect.

ii)- Some methodological choices can facilitate listening:

One of the important conclusions made in this research is that some task types can help with listening: listening tasks that are preceded by prediction proved to help a lot in distinguishing referring from proclaiming tones. This practice made the participants feel a lot more confident, and indeed their scores were higher when their listening was preceded by prediction. This finding confirms the findings reported in Chapman (2007, p. 8).

Other helpful methodological choices have to do with the choice of listening material. The tidied up examples in Unit 5, for example, proved to be less difficult than the less fluent versions. Similarly, listening material with audible tone unit boundaries also proved to be less difficult to the participants.

8.1.2.2. Making Sense of DI:

In discussing the findings of this study, it is useful to refer to the main arguments made in relation to the theory and pedagogy of English intonation, against which it will be possible to discuss my research findings. As has been previously argued (e.g. section 2.2), one reason for choosing Brazil's approach as a theoretical framework for this study is the fact it presents a small set of rules which are powerful enough to account for intonation choices in the English language in a systematic way.

Using DI as a framework is not without its problems, however. Problems which arise in the process of learning DI are three-fold: the elusive nature of the function of intonation in general, the abstract nature of DI, and theoretical concerns over some of the DI assumptions. Some of these challenges are intertwined. On the other hand, one form in which these problems manifested themselves was that, while it was assumed that the participants would react to the course and treat its content exclusively in relation to what they do and hear in that course, the findings show that on many occasions the participants resorted both to the course and to their own background knowledge in understanding and evaluating what is at hand. Thus, it is difficult to claim that the participants restricted themselves to the boundaries of the course. Another form was the expressed disagreement and/or suggestion of adding something new to the rules of the unit. These forms will be explained in the light of three justificatory points: a)- the elusive nature of intonation in general, b)- the abstract nature of Brazil's system, and c)- theoretical concerns over Brazil's system.

A)- Elusive Nature of Intonation Choices/Meanings:

Regardless of the theoretical approach followed in analyzing intonation, there seems to be ambiguity that arises from the fact that:

“...[with prominence], like many other notions in intonation, we are dealing with elusive concepts which seem to exist in the speakers' and listeners' minds but which defy stringent definition” (Cruttenden 1997, p. 83)

Although Brazil's characterization of abstract meanings seems the most reliable (see section 2.2), the problems of intonation analysis being unable to account for some tone uses apply for all descriptions of abstract meanings (Cruttenden, 1997, p. 109). One interpretation is the fact that the various meaning nuances take place inside the speaker's mind, and so it may not be easy to

explain certain tone choices simply because a speaker is free to express whatever meaning they have in mind. However, another interpretation is that the intonation of English also has a number of irregularities. These two points are worth exploring here.

For example, concerning prominence, a feature which is one of the least contentious among intonation features in the sense that it operates at a more conscious level than tones (Jenkins 2000, pp. 153-154), and although Brazil's description of it seems the most convincing one (McCarthy in Coulthard 1991, p. 191), it is still a complex phenomenon and many EFL learners often have problems understanding it (Goh, personal communication). DI, or any approach for that matter, still fails to capture some of the irregularities/exceptions of the English language in terms of prominence placement. For examples, Wells (2006a, pp. 184-185), Roach (2009a, p. 157), and Cruttenden (1986, pp. 88-93), enumerate a number of examples where native speakers would place prominence on words which are fairly predictable.

This background might explain the difficulty involved in making sense of prominence: as the quote from Cruttenden (1997, p. 83) shows, bringing intonation to consciousness involves bringing what '*exists in the speakers' and listeners' minds but defy stringent definition*' to consciousness too.

Given this problem and the problem of having to deal with abstract meanings – see the following sections – thus making things difficult for anyone attempting to understanding the role of intonation to communication, it is possible to discuss some of the difficulties, particularly clearly in the case of prominence, but also in the other features such as tone choice and key.

Contrary to what Jenkins (2000, p.153) generally suggests when she says that prominence works at a conscious level and is therefore very learnable, the research findings on prominence show that the participants did not find it very straightforward, at least in finding it difficult to consciously tell how prominence aids communication. Indeed, even when the participants have proved a good degree of assimilation of selection slots, they remained generally unable to state how prominence aids understanding although the way they went about the tasks showed that,

implicitly, they were able to utilise the significance of prominence to the global meaning of the text.

Another example is the study of key. Although the study of key generally proved to be less challenging than the rest of DI features and although the participants demonstrated both good assimilation and explanation of how key aids understanding, one of the participants made a comment to the effect that when stating a fact and contradicting it with high key, it will be arguably possible to reverse the logic and treat facts as something that is worth highlighting with high key, simply because it is not easy to agree on what is considered a fact and what is considered a contradiction to it.

B)- The Abstract nature of Brazil's system:

In commenting on how various descriptions of intonation can be helpful to the learner, Windsor-Lewis (1986) compares two meaning types of the rise-fall:

“[Brazil] fairly justifiably suggest[s] that [O'Connor and Arnold's meanings] are rather too local to the contexts they occur in to satisfactorily express the semantic value of the tone. But one doubts that [Brazil's] single expression 'acknowledging an incursion into the speaker's world' is more helpful than the [O'Connor and Arnold] plethora of terms”

Of course, although this quote is about the rise-fall, a tone which is not included in my intervention program, I think Windsor-Lewis' point about potential difficulty is very relevant regarding the other tones.

The problem here seems to be about describing intonation in abstract terms as opposed to local terms. However, linguistically speaking, the former seem a more valid approach:

“The problem with tone semantics is that tones have meanings so elemental – so vague if you like – that ordinary language lacks terms broad enough to convey them suitably. Tones are highly ambiguous” (Windsor-Lewis, 1995)

It has already been argued (e.g. section 2.2) that local meanings do not give a satisfactory approach to how intonation needs to be understood, but providing an abstract system of semantics has problems of a different kind, particularly in the choice of suitable labels to describe ambiguous meanings. Pedagogically speaking, however, things are not so straightforward as problems arise in the use of abstract descriptive labels which, in Beaken’s words (2009), are difficult for the learner to understand. McCarthy summarizes the picture with an example:

“WHAT’S the TLME?’, uttered with falling tone, invites the hearer to choose from a catalogue of possible alternatives, and can be seen to be conducive, but such explanations often seem to be pushing the interactive terminology to its limits, and may not sound convincing in class or in teaching materials.” (McCarthy 1991, p. 111)

For example, regarding the participants’ assimilation and evaluation of rules, much of the struggle involved in making sense of DI rules stems from the fact that DI is a chain of abstract labels. This abstraction lends itself in at least two forms which are nonetheless closely related because they involve looking for specific and tangible meanings that are easier to understand and appreciate:

- i)- taking DI labels in their specific sense.
- ii)- resorting to other, more tangible, explanations that are provided in other descriptions.

It is in the areas of assimilation on the one hand, and evaluation of rules and communicative value on the other, that the participants had to absorb the theoretical side of the course, and it is

here where they witnessed, at certain points, some confusion in the form of invoking their background knowledge about other descriptions of intonation that they studied/taught before (e.g. suggesting that tones serve to show sentence type). Other forms of confusion are simply their difficulty in assimilating the various DI assumptions and rules, e.g. by being unable to take these assumptions in their abstract sense (e.g. finding it difficult to understand some cases of dominance and prominence). It is possible to make a direct reference to the findings by way of relating them to the literature.

Apart from the difficulty arising in studying intonation as a result of being one of those elusive features of intonation that exist in the speakers' mind as shown in the previous section, another difficulty involved in the study of prominence is expressed in the fact that the participants did not find it very straightforward, at least in the following points:

- Struggling with prominence, at least initially, e.g. by equating it with contrastive stress and content words.
- Finding the term 'predictability' to be flexible, and not being convinced by some of the examples of selection and non-selection.

Similarly, the findings on basic tones also show that the participants' general success at demonstrating the function of tones through an example is not necessarily followed by a agreement with its descriptive rules: while the participants were generally able to demonstrate the function of a feature in its narrow meaning (e.g. by demonstrating proclaiming and referring in their simple, straightforward meaning), these participants had more problems when they looked at the applicability of these features to discourse, either by finding examples that did not conform to their narrow understanding of a given feature, and/or by being unable to describe what happens to communication if a given feature is not used the way it is expected by the listener. Similarly, the process of evaluating the relevant rules would yield cases of dissatisfaction as a result of examples that 'do not fit', or at best cases where the participants felt that additional uses needed

to be proposed in order to account for certain examples. It will also be noticeable that an evaluation of the communicative value of tones, for examples, will be met with reluctance by even those who successfully demonstrated P/R functions in examples. Even when some participants were reluctant to attribute any significance to P/R functions, by contrast they would still attribute significance to the role of tones in expressing sentence type.

It seems that the ability to demonstrate a feature successfully only in its narrow sense, the ability to be clear about the significance of a feature only when it is described as serving a context-bound function, the confusion resulting from confronting examples that 'do not fit', and the tendency to suggest local uses that are thought by the participants to be necessary for accounting for some occurrences that the session rules cannot account for, are all signs of struggle resulting from the participants' inability to understand the fact that the rules of the course are abstract.

A clear example would be the participants' suggestion that high key has an additional function of 'over-stress' or 'emphasis', something considered by the participants as different from the more general meaning of 'contrastivity'. The participants, in many cases, could not go beyond the narrow meanings of the features, at least during the time they sat the sessions and delivered the reports. With such a narrow understanding, it becomes easy to explain why the participants disagreed with some of the proposed meanings and/or propose additional functions. The literature on the pedagogical application of DI does not emphasise this point enough; and when it mentions it, it does so in passing. Thus, the present study has given evidence of what is exactly meant by learners finding it difficult to come to grips with an abstract system. Of course, being advanced learners of English, the participants might be in a better place to agree or disagree with DI than many of the learners reported in previous studies.

Disagreement with the rules of DI is not the only symptom of the abstractness of Brazil's system; making sense of the communicative value of intonation is another important area. This

abstractness might explain the participants' reluctance to say that intonation changes the meaning of a speaker's message. This is evidenced by the fact that a successful demonstration of a tone function through an example did not necessarily lead into an acknowledgement of its contribution to communication. Local meanings, on the other hand, are more easily seen as contributing to communication, as evidenced by the fact that even after the course, e.g. in the interviews, some participants would attribute the communicative role of tones to the distinguishing of sentence types in arguing for why tones need to be taught. This is, of course, not to deny that there are some cases where the participants (particularly participant C) managed to successfully demonstrate how Brazil's description affects communication, but Windsor-Lewis' point about local meanings being more helpful in a direct way than abstract meanings are seems very convincing, and I think one way of how local meanings can be helpful is that they make it easy for the learner to explicitly and consciously describe the contribution of intonation to communication. Abstract meanings make this process more difficult, as evidenced by the fact that even when the meaning of a given feature has been successfully grasped and demonstrated, the communicative value of that feature remains too difficult to work out, leading into either rejecting any kind of communicative value, or into describing that value in local terms by invoking the attitudinal or grammatical descriptions.

