Pedagogical Aspects of Discourse Intonation in English

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0. Introduction

Traditionally speaking, the study of English intonation has been mainly divided into three disciplines. O'Connor & Arnold, 1961, to begin with, lays emphasis on grammatical roles of in-tonation. More importantly they also refer to the function of expressing "the speaker's attitude, at the moment of speaking, to the situation in which he is placed."[1] Secondly Crystal, 1969, whicn is largely concerned with relating intonation to syntactic structures, is to be considered. The third discipline is, what we call, a view originating from the Prague School, which pays attention to the speaker's desire to mark a signal to the listener and treats the information con-tained in the utterance.

Basing upon these three disciplines, above all upon Halliday's, Brazil, Coulthard and Johns (1980) develops the trend and establishes the hypothesis in which much attention has been drawn to the enterprise of communicativity. They specify that intonation is a feature of spoken discourse which can be manipulated, depending upon the context of interaction between a speak-er and a hearer. And in every human language it takes a rising tone when a given information is delivered, whereas when a new information is delivered it takes a falling tone. And also the par-ticipants in the dialogue take up a notion of existential paradigm as a dynamic, moment by mo-ment changing thing. Accordingly they take it that their primary interest is to elaborate on what a used language is like in view of communicative value.

In this article, basing upon this hypothesis, functions of pitch sequences shall be discussed and delt with in view of communicativity. Above all the function of pitch sequence and its peda-gogical aspects shall be the main topics of the discussion, though in the latter section the ap-plication of theories to the teaching of pronunciation is to be touched upon.

I. Further remarks on tones

A. P-tone vs. r-tone

In order to explain how intonation is employed as a carrier of communicative value, and to show it works together with other aspects of linguistic organization, let me adduce the following pieces of conversation:

Host: When are you leaving?

Me: *Tomorrow morning.*

For this particular exchange, my host is the person who determines the business, because he needs information in order to make necessary arrangements for my departure. As for myself, I need to provide him with whatever he wants to know about. In this situation, the use of two types of intonation, depending upon the communicative value is conceivable. Let me transcribe the response above as follows:

//p toMORrow MORning//   //r toMORrow MORning//

In p-tone the speaker presupposes that the hearer expects to know briefly whether I am leaving in the morning or in the afternoon and does not have any interest in getting the information of the time of departure, whereas in r-tone the utterance means that 'tomorrow morning, but I don't know when. 'Namely, the response employing the fall provides the information my host needs, however in the case of the response in r-tone, it is presented as not providing what he needs. The response means that 'This much,' I can say, but I suppose that you as a host wants something more detailed than this.

"Jones (1957) follows Armstrong & Ward (1926) in asserting that a 'falling tone' is used in statements, wh-questions, commands, and invitations, whereas a 'rising tone' is used in yes/no questions, dependent clauses, unfinished sentences and requests. It is not difficult to refute these generalizations. A dependent clause can be said with p or r-tone, as in:

//p it WORKS//r if you KICK it//

//p if you KICK it //r it WORKS //

As it is clear in the above fragments of the dialogue, the choice of r-tone relates to whatever has been discussed as a shared topic, whereas the choice of p-tone presents a participant new information.

Next let us elaborate on how p and r-tones function in view of the shifting of information. We must admit the fact that we are still remaining in the position in which we have to examine the significance of the proclaiming/ referring tone in the respect of how information flows against the process of interaction. The following example is cited from the article by Brazil, "Where is the edge of language?"[3]

//p you prefer APple// is interpretable as something like, 'Is my version of the facts correct?' and if it elicits a negative response, we imagine an open-ended continuation, such as /p or PEAR/, /p or ORange/, /p or WHAT/. On the contrary to this, when it comes to the utterance of r-tone, how the interpretation would be.

//r you prefer APple// invites a different paraphrase: 'Am I right in assuming that you prefer apple?' We are able to seek to make the point as concretely as possible by saying that the speaker proposes his assumption as negotiated common ground in advance, and then invites the other party to support or reject his projection of the existing state of understanding.[4] After the proclaimed item, however, 'Yes' means 'Yes, I do prefer apple.' and after the referring item it has a communicative value like, 'Yes, your assumption is correct.'[5]

Let me adduce another example in order to elaborate on the different functions performed

by p and r-tones.

//r Dick WON'T go HOME//p until MAry comes BACK//

When the tones occur as in the above order, the speaker projects an assumption that the question how long Dick will stay from home is already conversationally in play but the hearer wants to be told what will be decisive factor for how long. If the tone choices take place in the reversed order, namely as in, //p Dick WON'T go HOME// r until MAry comes BACK// we have the projection that the question of timing of Mary's return has already been presented as given information,[6] and the hearer wants to be told why it is important.

B. Dominant vs. Non-dominant roles

There are evidently five judgements to be made concerning when a dominant stance is more appropriately assumed and when it is not. A rough guide for many occasions like questions, offers, requests and so forth is explained in the following:

If there are likely benefits for the speaker, prefer the non-dominant option: 'Will you pass me the salt please.' If there are likely benefits for the hearer, prefer the dominant option: 'Can I pass you another one.' In general, though, an understanding of the precise circumstances in which either of them is indicated seems to depend upon a rather intimate appropriation of the norms of the society concerned. In order to explain more explicitly the function of dominance, let me adduce the following example. Extract:

Mary: Is it possible that you're a little nervous, Edgar? That's something I never expected to see you. You, the man of iron.