This argument may suggest that a discussion of examples of context-bound meanings that can be generated from a given abstract meaning will help learners appreciate the communicative value of that abstract meaning. However, given the view that so far the literature does not give any systematic account of the kind of errors that take place as a result of using an intonation choice which is not expected by the listener (Windsor-Lewis, 1995), it can thus be said that the occasional reluctance to describe in specific terms how a given DI feature, with the exception of prominence, can lead into errors seems natural, given that even authorities like Windsor-Lewis himself finds it difficult to describe the relationship of intonation to communication errors.

To sum up, Brazil's abstract system, despite its advantages, has some disadvantages for learners. These disadvantages manifest themselves in learners being inclined to take its meanings in a narrow sense as well as being unable to explain how exactly the general meanings relate to intelligibility. It is suggested that a discussion of local meanings can help give 'a flavor' to otherwise broad and difficult-to-get-hold-of meanings.

C)- Theoretical Concerns over Brazil's System:

In a recent paper, Beaken (2009) expressed satisfaction with Brazil's system in general terms, but noted two areas where this system doesn't seem satisfactory enough. These particularly concern the notion of dominance (2009, pp. 3-4):

"Brazil's concept of speaker dominance is of little help in such cases...[Brazil] claims that [dominance as used in] storytelling is a 'competitive activity' (1997, p. 93), though it is hard to conceive of an adult telling a child a story as 'competitive'"

Another concern is raised about the role of tones to questions. Beaken expresses dissatisfaction with Brazil's explanation of finding out and making sure functions:

"When rising tone alone marks a question, the function of the question is not to refer to 'common ground', but rather to elicit from the listener information that is not currently available to the speaker. Thus, the rising tone indicates, not shared knowledge, but purely listener's knowledge" (p. 4)

The two concerns seem to be echoed in the findings. For example, concerning the former, in the session on dominance participant C notes in passing to the effect that he found it difficult to understand how the rising tone expresses dominance when used in a greeting; to him, dominance

sounds unconvincing in this regard. So does participant B, who comments that it would be difficult to attribute dominance only to the use of the rising tone when this attitude is expressed, at least partly, by the social status of the speaker, as such the case of a professor delivering a lecture.

Concerning the latter concern, namely the role of tones to making enquiries, again it is possible to find this echoed in the findings. It is this point in the course which witnessed a heavy recall of the syntactic view of intonation, particularly in relating the tone choice to the question type; and at least two participants remained insistent on preferring to relate tone choice to grammar rather than the finding out/making sure functions. Such a kind of tendency survived even in the interviews, as in the case of participant B. The major objection to the relevant rules of DI in this regard was the fact that it would be difficult to subsume the making sure/finding out function under the more general terms of referring/proclaiming functions respectively.

Beaken's view (2009, pp. 3-4) to the effect that the contribution of tones to questions takes effect only in the cases where the interrogative syntax is not present echoes some of the concerns reported by the participants, particularly participant C. Moreover, Beaken's alternative analysis (ibid) to the effect that when questioning is performed by the tone as a result of the absence of interrogative syntax, it lies in the fact that the rising tone will refer purely and only to the listener's knowledge regardless of whether or not the speaker has that knowledge, seems to make sense and can resolve the ambiguity arising from the difficulty of applying the more general function of making sure which, as participants B and C report in categories 5.3.1 and 5.3.2.

- **Concluding Words:**

To sum up, a number of factors contribute to challenging learners of English as they go about studying DI. On the one hand, the abstractness of Brazil's system makes learners inclined to seek more tangible, local meanings that are easier to appreciate and explain both in terms of function and, more importantly, in terms of relationship to the global meaning of the message. On the

other side, the fact that intonation expresses meaning nuances that exist in the speakers' mind might make it difficult for the analyst to explain the precise meaning intended by the speaker, e.g. in cases of meaning manipulation. A third factor is that Brazil's theory is not without its shortcoming, and, as Beaken (2009) shows, some amendments to the theory will make it more powerful at explaining the various uses of tones in the English language.

8.1.2.3. Awareness:

In a recent study on the impact of teaching a discourse analysis course to a group of teacher-trainees, Tang (2008) found that such an impact is very significant in terms what her participants said both about the value of the course on their own development and on their future as teachers. More specifically, some of the most important findings reported by Tang (2008, pp. 29-30) concerning the benefits that her participants said they had are:

- The students said that the analysis of 'everyday texts' in class inspired them to analyse other texts they encountered in their everyday lives.
- The students felt that the theories introduced prompted them to examine their own language usage.
- The students found that they now could understand and articulate the inner workings of texts.

With particular reference to intonation, the use of – albeit authentic – conversational data at an analytical level on the part of learners before they can practice listening and speaking is strongly recommended in Wennerstrom (2001, 2003 in Setter et al 2005)

These studies report one thing in common, which is the interest stemming from awareness of the role of discourse for a better understanding of language. This is completely in line with other studies on discourse in general, and DI in particular; for example, Salter (1999, p. 17) reports that his learners' interest in practising intonation patterns with each other as one of his most important findings in teaching DI.

Of course, interest is a broad term which can have many forms, some of which have already been reported in Tang (2008). Bolitho (et al. 2003) discuss ten aspects of language awareness and its place in pedagogy and define it (ibid, pp. 251-252) as:

“Language awareness is a mental attribute which develops through paying motivated attention to language in use, and which enables language learners to gradually gain insights into how languages work...[I]t involves challenging pupils to ask questions about language, ... to gather their own data from the world outside the school... [to] develop a healthy spirit of enquiry... driven by the positively curious learner paying conscious attention to instances of language in an attempt to discover and articulate patterns of language use...[which] can help learners to notice the gap between their own performance in the target language, and the performance of proficient users of language... to develop such cognitive skills as connecting, generalising, and hypothesising”

Furthermore, one of the consequences of having awareness raised is an emotional response’ (ibid, p. 255) resulting from an active engagement with the language.

In the present study, one form of awareness is the reported motivation to seek further training, reported by participant A towards the acquisition of a native-like accent, something which is also echoed in the literature (e.g. Jenkins 2004, p. 113; Zhang 2004) and can be explained in terms of the choice of fall-rise tone as being exclusive to the English language (Wells 2006a, p. 70)

Other forms of awareness developed by the study participants as a result of attending the sessions include equipping them with the knowledge to evaluate their own pronunciation, seek pronunciation improvement, have a more informed teaching of phonology, be able to explain intonation examples and rules...etc. In other words, a major benefit that the intervention has brought is the explicit knowledge in the area of intonation. This is, of course, sometimes acknowledged clearly by some participants, especially those with some formal teaching

experience (e.g. participant C), while others (e.g. participant B) seem much less conscious both of the fact and value of such knowledge.

Awareness of DI takes a number of forms. The many references to events and incidents taking place outside the boundaries of the sessions (e.g. the priest example given by participant A in his report on dominance, the pizza delivery guy in C's example) indicate interest in the area of DI resulting from the course. These have to do with the participants' first steps towards thinking of intonation in terms of discourse. Despite some occasional references to the syntactic approach to intonation, there is evidence of interest in DI: the various demonstration examples and the various incidents heard on TV and explained within the discourse model, as well as their wish to teach DI or at least to see DI taught, all show at least first steps towards interpreting what they are hearing from a discourse perspective. A similar effect is described in Salter (1999, p. 17) where the learners responded well to the paradigm shift from grammar level analysis to discourse analysis, agreeing to keep spending time on intonation.

Drawing occasionally on previous descriptions and/or expressing their inability to apply the learnt rules to some of the occurrences the participants face may indicate that even the most enthusiastic participants (e.g. participant A in the interview) have not understood the assumptions of DI perfectly well. However, as argued before, this is partly because of the abstract nature of DI, but also partly because of the nature of learning in general. Indeed, learning generally takes time to happen, if at all, and all the present course did has been to raise the awareness of the participants. The approach followed in the course is one of awareness-raising in which the participants had to discover the rules for themselves (Bolitho et al. 2003, p. 251). This process of meaning discovery does not only take place in the class; it also takes outside it, particularly when the participants hear something and think of it along the lines of:

- i)- How can what I have just heard be interpreted according to the rules I had in the course?
- ii)- Can it be interpreted easily, or does it contradict the rules?
- iii)- Is there another, more convincing, interpretation?

iv)- What does this example say about the rules I had in the course?...

Questions of this kind were raised in the course, and although these sometimes revealed some gaps in the participants' assimilation, this is not necessarily a negative issue; on the contrary, it is possible to argue that these are first steps towards understanding abstract concepts. The reason for optimism, apart from the evidence to the effect that they have achieved a certain level of assimilation of DI features, is that they have shown interest and attempt to see how it fits with their prior knowledge. Thus, the fact that they started receiving DI critically is a positive sign; what is more positive is that they have accepted, or even shown enthusiasm, to teach some DI elements in their teaching careers.

All the acts of critical reception and motivated enquiry, whether resulting in the class or brought from outside observations, and the effort to examine these examples against the learnt rules, are all signs of taking a new system in critically. Such a gain is a very important incursion into the participants' world of knowledge, thus confirming the results of Tang's study on the teaching of discourse analysis to teacher trainees (Tang 2008, p. 31), which are described as forms of language awareness (Bolitho et al 2003, p. 251). In that sense, my study participants' responses to DI are a healthy sign of active learning: given the nature of DI and learning in general, the participants still need more exposure to the receptive & productive use of intonation in English, as well as more reflection on the role of intonation to meaning. Such reflections are forms of awareness which started in the sessions and, more importantly, in the interviews, but will grow more definitively, if at all, upon developing a more sustained perspective on the place of DI in pedagogy:

“Control over rules is not something that comes instantaneously. It must be arrived at through a long process of trial and error, which needs to be supported by a combination of methods... and of course sheer exposure to the language” (Brazil et al. 1980, p. 130)

The course has enabled the participants to acquire explicit knowledge about intonation and has stimulated their thinking. The stimulating effect (e.g. agreement with the rule and/or seeking ways to understand these rules, feeling attracted by the contribution of intonation study to pronunciation...etc) is compatible with the meaning of awareness, and similar examples of awareness are reported in the literature on the effect of discourse analysis on teachers/teacher trainees (e.g. Bolitho, 2003, p. 255). For that reason, I argue:

i)- that the course has been beneficial to my participants

ii)- that instruction on DI is possible, even with some difficulty for the learner and the teacher, and that struggling with understanding the discourse perspective of intonation might be something normal.

iii)- that it is in the nature of learning that time and reflection are needed for a more productive assimilation

iv)- that following an inductive, awareness-raising method might help learners show interest in understanding the meanings realised by the various DI features, and discussing/enquiring about their communicative value.

Given that my participants are teachers and teacher trainees, and given that I have argued for both the benefit and practicality of teaching DI in my context, it is useful to refer Tang's conclusion (2008, p. 31) by way of stressing the conclusions of the present research to the effect that although the gains are not immediately tangible, they are still very important.

8.1.3. Research Originality:

Contrary to previous studies where the focus is either on 'mere listening and speaking (e.g. Chapman 2007, Goh 1991, Zhang 2004) or on the inductive reasoning towards meaning (Salter 1999), the current study has tried to shed light on both the participants' performance on listening and speaking as well as their reported cognitive processes involved in approaching DI.

Generally, the study of the strategies that advanced learners follow in approaching learning are complex because they are associated with the degree of learner's maturity, comprehension of one's own learning style preferences and previous experience, so the area remains in need for research (Oxford in Richard&Renandiya, p. 126). Part of the originality of the current research, therefore, is that it tries to bridge the gap in the literature on advanced learner thinking in terms of intonation learning by shedding light on some of the strategies, learning style preferences, and background experiences that are associated with learning DI.

Based on the exposition made up to this point in the chapter, it will be possible to explicitly highlight the contribution of this research in the following points:

- This research is the first of its kind to be conducted in Al-Baath University, Syria, where cognitive and affective responses are taken into account, and where DI is the subject of investigation, as evidenced by my talks with the Dean as well as my experience as a student who student linguistics in that context. Furthermore, this originality is taken a step further when it is done in a thorough, rather than rudimentary, fashion; unlike the way in which intonation, in the form of attitudinal and grammatical notions, is taught in my context where learners simply memorise certain patters, this research has taken a different approach in conducting a thorough and meaning-driven take on the various features of intonation. Thus, it is not only a matter of a new theoretical framework that is critically adopted here (being DI), but it is also a matter of a more systematic and detailed treatment both in relation to meaning and in practice. Practice is yet another point in the originality of the research: contrary to the common practice of intonation in the form of memorisation in my context, the study has explored the teaching of all the DI features using a combination of inductive and deductive approaches. This combination, in the words of some participants, is new and has potential in the Syrian context, at least by way of experimenting with this new method.

- Some of the originality of this research is that, in examining the effect of teaching the DI features systematically and thoroughly, it tries to touch upon an area which is often ignored, namely that of learners' reported cognitive and event-contingent process. Other studies often tend to examine either learners' reported processes (Salter) or learners' on-task ones (Chapman); the present study combines both! In so doing, it has been possible to carry out triangulation among categories (e.g. demonstration of assimilation and evaluation of communicative value), thus revealing the various layers involved in the process of making sense of how intonation functions and relates to intelligibility.

8.1.4. Contribution to Knowledge:

It is useful at this stage to be explicit about the contribution of this research to knowledge by way of highlighting its importance as a step towards enriching the literature on the pedagogy of intonation, having in the mind the fact that many of the participants have found DI to be a valuable system, hence their decision to make use of it in learning and teaching practices despite the fact that the abstract nature of Brazil's description, in a number of cases, did not allow the participants to make sense of its relationship to local meanings and of its role to communication, and that the participants' recognition of the communicative value of intonation in many cases remained implicit rather than explicit, probably because of the elusive nature of intonation being in the speaker's mind. First, the relevant research question will be stated before discussing the contribution of the research to knowledge in more specific terms:

Research Question 1: *What salient issues would emerge for the participants in the process of learning and making sense of discourse intonation as given in the present course?*

Despite these challenges, the current study has investigated the various layers involved in approaching DI, describing at each step when and how these layers converge and diverge. Thus, unlike any of the studies on the pedagogical application of DI, the current study has shown that assimilation of the principles of DI would not necessarily entail agreement with its rules, and it

has also shown that looking at DI as one theory, as often claimed in teaching materials, might be a simplistic view because the participants of the study didn't have the same cognitive or emotional response across the features. This element of prioritising certain features over others would indicate two points:

- That the participants have actively involved their critical abilities in approaches the various DI features.
- That DI has a pedagogical advantage over other approaches to intonation in that it represents intonation as *a 'simultaneous but quite separate set of options'* (Brazil et al 1980, p. 104), thus enabling the participants to look at and approach tones separately from key/termination, unlike previous approaches which would look at intonation as a set of undividable tunes.

The conclusions arrived at in the research, which make up the contribution of this research to knowledge, have made it possible to reveal the cognitive and affective processes that advanced learners develop in studying DI. The following are the contribution of the research to enriching the literature of pedagogy on DI in terms of the following points:

- *The relationship between the knowledge acquired in studying DI on the one hand, and the role of background knowledge:*

It is found that background knowledge is invoked on a number of occasions in an attempt at making sense of the DI system, often resulting in either agreeing or disagreeing with the rules of DI. Spotting both position has helped reach a better understanding of the factors interfering, whether negatively or positively, with the newly acquired knowledge in order to make the process of making sense of DI more meaningful. Thus, knowledge of earlier systems of intonation and of

the general issues involved in learning other areas in phonology and even grammar proved to have a bearing on the participants' evaluation of the new system of DI.

- The process of making sense being reflective:

One benefit in the use of dataset triangulation was to discover the effect of time and reflection on the participants' cognitive processes, something which is not made in any of previous studies. Important issues emerged to the effect that what happens in the classroom may not be the final product, and that subsequent reflection resulting from the passing of time and invoked experiences might take part in shaping up the way a given feature is understood by learners and might even help them have a better idea about their own competence in the language. In other words, the process of making sense is not linear, and this fluctuation is both natural and needs to be taken account of in reflecting on the benefit of learning/teaching DI.

- A thorough treatment of DI features culminating in a critical evaluation:

Teaching all the DI features has enabled the participants to consider these features individually and relating them to each other, in a process of critical reception. This is an important point because some of the DI features and meanings may sometimes suggest a superficial similarity among the features (e.g. cases of reference and non-selection as mentioned in categories 5.1.2 and 6.2.1; the meaning of high key as serving a contrastive function and the meaning of prominence as highlighting unpredictable items, as discussed in categories 5.1.1 and 5.1.2.). These connections are particularly important for retaining nuances of intonation semantics, but the fact that some participants had a problem with these nuances as a result of critically linking the various features together means that it will be important to dedicate more discussion of these similarities in future teaching of DI.

- DI being a set of abstract meanings:

The learners' ability to demonstrate the function of a given feature doesn't mean that the story has been told; indeed, as the dataset triangulation showed, a very important contribution is the exemplification of the problems that learners face as they encounter such an abstract system as

DI. This is exemplified in: a) understanding terms in their narrow sense, b) disagreeing with some of the proposed meanings, and c) proposing a range of local meanings as necessary to cover the abstract meanings given in the course. Therefore, one of the most important contributions of the study is that it has shed light on the role of abstract and local meanings in the cognition of advanced learners, pointing to the difficulty arising from these learners believing that the two sets of meanings are completely different. Similarly, it is also found that processing abstract meanings is more difficult than processing local ones, evidenced by the fact that on a number of occasions the local meanings are mentioned by way of expressing disagreement with abstract meanings, and by the fact that some local meanings survive even in the interview.

- Justification for the following of an eclectic approach:

Following from the previous point, one important contribution of the research is to advocate teaching Brazil's system together with references to local meanings by way of giving a communicative 'flavour' to the chain of abstract meanings, thus stressing and elaborating a similar call in the literature (e.g. Windsor-Lewis 1986). Thus, the current research has shown that the grammatical and, esp. attitudinal approaches have a certain value in giving 'a communicative flavour' to the otherwise difficult-to-appreciate abstract meanings, as claimed in passing in Windsor-Lewis (1986), thus giving evidence to the otherwise unsubstantiated claims to the effect that the three approaches can complement each other (e.g. Brazil et al 1980)

- Stressing the need for prioritisation:

By examining the participants' on-task performance, certain strategies have been found to make practice more feasible (use of prediction, omitting transcription tasks of rising and fall-rise distinction...). These can be considered as a contribution to knowledge only in the sense of stressing similar findings reported particularly in Chapman 2007 and Goh 1991. This research, by uncovering those listening and speaking areas which stimulate negative (cognitive load) and positive feelings (native-like accent) in the participants can be used in informing teaching materials.

- **Concluding Words:**

Now that I have examined discussing the importance of the current research to issues concerned with learning DI, I will move on now to discuss the contribution of the research to the process of evaluating DI from the perspective of teachers.

8.2. Teachability:

- **Introduction:**

It will be useful to make a quick review of the relevant findings before they are discussed against the literature as this will help relate these findings to the literature and show the originality made in this research.

8.2.1. Review of Relevant Findings:

- *Challenges:* this category expresses what the participants see as possible challenges to the teaching of DI in the Syrian context. Among these challenges there are: listening, speaking, assimilation challenges as well as challenges to do with the difficulty to appreciate the communicative value of intonation. It is found that there is much more to challenges than simply listening and speaking: issues of the grasping of meaning seem essential.

- *Perceptions of Outcomes and Goals:* this category explores the participants' perceptions of the goals in the process of teaching DI, particularly raising learners' awareness and helping them improve their pronunciation. It is found that awareness in particular is given huge importance.

- *Recommendations:* this category explores the various ways that can usefully be employed in teaching DI in the Syrian context. These include presentation methods, choice of tasks, as well as providing suitable feedback. It is found that a focus on meaning is an essential recommendation.

- *Prioritisation of DI Features:* this category explores the participants' prioritisation of the features in terms of learnability as well as in terms of their being a need for Syrian learners. It is found that basic tones and prominence come on top of the list.

- *Use of DI in Training Program*: this category explores how the use of DI in teacher education program differs from using it for teaching English for general purposes. It is found that teachers might have to have a better command both of theory and practice in DI in their preparation courses when compared to learners of English.

With these findings in mind, it is possible now to refer to the relevant literature by way of paving the way for a discussion of these findings.

8.2.2. Discussion of DI as Evaluated by Teachers:

McCarthy (1991, p. 111), talking about the place of DI in pedagogy and the difficulties that teachers face in introducing it, summarises his view of how teachers need to look at the DI system:

“... [U]ntil we have more satisfactory terms for interactive functions, [DI] as a whole can be adapted and simplified for teaching purposes and used productively”

The current research obviously confirms McCarthy’s opinion. Although the findings on teachability are generally based on participants’ proposals rather than on their actual teaching, there is belief in the need to teach DI where/when it is feasible. The elicited views are quite promising because they show interest in teaching DI, or at least seeing it taught, so the findings represent a striking difference from the attitudes of teachers towards the teaching of intonation as reported in Roads (1999: see section 3.1)

The most dominant theme of the relevant findings of Chapter 7, (the teachability of DI) is the participants’ acceptance to teach DI explicitly, or at least to see it taught. However, this is not a straightforward issue, because different approaches are proposed, particularly the explicit vs. implicit approaches. Worth noting that it is nowhere mentioned that intonation should not be taught; the basic difference among the participants regards how it needs to be taught and how it

can be learnt/acquired. The following exposition, therefore, will be a discussion of how these findings relate to the literature, but it is important to note at this stage that this research is the first systematic attempt at evaluating DI from the perspective of teachers who actually studied it thoroughly and who reflected on their own experiences in teaching/learning, the experiences of Syrian learners in general, in addition to their background knowledge. This entails one aspect of the originality of this research: unlike other pieces of research (e.g. Chapman 2007, Salter 1999, Zhang 2004), it is the participants of the study who, referring to their own thorough learning treatment of DI and to the realities of learning and teaching at the Language Institute, present their own version of DI by showing there is more to introducing DI than linguistic validity, and that taking learner needs and aptitudes are just equally important.

8.2.2.1. Approaches to Teaching: *Explicit vs. Implicit*

Commenting on the relationship between linguistic descriptions and pedagogy, Brazil (et al, p. 144) hold that DI has a place in EFL teaching despite possible challenges. McCarthy summarises this point concisely in the following words:

“Decisions will still have to be made about presentation and how to make a complex set of concepts [of DI] appealing to learners, but good language teachers have never lacked the ability to translate new types of description into useful practice.” (1991, p. 114)

The views elicited from the participants in approaching the idea of teaching DI can be summarised in the explicit vs. implicit approaches. Participants A, C and D seem to favour the adoption of an explicit approach that is characterised by recognising challenges and by thinking of solutions to these challenges so as to make pedagogical instruction feasible. For that, recommendations and prioritisation are suggested.

According to the participants supporting this approach, teachers and learners need to work together in order to be actively engaged in the classroom. Whereas the recommendations and prioritisation are signs of active teaching, learners are also expected to encounter challenges, reflect on taught materials, develop awareness and try to have intonation communicatively used. All these points are seen as active attempts at improving one's competence, thought to happen after trial and error rather than overnight. Imitation of native speakers, however, is mentioned on many occasions and the role of non-pedagogic development is still viewed as necessary, as implied by the many references to the need to carry awareness around and using it for analysing the English heard in movies or from native speakers in English in general. In other words, implicit imitation is thought to be a complementary step to explicit instruction.

The implicit approach, on the other hand, is most systematically presented by participant B, and is characterised by its overall approach to DI as a package not to tamper with, by its dependence on the sole method of imitation as a predefined method for all types of learners, not taking into account the difference in types of learners and their interests. Implicit acquisition is mainly the focus here. Participant B generally does not prioritise certain DI features over others and he tends to treat these features like one package and believes in the ineffectiveness of any instruction methodology, focusing instead on the pedagogic and non-pedagogical acquisition. In that sense, he does not show a lot of interest in any adaptation or prioritisation. His belief is that one task type is always the suitable one because it is the one which will lead into an improved pronunciation. Thus he assigns a very passive role to teachers. For him, teachers have a passive and pre-determined role that can be summarised in asking the students to listen and imitate. When the participant was asked to comment on what others have said about particular cases where the teacher's role is indispensable, he said that any tone use can be learnt and internalised by paying close attention to native speaker model (Bi: 486-493), with the aim to help learners subconsciously absorb the underlying rules of intonation, with minimum reliance on the intervention of teachers. Because he views the implicit absorption of DI as the best method, this

naturally means that it all happens inside the learner, with little intervention by the teacher because pronunciation development is thought to take part in the form of 'silent' absorption than an explicit reflection. In that sense, participant B seems to be referring to intonation regardless of any specific theoretical framework.

The literature acknowledges both views. Given how complex and cognitively demanding it is to use intonation in communication, the implicit approach through imitation and exposure is seen as a good method:

“The development of good intonation habits is best dealt with via exposure to and imitation of contextualised examples, with plenty of opportunity of practice” (Mohamad et al, 1992, p. 14)

The explicit approach, however, is more dominant in the data, given that three participants generally support it. The literature, too, seems to favour this approach, and Brazil (et al, 1980, 129-130) discuss a number of reasons for the preference of an explicit approach. The reasons being:

- a)- the assumption that the imitation method is true for all types of learning is erroneous
- b)- the assumption that an explicit treatment of rules affects fluency is erroneous, at least because it is not proved.
- c)- the assumption that imitation for learners is good because this is how speakers acquire their L1 is wrong because learning is not necessarily the same as acquisition.

These assumptions are raised and treated in the findings, and they are presented in terms of problems and solutions. For example, concerning (a), the recommendation of using certain tasks according to learner age and level is presented as a solution, while (b) raises the need for a focus on the things that promote fluency; (c) raises the need for an explicit, analytical approach that focuses, among other things, on exploiting the meaning categories of intonation choices. All these

proposals seem to be compatible with the view of Jones, (pp. 179, in Richard and Renandya 2002):

“... older learners ‘might benefit from a more descriptive or analytic approach” to the teaching of pronunciation than younger learners”

It must be clear now that some of the participants’ proposals concerning the prioritisation of DI may not be very convincing, especially when it comes to teaching intonation on grammatical grounds according to learner age and level. But for the time being, there is a need to discuss another type of evaluation, particularly of the prioritisation of the various DI features for the Syrian context, as the following section will explore. In particular, there will be a focus on the participants’ higher beliefs which govern their overall approach.

8.2.2.2. Role of L1:

In her attempt to select a set of pronunciation features that are essential for intelligibility among EFL learners, Jenkins (2000, p. 100) notes:

“[S]ome awareness of the origins of L1 phonological transfer and its consequent implications for adult L2 pronunciation is important”

This is given a more practical expression in Wennerstrom (2003), where native speakers’ authentic data is used as a tool that enables learners to compare and contrast their own intonation in English with that of native speakers.

Jenkins’ (2000) *Lingua Franca Core* is based on the belief that among the various intonation features that need to, and can, be taught is contrastive stress, while tones are described as both

unnecessary for intelligibility in EFL contexts and as difficult to change because they work at a subconscious level (p. 152-154). Against this background, I will try to discuss the participants' references to the intonation of L1, and this represents one of the contributions of this research in so far as it presents DI as critiqued by teachers.

To start with, the prioritisation table in category (7.4) summarises the way the participating teachers evaluate the various DI features in terms of teachability. The first choice on the evaluative list of the table is basic tones, while prominence comes second. This is very different from Jenkins' (2000) *Lingua Franca Core*, and the participants give a different view of prioritising intonation features. Indeed, despite the general consensus to the effect that prominence is extremely important for intelligibility (Jenkins 2000, Windsor-Lewis 1995), the participants of the study seem to have other criteria for prioritising the DI features, and one criterion explored in the relevant analysis of teachability was the possibility to teach a feature.

In that regard, the potential influence of Arabic as an L1 was mentioned in passing as a factor for including or excluding features from the prioritisation table. One suggestion, for example, was to say that difficulties involved in the study of prominence could be explained within the light of the similarities of Arabic and English (subcategory 7.1.2). Another example is to use a contrastive analysis of intonation systems between Arabic and English by way of raising learners' awareness of differences (sub-category 7.3.1.2). A third suggestion was the fact that some of intonation features in DI can similarly be taken from Arabic (category 7.4). All these references have something in common; it is the belief that the intonation of Arabic as a mother tongue has some influence, and can be usefully employed in the teaching of DI in the Syrian context.

A look at the data shows that it is not very surprising that prominence is not the first priority for the participants, and this can be explained, at least in part, by the fact that the participants themselves found this feature challenging (e.g. categories 5.1, 5.2, 5.3). Therefore, this can be considered a challenge to Jenkins' view to the effect that prominence works at a more conscious level than tones do. Indeed, the participants' prioritisation of basic tones might show that, for

them, prominence might not be less challenging than tones. This conclusion is further supported in some studies which show that prominence in English might be particularly problematic for Arab learners (Mitchel and Al-Hassan 1989, Martinez-Castilla et al 2012), possibly because of phonological transfer from Arabic.

Furthermore, utilising this difference as potentially useful in teaching, participant C (see subcategory 7.1.2.3) suggests that differences in intonation systems between English and Arabic need not be ignored as they can consciously analysed by way of raising learners' awareness as a first step towards a more native-like production of intonation features; the assumption is that differences can be explicitly discussed in order to help learners appreciate and usefully take note of differences in intonation systems. This is similar to Wennerstrom's recommendation (2003) that learners can usefully compare their own intonation choices when they speak English with the intonation choices of native speakers, and this might help them realise differences, including those that directly derive from the influence of their L1.

Thus, this research has shown that Jenkins' proposal about learnable and unlearnable intonation features might not be as universal as she seems to claim; issues of phonological transfer, for example, might entail a different kind of prioritisation than LFC. This is one aspect of the originality of this research where DI is looked at by Syrian teachers in relation to the Syrian context. But, as mentioned before (section 3.4), no systematic study has been conducted about the intonation of Syrian Arabic or Syrian speakers of English; therefore, till such studies are conducted, this comparative tool will not be available to Syrian teachers of English.

Some of the reported views on L1 influence are, of course, impressionistic, and it may not be possible to take everything the participants said in this regard (e.g. such as claiming that Arabic doesn't employ the notion of prominence at all). Again, this is motivated by the lack of a systematic study in this regard. But such simplistic unsubstantiated views might also something natural in the process of learning intonation, and can be looked at as one form of the

contradictions that arise as a result of failing to apply the same rules of English intonation to those of Arabic. The theme of contradiction is further explored in the following sub-section.

8.2.2.3. Contradiction:

In a recent paper on teacher thinking, Phipps et al (2009) argue that tensions in teacher thinking resulting from contradictions between sets of beliefs are a natural thing which can be attributed to a tension between layers of belief, particularly between peripheral and core ones. The authors (2009, p. 382) make the following distinction in teacher thinking by holding that in their study they aim to attend to:

“...[C]ore and peripheral beliefs, examin[ing] the influence of language teachers’ contexts on their work and elicited beliefs through the analysis of observed teaching”

This study examines the tension between what the teachers believe is the ‘ideal’ practice to have on the one hand, and what they actually do in the classroom. One example of tension experienced by the participants in Phipps’ study (p. 385) between the teacher’s belief that an inductive, meaning-driven, presentation is the most valid method, and his belief that the students will not be responsive to such a presentation method. However, learner responsiveness is not the only tension motive; some of the tension in Phipps’ study comes from contextual factors, such as time management, prescribed textbooks, and exams (pp. 385-6). The interpretation and evaluation are given later:

“...[The] teachers’ practices reflected their beliefs that learning is enhanced when learners are engaged cognitively,... These beliefs clearly exerted a more powerful influence on the teachers’ work in teaching grammar than their beliefs about the limited value of expository grammar presentations, de-contextualized grammar work, mechanical grammar practice,... In each case,

though, the teachers justified their instructional choices with reference to deeper, more core, beliefs about learning generally.” (Phipps et al, p. 387)

Concerning my study participants, in expressing their views on how and why DI should, at all, be taught, there were some cases of contradiction or lack of consistency in (e.g. the occasional reference to syntax in arguing for teaching tones and the tone unit to young learners; participant A’s appreciation of the exploratory method for teaching DI, while still believing that it may not be a very practical method to follow; participant B’s recognition of the importance of tones in enquiries, still refusing to teach them explicitly). The contradiction stems from the fact that the participants say that they think a feature/teaching method is generally important but may not be practically useful in the Syrian context. In many examples, such contradictions seem to be the result of prioritising feasibility and learner engagement over what is seen as the ideal thing to follow in the classroom, even if this kind of prioritisation involves sacrificing some of the assumptions of DI. Of course, other instances of the stated contradiction is merely the result of assimilation that has not developed yet, something which is discussed in the first part of this chapter (e.g. participant A’s arguing that dominance is not communicatively significant despite presenting the priest example). Therefore, the focus here is on contradiction that stems from the difference between the participants’ theoretical beliefs and how they think DI should be taught in their local context.

Statements like ‘I believe in X but in my context the learners will be more responsive to Y’, reported in Phipps’ study, are very similar to my findings, although this is not necessarily explicitly worked out. This includes both contradiction regarding the choice of DI features and the choice of task types and demonstration examples. The various choices suggested by the participants which contradict their beliefs are simply motivated by their higher belief that teachability takes preference over linguistic assumptions and theoretically suggested teaching methods. In my study there are examples of such explicit tensions (e.g. participant A’s views

about the use of an inductive method), but there are other examples of such tensions where the explanation is not very explicit (e.g. participant A's belief in the communicative value of dominance, and his decision to exclude it from his teaching plans). Either way, the tension in Phipps' study does bring us to some of the preferences made by my study participants where they say that although a method or a feature is very important, this method or feature should not be used because it is too difficult. In connection with the conclusions made in Phipps' study, I can conclude two things concerning my research:

i)- That, in connection with Phipps' finding (p. 380), the contradictions in my study are something natural and positive.

ii)- That, given that one of the participants in Phipps' study improves her teaching upon having her awareness raised (ibid, sp. 386), the contradictions of my participants might be further resolved upon further contemplation and teaching of DI.

Taking insights from Phipps' study, I can say that although the participants give contradictions in their plan for teaching DI and although their suggestions are not necessarily 100% compatible with DI (e.g. participant A suggesting teaching intonation on grammatical grounds to young learners), these proposals are still in line with a deeper belief about the necessity of prioritising the learnability of any subject over anything else, including the linguistic validity of the subject-matter at hand. Of course, the more awareness of the more general assumptions of DI the participants develop, the more DI compatible their teaching views can become.

8.2.2.4. The Role of Background Knowledge:

In a study on teacher beliefs and practices, Borg (1998) examined the various sources of influences on teacher beliefs and practices involved in teaching grammar. Some of the important incidents and conclusions of the study are:

i)- The participating teacher's overall beliefs about his students' needs influenced his behaviour in teaching grammar, e.g. the choice of grammar points deemed important (ibid, pp. 15-16).

ii)- Methodologically, teaching grammar inductively is seen necessary because it addresses 'the cognitive and affective needs of the students', based on the teacher's professional training in previous courses and his appreciation of his tutors' experience (pp. 16-17).

iii)- Another influence comes from the previous experience of teaching and seeing first-hand what works and what does not for learners. This influence has a strong effect on the teacher in ways which may contradict the influence of previous training (p. 19)

iv)- The initial training had an influence on the teacher in terms of his admiration of the way his tutors implemented the content in their methodology. The teacher's in-service training, too, had an influence on him regarding learning styles and made him make sense of his previous negative experiences. It also made him realise that the useful things he learnt as a learner can be used in teaching even if they contradict communicative language teaching. Thus, this influence made him further redefine the initial training he had (pp. 29-30)

v)- Previous experience both informs the teacher's practices and becomes a sort of knowledge that helps the teacher anticipate, evaluate and understand the realities and needs of his classroom, and also helps him anticipate learners' responses and engagement (p. 30).

vi)- The teacher's instructional decisions are also influenced by his moment-by-moment, internal contextual factors, such as giving exercises that help alleviate learners' concerns about outcomes and show them that he cared for their accuracy in the use of language (p. 31).

The discussion of my study participants so far has focused on the deeper, seemingly contradictory, beliefs that influenced the participants' proposed prioritisation and teaching methods. But the following discussion involves more focus on the source of these deeper beliefs.

Just like in the diary reports, in the interviews the participants made references to their background experience. In many of the categories, it is obvious how the participants' current

decisions are made based on their experience in sitting the course as well as some previous experience in learning and teaching.

The present study has shown how the participants who approach an explicit approach view DI generally as needing some kind of adaptation, but in proposing ways to adapt it they often rely on their background experience. This experience derives from their previous learning experience (e.g. the study of grammar, the study of phonetics/phonology courses), their teaching experience (e.g. the value of using contrasts, the ability to anticipate challenges, focus on the importance of awareness as an outcome), their expectations about Syrian learners' needs (e.g. the focus on ways for improving learners' pronunciation, thinking of ways for alleviating difficulties, focus on learner engagement such as by focusing on the role of intonation to native-like accent) as well as their experience in sitting the course on DI with the researcher (e.g. prioritising features in terms of learnability and teachability against their own experience in learning the DI features). Of course, many of these examples overlap and so can be attributed to more than one source, so the prioritisation of DI features, as shown in Chapter 7, is based at least on two major sources: the teachability/learnability perspective (inspired by references to the experience of sitting the course as well as with reference to the participants' general evaluation of Syrian learners' potential engagement) as well as the needs of Syrian learners (again, evaluated against the participants' learning of DI as well as the participants' overall judgement of the competence of Syrian learners, and of the similarities between the Arabic and English languages). Interestingly, even participant B, whose perspective does not attach a great value to the course as an explicit attempt to approach DI, can be viewed as being strongly under the influence of some overall experience that extends over the boundaries of the course: in arguing for the need to teach intonation implicitly, he is in fact being influenced by the present course in as far as arguing that intonation is too difficult to learn/teach effectively explicitly, but in favouring the implicit approach, he is relying on his overall knowledge about language learning/acquisition as well as his own experience in

effectively imitating native speakers in arguing for what he considers a simpler and more effective approach.

Although some of the reported influences are subjective, at least because they are not substantiated (e.g. the belief that critical period hypothesis and phonological transfer are too deeply rooted to overcome, or that an explicit approach will negatively affect fluency), the idea of thinking of challenges and solutions underlines a deeper assumption to the effect that DI needs to be taught. But it can be argued that the participants' being under background influences is a healthy symptom because, as Borg (1998, pp. 30-31) shows, the actual experience of teaching will in itself provide some form of an informed knowledge against which classroom practices and beliefs are both improved and understood. In other words, because the participants at this stage are speaking only from the perspective of views rather than any actual experience in teaching DI, it can be argued that, with reference to Borg's study, when the participants of my study attempt, first-hand, to approach teaching DI, they may come, among other things, to a closer understanding of the various things that actually affect their learners' learning of DI, and then whatever assumptions these participants have towards the nature of learning and teaching of DI will be tested against a more natural and realistic background in the classroom, and will afterwards become the participants' expert knowledge. Such knowledge, rather than some previously held assumptions, is what will influence their beliefs and approach towards the pedagogical application of DI.

8.2.3. Contribution to Knowledge:

In discussing the contribution of the research on teacher cognition in the field of intonation, it is useful to state the relevant research question first:

Research Question 2: What is the impact of taking this course on the participants' views on teaching DI at the Language Institute?

In exploring the participants' perspectives on the teaching of DI, it has been possible to present DI in a new light as evaluated by teachers, which is something original about this research. Unlike other studies (e.g. Roads 1999), the current research adopts DI as a well-defined approach, and thus the findings reflect a reaction to DI rather than to some vague ideas of intonation. With that in mind, it is now possible to state the contribution of this research to knowledge in terms of teacher cognition on the teaching of DI:

- The present research examines the views of rejection and acceptance to teach DI, as well as the various factors related to both views, thus resulting in enriching the relevant literature by showing that there is more to teaching intonation than drilling, or otherwise simply discarding it due to difficulty. The research has shown that even when there is difficulty, there are solutions. In this regard, the issue of awareness is also given prominence. In other words, the decision of acceptance or rejection is more dynamic than is often suggested in the literature (e.g. Roads 1999)

- The research has also shown that in the process of teachers looking critically at DI, factors related to background knowledge are a determining factor. Again, this is something which is not mentioned in the relevant literature (e.g. Roads 1999, Chapman 2007). This suggests that in a teacher preparation program on DI, it is necessary to evaluate teachers' overall beliefs and negotiate them when their effects on teaching DI seem contradictory with the assumptions of DI; but, similarly, it also suggests that it will be useful to listen what teachers say about DI by way of making the process of teaching it more meaningful in a given context. On this point, the study has shown that exploring the participants' views has led into showing that Jenkins' LFC (2000) may not be as universal as she claims to be, and that other factors which are more context-related need to be taken into account in prioritising DI.

- **Concluding Words:**

Now that everything has been said about the research in terms of theoretical, pedagogical and methodological decisions as well as findings and discussion has been said, it will be useful to reflect on the limitations of the research.

8.3. Limitations:

In reflecting on the whole process of conducting this research and on the findings that have come out, it is possible to state the limitations of this research by way of reflecting on their implications and by way of highlighting certain issues to be expected in conducting a similar research:

- The participants' objection to having the sessions recorded refers to how learners encounter a new system with some resistance. This suggests that learners' emotional response should be taken into account by taking whatever measures to make sure that learners feel safe in approaching a new and difficult system such as DI, otherwise learners, esp. advanced ones, might feel threatened and thus develop further resistance. It is found that responding to learners' worries by taking whatever measures there are would eventually pay off.

- The period of time allotted – no more than ten weeks - is strictly constrained by some institutional considerations. A longer period of time might have alleviated the participants' feeling of pressure towards the end of the program, and this may have provided more in-depth data on some features, especially key and termination.

- Some of the measures taken to alleviate the participants' worries meant that I had to depend on my research journal. This entailed, among other things, focusing mainly on the qualitative study of the participants' perceptions rather than on measuring any pronunciation change in the sense of examining pronunciation samples. This is something that is worth including in any future research as it helps verify the impressionistic claims made by the participants regarding their own intonation and the intonation of Arabic.

- The practice material devised for teaching termination was quite limited in the number of examples and task, and the presentation method was completely deductive. These two issues may have affected the participants' responses. This is something to be taken care of in the future by way of examining whether the participants' responses to termination were in any way affected by the methodology of presentation.

8.4. Where to go next?

The findings of the current research have shown that DI has received a welcome place in my context, whether in the form of learning or teaching material. However, other points can be said by way of giving further meaning to the findings in such a way as to make this research useful for further teaching and further research.

8.4.1. On the teaching of DI:

For anyone trying to teach DI in my context, the following points can be said by way of enabling him/her to better understand and evaluate the various decisions involved in the teaching process:

i)- Confronted by difficult choice between an abstract system, whose abstractness may not allow even advanced learners an easy way to understand its generality and/or its contribution to communication on the one hand, and systems of local meanings whose labels are easier to appreciate but lack a sense of generality and validity, it is reasonable to suggest that a combination of both can be helpful to the learner. Given the powerful aspect of the generality of Brazil's system, it is possible to use it in teaching intonation, with references to local meanings by way of showing how intonation affects meaning in a way which is easily recognisable (e.g. participant C's example about the pizza delivery incident). A discussion of the local interpretation of a given DI feature can serve a number of purposes: it can enable learners to more easily see how intonation narrows down meaning in a context-specific sense, and it can, more generally, convince learners that intonation is important. These conclusions are compatible with, and serve

to put more emphasis on, some of the made-in-passing observations in the literature, (e.g. Windsor-Lewis 1986, Beaken 2009, Brazil et al 1980, p. 99).

ii)- It is important to always use DI as the grounds against which utterances are explained/taught, since it represents valid and generalisable rules, while any references to local meanings should be made only to show the mechanism through which general meanings affect communication. Thus, it is important that DI is used as the set of constant rules against which local meanings are shown to be context-bound and can thus vary from one example to another, such as by showing that more than one attitude can be elicited in the use of a fall-rise, depending on the context.

iii)- Working out that relationship between local and abstract meanings, and pedagogically presenting it will enable a learner, not only to understand why the abstract meanings of intonation are important as a constant form of meaning, but will also show their importance in terms of their capability to affect or at least narrow down meaning. This need is compatible with the more general recommendation of Windsor-Lewis (1995) to the effect that “*There’s room for a study of the errors which people really make when they use the wrong intonation pattern*”. This is very important because on many occasions the study participants demanded concrete examples of how communication can be affected by the use of given intonation choices in interacting with native speakers.

iv)- One important point that teachers need to be aware of has to do with the choice/design of listening and speaking material. Based on the findings of this research, it is possible for teachers to choose their material and tasks in such a way as to make them feasible to their learners, e.g. by starting out with materials whose tone units are pause-defined. The choice of prediction tasks before listening also seems something worth incorporating by way of helping learners build confidence in their abilities at listening. Learner confidence also involves the choice of some DI features which are seen to be more doable (e.g. prominence, key)

v)- There is a need for further research to examine the role of computers in affecting the learnability of DI. The literature (e.g. Setter et al, 2005, p. 11, Chun 2002, pp. 118-128) offers a number of reasons to believe that computers can offer a complementary role to that of the teacher, particularly in enhancing learner autonomy, and thus acquisition of pronunciation. The researcher's very brief and informal demonstration of the role of pitch analysis software in tone identification indicated a high level of interest on the part of some participants, thus confirming Setter's view (et al, 2005, p. 13) to the effect that '*computer applications have a great potential as use in learner independence and self-access situations*'

8.4.2. On the Research on the Teachability of DI:

I argue that DI has received a welcome attitude for teaching in my context. Despite its challenging, DI seems appealing as a teaching subject. However, three things are needed here:

i)- There is a need for further research where DI is taught by the study participants in particular, and other teachers in general, in order to give more credible results of the attitudes of Syrian teachers towards the teaching of DI. The results of the present research are based on what these participants say about the teaching of DI, but there is a need to see how these stated views compare to the participants' actual teaching.

ii)- Given that the relationship between local and abstract meanings is not adequately covered in the literature on intonation (Cruttenden, 1997, p. 119), more attention needs to be paid to this area by phonologists in order for that relationship to be better understood and, potentially, applicable to pedagogy. As suggested in Chapters 5 and 8 in particular, this is crucial and enables learners to come to grips with the value of intonation.

iii)- As explained in Section 3.4 and discussed in subsection 8.2.2.2, the matter of phonological transfer seems inevitable, and it is also something important as it plays a role in issues of prioritisation. For that matter, there is a need to develop a system of description for the intonation of Syrian Arabic and how that relates to the intonation of Syrian learners of English.

iv)- As one of the participants noted in personal communication with the researcher, there is need for future research to be conducted in classrooms which are better equipped with aural/visual instruments as these are seen to facilitate the job of the teacher in making sure that the learners have a very clear input. Although some participants liked the very brief demonstration of pitch analysis software, there is a need for research on how best such software and equipment suit and remain practical for Syrian learners.

v)- There is a need to experiment with teaching DI to students at the Language Institute, dealing with various levels and age groups and see how far the findings will contradict or confirm the findings of the present research. The experimentation can also include such things as choice of the presentation method (inductive vs. deductive), giving dedicated classes on intonation or merging intonation with listening and speaking tasks...etc.

8.5. Conclusion:

McCarthy (1991, p. 111) and Brazil (et al, 1980, 144) both speak of the difficulties that face learners and teachers in dealing with DI as a new and abstract system, but the two authors agree that there are always ways for coping with such difficulties.

Indeed, this research has undergone the attempt of introducing DI on a systematic and thorough level to advanced learners of English. Using an intervention course, the DI features were dealt with in terms of theoretical assumptions as well as pedagogical practice. The results proved to be promising despite the various challenges encountered by these learners, and a major benefit was that the participants dealt with the system critically, proved a certain degree of assimilation of its rules, and showed interest in relating it both to their overall knowledge of linguistics and to the English they were hearing outside the course boundaries.

A major interest, however, was in the decision of these participants to see DI taught at the Language Centre. Being teachers and teacher-trainees, the participants approached the teaching of DI critically, acknowledging that a major classroom philosophy is to work towards ensuring that

whatever is taught needs to be manageable by learners; and when this philosophy is applied to DI, a new set of prioritised features and recommended methods need to be taken into account by way of making the teaching and learning of DI a meaningful experience.

It is also important to note that these participants, in reporting their learning and teaching views and experiences, are likely to keep on refining these views and experiences now that they have had their knowledge stimulated by the course on DI. It is indeed very natural for them, as they keep on thinking of and/or teaching DI elements, to develop further insights and enquiries about the relationship of DI to their own awareness as well as to the pedagogical setting they are in.

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Appendices

Appendix 4.4.1

- Letter to obtain written consent from the Dean of the Higher Institute of Languages, Al-Baath University:

Dear Dr. Taifour:

I am an MPhil/PhD student in the Centre for Applied Linguistics at the University of Warwick, UK. I am conducting some research for my doctoral thesis and currently I am in the process of collecting data. Allow me please to provide you with a brief summary of what this research is going to be about in order to help you decide whether you wish to let me conduct my research at the Higher Institute of Languages, Al-Baath University.

The purpose of this study is to investigate the applicability of introducing the discourse approach to intonation to advanced Syrian speakers of English; therefore, my participants will be students doing their MA in ELT/Applied Linguistics. This study will be based on in-depth instruction of this new system in the form of an intervention plan, followed by in-depth interviews. Data generated from these participants will be used only for my research. Their participation will make a great contribution to my thesis and, I hope, to the development of Syrian education, and to future research. Informed consent, confidentiality, and anonymity will be guaranteed in my research study.

Should you have any questions before granting me the permission to carry out this study, please do not hesitate to ask as I will be happy to answer. As with any research study done in Syria, all participants are most welcome to consult the thesis after it is completed.

I would be very grateful if you could sign this consent form and return it to me. Your signature indicates that, having read the information provided above, you have decided to grant me the permission to conduct the research. I very much appreciate your assistance.

Mahmoud Jeidani

MPhil/PhD student

Appendix 4.4.3.2

Could you please respond to the following questions about the content of the unit we have finished, describing your experience and views resulting from working on the intonation feature in question!

A- Could you describe your experience in learning this feature(s)? In trying to answer this question, you may think along the following lines:

- Do you feel that the stated rules are easy/difficult to grasp? Do they satisfy your needs as a learner who is trying to make sense of intonation? Do you suggest any modification of any sort in how the feature is explained?

- What do you think of the tasks of the unit: listening, speaking and analysis? Where did you particularly feel you were learning things smoothly/with difficulty? Which tasks particularly were motivating to you? Which tasks particularly were useful to you in practicing intonation? Any other comments on the tasks?

B- You are strongly encouraged to give and explain at least one example that illustrates your understanding of the feature(s) in question with reference to something you said or heard. Explanatory comments about context and function are strongly encouraged.

C- Having studied the feature in question, could you comment on what you have learnt on the feature in question and how that helps in both listening and speaking in real life. Examples taken from real life interactions are recommended by way of clarifying your point. Also, if there is anything you have learnt about your own intonation, it would be good to report it.

D- Having got the rules and experienced the application of these features, do you feel the feature contributes significantly to pragmatics of a speaker's intended meaning? In other words, do you think that a misunderstanding may happen as a result of not utilizing this feature in the speech of speakers of English? How important is it for you to have learnt this feature?

E- In terms of the methodology of teaching followed, how would you evaluate it as a learner? You may find it helpful to think along the following lines of enquiry:

- How do you evaluate the procedure of sensitisation to the occurrence of the feature before practicing a controlled and free production of it?
- How do you evaluate the general approach of discussing many examples by way of applying the function of the feature at hand?
- Is there anything you would like to raise about the choice of listening materials and examples? Was the listening material too slow/too fast for you? Was it clear material?

F- Is there anything else you would like to add? You are encouraged to if you do!

Many thanks indeed.

Appendix 4.4.3.3

(Final Interview Questions):

1- Having attended the course, how would you summarise your experience in learning DI?

It can be useful for you to explain your answer with reference to the following points:

- *What you think you have learnt from this course whether in terms of pronunciation and/or knowledge of phonology. Is there any particular DI feature that has triggered your interest?*
- *Among the DI features, what order would you put DI features in regarding the importance of these features for you as a learner?*
- *What do you think of the way the course was run, particularly in terms of the discussing some examples before doing listening, speaking tasks? Do you feel satisfied with this method, or do you wish it had been run otherwise? Why?*
- *Does the course ring any bell in you? Is there any similarity with anything you have studied or taught in the past? If so, how is it relevant?*
- *Is there anything you wish the course had? If at all, in what way would you have liked to see a change from the way the course was actually run?*

2- Now that you have sat this course, would you recommend the teaching of this course? What rationale do you have for your decision? It might be useful to think along the following lines:

a- *What would you, as a teacher, say about the idea of having intonation taught at the Language Institute of al-Baath University? How much does intonation deserve to be treated compared to the other areas in English such as grammar or vocabulary for learners of English, or compared to other areas such as syntax and semantics in teacher education or linguistics programs?*

b- *If you support the idea of having intonation taught, how do you propose approaching that? Would you support teaching it as a whole course, like the course you did yourself, or do you prefer to prioritise these features? What rationale do you have?*

c- *If you support the idea of having intonation taught, do you support dedicated lessons and why? Or do you think it should be given in passing as part of general English classes, in which case can intonation be integrated in such classes?*

d- Some participants have proposed the need for making some modification in some intonation features in order to make them more learnable and more feasible? What do you think of this idea? If any, which features need to be modified and for what purpose?

e- In case you reject the idea of teaching intonation, what is your rationale for that? Is it something to do with intonation itself, or something to do with teachers and learners?

3- Judging from your previous/present experience in learning and teaching, can you describe the general issues which you think will arise in attempting to teach intonation? And what role can the teacher play in creating/promoting a motivating reaction? You may think along the following lines:

a- How students might react to a course on intonation? What explanation could there be for their reaction.

b- In case you support the idea of having intonation taught, in what sense will learners benefit from instruction on intonation?

c- Is there anything that a teacher can do in order to raise learners' interest in intonation in relation to task types?

d- Do you think that any DI feature can be taught using the same task types, or does the choice of a given feature require certain task types (prediction, free/controlled listening and speaking)?

e- Do you think that the task type will change according to the type of learners studying intonation? In other words, is it something that the teacher can only decide on the spot? If so, explain!

4- If you were to devise materials for teaching intonation, how would you choose the examples and present them to your learners? It might be useful to think along the following lines:

a- If you support the idea of having intonation taught, would you be interested in following an exploratory approach in which you would sensitize the learners to the form and function of a given feature before stating the rules and asking the learners to practice them explicitly? What is

your rationale for your choice? Any advantages/disadvantages? Will that go for all the features or only some of them? If so, explain!

b- What listening material would best be used, whether authentic (taken from TV and movies for example) or scripted (carefully chosen or made-up examples, such as the materials found in English language teaching for pre-intermediate and intermediate students for example)? Or a combination of both? Explain! It might be helpful to you to refer back to unit 5, where there was a distinction between fluent and less fluent versions was raised.

c- Anything on the genre choice of listening material which you think might be useful to Syrian learners! It might be helpful to you to refer back to unit 6, where the distinction between stories and short conversations was raised.

d- The addition of anything other than what you had in the course which might be useful to Syrian learners – some have suggested the addition of comparative intonation with Arabic, while others suggested explanatory notes on how misuse of intonation can change the intended meaning!

5- Any final remarks or recommendations on the teaching of DI at the Institute of Languages?

Appendix 4.4.3.3.1

- How do you generally think of the possibility of teaching DI at the Higher Institute of Language?

- If you believe DI has to be taught, how do you think it should be taught? Do you favour certain features and tasks over others?

- If you do not believe it should be taught, can you state your reasons?

Thanks indeed

Appendix 4.4.3.3.2.3

The following points were made prior and after the first unit. I gave them my view of what a diary report would be, and they also had some interesting comments on the process which contributed to better defining the role of the diary reports. Having agreed on the usefulness of these notes in writing a diary reports, I encouraged them to express their views frankly and/or offer any complaints with regard to the diary report questions.

a- Writing a diary involves their experiences in learning, reporting difficulties, achievements, feelings....etc. In the first PALE unit, we had arguments and counter-arguments during the sessions, and I intentionally made public all of these in order for the other participants to benefit from the ongoing argument and to develop their own attitudes. In other words, **for** the purpose of writing a diary, the participants are asked to take note of whatever question, concern, suggestion, feeling....next to each task which prompted such a question or suggestion.....At the end of each sessions, these worksheets were given to the participants to help them reflect on their experiences.

b- Some participants, particularly participant A, automatically jumped in their views to their past learning experiences, and this seemed to stimulate some thinking on other participants' parts. However, such a tendency on the part of the participants might be inevitable (see Numrich, 1996, p. 133; Tsang, 2004, p. 169). The participants, particularly the MA students, drew on their MA course in assessing the course, particularly in terms of the methodology of instruction, but my role was quite supportive in this regard.

c- All these factors can make any views on the learnability of discourse intonation a huge contribution to the research as long as they represent personal beliefs and experiences. For example, no matter they feel for or opposed to the learning process, they are encouraged to jot down their feelings and views because these are important and make the bulk of the research.

Appendix 4.5.2.4.1

- *Usefulness of theory for practice (1)*
- *Failure of acquisition through mere imitation (2)*
- *No serious treatment of intonation in past learning (3)*
- *Disappointment with learning past and realization of a change after being taught DI (4)*
- *Learner's productive skills develop quicker than their receptive ones (5)*
- *Learners' listening to scripted speech is enhanced compared to listening to authentic speech (6)*
- *Disappointment with previous competence as lacking native-like precision (7)*
- *Lack of intonation knowledge as a source of confusion (8)*
- *Syrian students' preference of PPP method (9)*
- *Convincing learners that intonation is speaker-related (10)*
- *Resistance to DI function by constantly seeking fixed rules (11)*
- *Possibility of starting with grammatical notions (12)*
- *Classes are not homogenous (13)*
- *Only a few students will be able to internalize DI features (14)*
- *The need for various difficulty levels in order to cater for different student levels (15)*
- *Preference of syntactic approach for certain learners (16)*
- *Stressing communicative value in DI teaching (17)*
- *Possible students' resistance towards the value of studying intonation (18)*
- *Use of contrasts in teaching being useful (19)*
- *Usefulness of contrasts in teaching (20)*
- *Syrian learners' resistance to acknowledge the importance of intonation (21)*
- *Possible student resistance to attempts to imitating native speaker model (22)*
- *Enabling learners to get the intonation of natural speech (23)*
- *Difficulty in speech segmentation in authentic speech (24)*

- *Knowledge of DI helps learners more in speaking than in listening comprehension (25)*
- *Importance of awareness as a first step (26)*
- *Importance of general rules for awareness (27)*
- *Importance of awareness (28)*
- *Contribution of tones to native-like accent (29)*
- *Difficulty in listening to fast spontaneous speech (30)*
- *Easy listening to scripted and organized speech (31)*
- *Importance of prediction for learners' confidence and awareness of meaning (32)*
- *Ineffectiveness of prediction-free teaching (33)*
- *Use of prediction being effective for learner confidence (34)*
- *Importance of giving space for development of learners (35)*
- *Cognitive load in speaking (36)*
- *Negative attitudes towards the attempts to practice intonation productively (37)*
- *Native-like acquisition may not be a favorable effect for some Syrian learners (38)*
- *Need for regulated instruction/scaffolding (39)*
- *Stressing meaning in teaching DI (40)*
- *Choice of prominence for its communicative value (41)*
- *Acceptance to teach DI (42)*
- *Dismissive treatment of intonation in available materials (43)*
- *Lack of popularity of DI in present teaching trends (44)*
- *Place of DI in CLT (45)*
- *Awareness being an important outcome (46)*
- *Value of sensitization in terms of awareness raising (47)*
- *View of sensitizing technique to interest raising (48)*
- *Value of sensitization to confidence keeping (49)*
- *Value of sensitization to better retention of rules (50)*

- *Need for scaffolding even in sensitization (51)*
- *Prioritization of DI features for teacher-training courses (52)*
- *Importance of awareness as an outcome in the case of teacher learners (53)*
- *The need for awareness as an outcome (54)*
- *Importance of teacher discretion (55)*
- *Importance of scaffolding, particularly because of different levels in class (56)*
- *Importance of content prioritization according to learnability (57)*
- *Importance of methodology prioritization according to learnability (58)*
- *DI not being a need for low level learners (59)*
- *DI not being a need for some learners (60)*
- *DI being a need for teachers to learn (61)*
- *Assimilation of DI is continuously reflective (62)*
- *Difficulty of receptive internalization of DI features (63)*
- *Listening to native speakers for transcription purposes is too difficult (64)*
- *Importance of awareness as an outcome (65)*
- *Importance of awareness as an outcome (66)*
- *Listening can be problematic (67)*
- *Prioritization of basic tones for listening purposes (68)*
- *Listening difficulty (69)*
- *Difference between pedagogic and real-life listening (70)*
- *Value of awareness in forming judgments on speech native-likeness (71).*
- *Prioritization according to learner needs (72)*
- *DI not being a need for translators of documents (73)*
- *Need for teacher discretion in deciding whether or not to teach DI (74)*
- *Choice of tones, key and prominence for their teachability (75).*
- *Choice of key because of its communicative value and teachability (76)*

- *Choice of prominence as the most important feature for teachability (77)*
- *Choice of prominence for its communicative value (78)*
- *An example of teacher discretion (79)*
- *Choice of tone unit boundaries / Speech segmentation on syntactic grounds as an example of concession. (80)*
- *Prioritization of PPP and rejection of exploratory method in cases of time limitation (81)*
- *Prioritization of PPP and sensitization in case of linguistics and teacher learners (82)*
- *Prioritization of PPP with low level learners (83)*
- *Difficulty of listening for rising and fall-rise distinction / Prioritization of basic tones for learnability/teachability considerations (84)*
- *Choice of short exchanges material for teaching prominence (85)*
- *Doing away with transcription for difficult aspects such as rising vs. fall-rise distinction (86)*
- *Choice of tone units for teachability considerations (87)*
- *The value of suitable examples in convincing learners of linguistic validity (88)*

Appendix 4.5.2.4.2

1- CHALLENGES:

- *Resistance to DI function by constantly seeking fixed rules (11)*
- *Classes are not homogenous (13)*
- *Only a few students will be able to internalize DI features (14)*
- *Possible students' resistance towards the value of studying intonation (18)*
- *Syrian learners' resistance to acknowledge the importance of intonation (21)*
- *Possible student resistance to attempts to imitating native speaker model (22)*
- *Difficulty in speech segmentation in authentic speech (24)*

- *Knowledge of DI helps learners more in speaking than in listening comprehension (25)*
- *Difficulty in listening to fast spontaneous speech (30)*
- *Cognitive load in speaking (36)*
- *Negative attitudes towards the attempts to practice intonation productively (37)*
- *Native-like acquisition may not be a favourable effect for some Syrian learners (38)*
- *Dismissive treatment of intonation in available materials (43)*
- *Lack of popularity of DI in present teaching trends (44)*
- *Assimilation of DI is continuously reflective (62)*
- *Difficulty of receptive internalization of DI features (63)*
- *Listening to native speakers for transcription purposes is too difficult (64)*
- *Listening can be problematic (67)*
- *Prioritization of basic tones for listening purposes (68)*
- *Listening difficulty (69)*
- *Difference between pedagogic and real-life listening (70)*
- *Difficulty of listening for rising and fall-rise distinction / Prioritization of basic tones for learnability/teachability considerations (84)*

2- PERCEPTIONS OF OUTCOMES AND GOALS:

- *Stressing communicative value in DI teaching (17)*
- *Enabling learners to get the intonation of natural speech (23)*
- *Importance of awareness as a first step (26)*
- *Importance of general rules for awareness (27)*
- *Importance of awareness as an outcome (28)*
- *Stressing meaning in teaching DI (40)*
- *Awareness being an important outcome (46)*
- *Importance of awareness as an outcome in the case of teacher learners (53)*

- *The need for awareness as an outcome* (54)
- *Importance of awareness as an outcome* (65)
- *Importance of awareness as an outcome* (66)
- *Value of awareness in forming judgments on speech native-likeness* (71).

3- RECOMMENDATIONS:

- *The need for various difficulty levels in order to cater for different student levels* (15)
- *Preference of syntactic approach for certain learners as a concession* (16)
- *Stressing communicative value in DI teaching* (17)
- *Use of contrasts in teaching being useful* (19)
- *Usefulness of contrasts in teaching* (20)
- *Difficulty in listening to fast spontaneous speech* (30)
- *Easy listening to scripted and organized speech* (31)
- *Importance of giving space for development of learners* (35)
- *Need for regulated instruction/scaffolding* (39)
- *Importance of teacher discretion* (55)
- *Choice of tone unit boundaries / Speech segmentation on syntactic grounds as an example of concession.* (80)
- *Choice of short exchanges material for teaching prominence* (85)
- *The value of suitable examples in convincing learners of linguistic validity* (88)
- *The need for various difficulty levels in order to cater for different student levels* (15)
- *Importance of prediction for learners' confidence and awareness of meaning* (32)
- *Ineffectiveness of prediction-free teaching* (33)
- *Use of prediction being effective for learner confidence* (34)
- *Value of sensitization in terms of awareness raising* (47)
- *View of sensitizing technique to interest raising* (48)

- *Value of sensitization to confidence keeping (49)*
- *Value of sensitization to better retention of rules (50)*
- *Need for scaffolding even in sensitization (51)*
- *Prioritization of PPP and rejection of exploratory method in cases of time limitation (81)*
- *Prioritization of PPP and sensitization in case of linguistics and teacher learners (82)*
- *Prioritization of PPP with low level learners (83)*
- *Doing away with transcription for difficult aspects such as rising vs. fall-rise distinction (86)*

4- PRIORITISATION OF DI FEATURES:

- *Possibility of starting with grammatical notions as a concession (12)*
- *Contribution of tones to native-like accent (29)*
- *Choice of prominence for its communicative value (41)*
- *Importance of content prioritization according to learnability (57)*
- *DI not being a need for low level learners (59)*
- *DI not being a need for some learners (60)*
- *Prioritization of basic tones for listening purposes (68)*
- *DI not being a need for translators of documents (73)*
- *Choice of tones, key and prominence for their teachability (75).*
- *Choice of key because of its communicative value and teachability (76)*
- *Choice of prominence as the most important feature for teachability (77)*
- *Choice of prominence for its communicative value (78)*
- *Choice of tone unit boundaries / Speech segmentation on syntactic grounds as an example of concession. (80)*
- *Difficulty of listening for rising and fall-rise distinction / Prioritization of basic tones for learnability/teachability considerations (84)*
- *Choice of tone units for teachability considerations (87)*

5- DI AND TEACHER TRAINING

- *Prioritization of DI features for teacher-training courses (52)*
- *Importance of awareness as an outcome in the case of teacher learners (53)*
- *Importance of methodology prioritization according to learnability (58)*
- *Prioritization according to learner needs (72)*

Appendix 5.4.2.2.2.2

A)- Inductively obtained codes:

- Happiness about new knowledge acquired (1)
- Clear rules (2)
- Easy rules (3)
- Straightforward use of *given* and *new* (4)
- Unstraightforward nature of inductive learning (5)
- Necessity of scaffolding in inductive learning (6)
- Dissatisfaction with the communicative value of acquired knowledge (9, 13)
- Relative complexity compared to grammar rules (7)
- Interactive communication as new knowledge (8)
- Tones being irrelevant to general meaning (9)
- Interesting but challenging listening tasks (10)
- Easy listening with the rules in mind, i.e. deductive listening (11)
- Native-like accent as a strong motive for learning to use tones (12)
- Dissatisfaction with the communicative value of acquired knowledge (9, 13)
- Tones not being significant for intelligibility (13)

- Happiness about new knowledge acquired about native vs. non-native speakers' pronunciation (14)
- Role of speaking tasks in drawing the participant's attention to tone role to native like accent (15)
- Pronunciation change may be difficult (16)
- Pronunciation change must be a favourable one (17)
- Pronunciation change might be artificial at the beginning (18)
- Practice is the solution to artificial acquisition of tones (19)
- Explicit satisfaction with awareness as an outcome (20)
- Relative difficulty of following inductive method (21)
- Necessary role of scaffolding (22)
- Unstraightforward nature of inductive reasoning (23)
- Use of inductive learning as a different from past learning (24)
- Use of inductive learning as a difference from past learning method (24)
- Inappropriateness of using a purely inductive method (25)
- Taking motivation from the possibility of achieving change (26)
- Perception of the participant's present competence (26)
- Speaking and listening tasks are not without difficulty (27)
- Enjoyment in practicing deductive listening (28)
- Enjoyment in speaking tasks because of their native accent experience (29)
- Happiness about knowledge about native speakers' use of pitch (30)
- Interest in form rather than function (31)
- Importance of tones to sounding native-like (32)
- The role of a cognitive load to a halting pronunciation (33)
- The role of practice to eventual improvement (34)

- Enjoyment in deductive analysis tasks (35)
- Preference of form over function (36)
- Unhelpful use of arm movement (37)

Appendices 3.6.4.2

Units Two/Three

- This unit was really great because I learnt new things I did not know before. I really love that. Today's class, to me, was more rewarding in at least two aspects: clarity and simplicity of rules. The unit was very easy for all of us. I really feel that the rule of the use of falling and rising tones is easy: you just need to know whether you are telling your listener something new or something already known, and then you use your tones accordingly. There is nothing difficult about it, but maybe it was not a very straightforward business to discover these rules ourselves; were it not for your help and directive questions, I would have found it more difficult to form such an understanding.

- I am not claiming that this is as easy as the use of present simple or past simple tenses. The course you are teaching is one which makes me think of speaker's intentions, which is rather a new area of thinking for what I had studied. Because I did an MA in English language teaching, I have read through the theory of teaching and I know that the theory in a sense states that I need to teach what is communicative and important for communication, I feel I have to say that I am having some contradiction here, because in a sense I do not think tones belong to what is worth learning communicatively because I do not think they are so important for meaning, but I think I have a very good reason to teach them, which I am going to say now.

- On the one hand, the rules were easy and listening for the tasks was easy too. I found it challenging and interesting to listen and try to mark the tones, though this was a much easier job

when I were given the rules for how they are used, although I felt that there are exceptions to the rule, just like I felt when I did speech segmentation.

- One reason which makes me quite eager to learn and practice the use of tones in my speech is that they really make my pronunciation much more accurate, much like native speakers. I do not see much importance in saying your information and making it look like new or shared, and the meaning will be very obvious anyway, but here is one huge tip that tells the difference between my pronunciation and that of native speakers.

Appendix 5.1.

- *Summary – unit 7:*

Val narrates how she gave a lift to someone who pretended to be an old woman but then turned out to be a man, and how she afterwards got rid of him and reported him to the police. Her decision to attach prominence selectively is meant to help the participants appreciate the meaning of selection slot. This is a more formal way of explaining prominence as expressing information that the listener cannot automatically infer from the context but which is important to the understanding of the speaker's message.

Appendix 5.2.

- **OK, for the first question, what do you think of the whole process of learning all these DI features, in terms of both theory and tasks? Let us have them one after the other!**

- Of course, knowledge of a certain rules is can enable learners identify the intonation patterns which they may encounter in any utterance.

- **Ok. How about your own experience?**

- Let me give you my experience as a learner. As a learner, I really used to feel quite enthusiastic at having a native-like accent, and I really tried many ways to do that. For example, I tried being imitative, I did my best to listen to naturally occurring speech such as listening to movies, people talking in English, news reading...etc, but I could not find a way to apply my observations for my learning process as a learner. At the university, we used some books, like the blue-color book (i.e.Peter Roach), but that book had only a small part of it which talked about intonation, but even the teachers themselves used to be uninterested in presenting it, although it was only a small part of the book. I did not get anything that I could generalise or use systematically in my life because I would always find things that would not work. For example, at one point, when I knew that all questions would have a rising intonation as we were taught, I was asked, on the phone, the following question:

Are you still upset with me?

To that question, I answered:

//↗why should i BE//

But then, I noticed that there was something wrong, because the answer should have been one of two possibilities:

//↗why should I be//

or

//↗why SHOULD i be//

In other words, the question could be either about the reason of being upset or about me rather than anyone else.

So, when I tried to apply what we were taught, I found that in this context his ideas would not work. This made me develop some feeling of frustration. By that time, I had not known anything about discourse intonation, I had not known of a linkage between intonation and context and how contextual factors could play a role in one's choice of an intonation pattern.

So, knowledge of intonation rules can help learners decide for themselves, as they are speaking, but these rules may not help them equally strongly in listening. These rules can help them in the case of production because they have control over the choice of these rules because when you are speaking, you have control over what you are saying, so you can choose, rightly or wrongly, where and what to choose according to the meaning you would like to deliver. In listening, especially in listening to fast speech or authentic speech, then the learner's knowledge of the rules will not be so helpful in determining the intonation pattern that is being heard, unlike speaking.

Personally, my knowledge of the rules helped me a lot when I wanted to speak English with intonation because these rules helped me know how and where to use a certain feature.....

Appendix 5.6.1

- Unit aims:

Sensitizing the participants to (a): the role of termination in controlling communication across speakers; and (b) the role of termination in signalling pitch-sequence closure; and (c) practicing the recognition and production of this feature in controlled and free modes.

1- Listen to the following exchange:

a- ok! So far we have considered the problem without managing to agree on what to do next! What do you think?

b- Yes. I propose that we consult the manager. I am sure he can secure funding for this project.

a- //p ARE you SURE// p that THIS is the so↑LUtion //

b- //p↑YES //

a- //p but IS it reaLIStic//?

b- //p YES //

a - //p↓YES //

- Now listen again to these questions and responses:

//p ARE you SURE// p that THIS is the so↑LUtion //

//p↑YES //

A- //p but IS it reaLIStic//?

B- //p YES //

A - //p↓YES //p↓OK//

2- Now listen to two versions of the first question:

2.1- //p ARE you SURE// p that THIS is the so↑LUtion //

2.2- //p ARE you SURE//p that THAT'S the soLUTion//

- Which version has the tonic syllable of the second tone unit said at the highest pitch level?

- Which one has the tonic syllable in the second tone unit said at a lower pitch level?

3- Now listen again to the following question and answer:

A- //p but IS it reaLIStic//?

B- //p YES //

- Repeat the question and see if the tonic syllable of A's question is said on a high or mid-level pitch! Try it yourself by attempting the high and mid versions of the tonic syllables!

- Listen again and see if the tonic syllable was said on a high or mid level!

4- Having attempted these questions and responses, do you think there is any direct relationship between the tonic syllable pitch level of the question and that of the answer?

5 - Can you see any difference in meaning between *yes*, being the tonic syllable in the response, said with a low pitch and a high pitch? In pairs, compare the role of the last two responses and see if they function differently!

6- What is the significance of this low pitch level response, do you think? In other words, what are the possibilities for the other speaker to go on with the conversation?

7- Work in pairs and prepare short dialogues in which you match the termination choice of a tone unit (e.g. a question) with the key of the following (e.g. a response), making sure you signal the end of the dialogue by choosing low termination responses.