Edgar: You're a little monster. But you're quite right, I am nervous; and so far as the man of iron is concerned, no one knows better than you that in your hands I've never been anything but a lump of putty.

Mary: Am I right in thinking that you're proposing to me?

// am i RIGHT in THINKing // r that you're proPOSing to ME //

Edgar: Quite right. Are you shocked or surprised?

Mary: Certainly not shocked. You know, Edgar, I'm very proud of you. I think you're the most wonderful man I've ever known. I'm terribly flattered that you should want to marry me.

Edgar: Then will you? // r$^+$ then will YOU // (Maugham, UP AT THE VILLA. p. 9.) (I owed much cooperation of recording to Mr. M. Parkinson for my analysis.)

In the above dialogue, the part underlined would probably be characerized as dominance in the interaction, namely in the former 'me', it contains the tone which serves the function of providing benefits for Mary, whereas in the latter case 'you', it has a tone which brings forth the function of bringing benefits to the hearer Mary. It would be hopefully conceivable to present some dimensions of literary analyses, though it is not clear how much this tonal analysis may contribute to literary appreciation.

Let me illustrate another example to prove the dominant role. In the following dialogue, which is quoted from Spoken American Fnglish (advanced course) p.149., you have the norms of

society in which the dominant role in the interactive talk between Miss Jackson, an interviewee, and Mr. Huston, interviewer is in play.

Extract:

Mr. Huston: No need to 'Sir' me, Miss Jackson. Just relax and make yourself at home. We like our employees to feel like one, big, happy family. So you want to go to work for us, <u>eh</u>?

Miss Jackson: Yes, sir. I mean Mr. Huston.

Mr. Huston: That's the spirit. You know, most of the office staff call me papa.

Miss Jackson: You have a very fathery way about you, <u>Mr. Huston.</u> How many children do you have?

Mr. Huston: In addition to my office staff, I've got nine of my own. Cutest little things you ever saw. The oldest is thirteen, and the youngest six months. Like to see their pictures?

In the above example, the part of 'eh' carries the customary reinforcing intonation which has, in fact, been partially lexicalized onto the carrier syllables 'eh' and in American English 'hunh', meaning 'do you'. Since Mr. Huston is an interviewer and is regarded to have assumed the domi-nant role in manipulating the dialogue, it is conceivable that he has adopted the r^+ tone, where-as the fragment 'Mr. Huston' carries r-tone, which has no dominant role at all.

   C. Matching vs. Mis-matching

   The possibility or mismatch exists at all places in the exchange, so that it is worthwhile to pay much attention to. And it is quite interesting enterprise, because interpretation seems to de-pend almost entirely on shared understandings of extra-discoursal kind. Let me illustrate this point by the following example.

Can you tell me the time?[7.]

In interpreting an opening like the above, we derive no help from discourse structure, but a great deal of help from our knowledge that people seldom seek the sort of world changing in-formation this would elicit if it were treated as the yes/no question. As for the above fragment of the utterance, the question is interpreted in two ways:

A: Can you tell me the time?

B: Yes. (or Certainly), it's three o'clock.

It is the second part that would usually be said to answer the question A intended to ask. The first interpretation is made under the assumption that the preliminary 'yes' will be a concurring 'yes', which is presented in the form of mid-termination, meaning, 'Am I right in assuming you can tell me the time?', of which meaning is carried by means of referring tone. In vivid contrast to this, if the above message is carried in the form of proclaiming tone and high termination as the initiation move, it means that 'I don't know whether you can or not.'

   Concerning pitch sequences, we establish two categories, such as intra-sequential and inter-sequential connectedness. In this section, though we are still in the stage of hypothesis, con-straints observed between the speaker A's choice of termination and the speaker B's choice of

key shall be discussed and constraints as such are considered to be in the relationship of mutually compatible in terms of utterance ending termination and utterance initial key. The functions, thus, deriving from these constraints as such shall be interpreted as conformity, dominance, adjudication, and so forth, depending upon the context of interaction. Let me illustrate this point by the following example.

Extract: (Charlie returns home very excited as his wife, Shirley is preparing dinner.)

Charlie: (Rushing in) Guess what, honey! Wait till you hear the good news.

Shirley: What? What is it?

Charlie: It's just the greatest news you can imagine. This was really <u>my lucky day</u>!············ ···(A)

Shirley: <u>Well</u>,[8.] tell me! Don't keep me in suspense.

Charlie: First, fix me a drink! Too bad we don't have any champagne.

Shirley: Champagne? What in the world happened? Did you win some money?

Charlie: No, I got a promotion. A big promotion. I've been named <u>plant manager</u>.

Shirley: <u>Plant manager</u>! You're kidding!··············(B)

Charlie: Hard to believe, isn't it? I can hardly believe it myself. And with a big raise! Five thousand dollars more, Shirley! I'll be making twenty thousand dollars a year! How do you like that? (Senior <u>LL English Course</u>: Kenkyu-sha, p. 19.)

In the above (A)'s situation, Charlie and Shirley have interacted by means of mis-matching, of which projection is clearly observed by the tape provided. And it is easy to conceive that Shirley has tried to calm down the excitement created by Charlie's news, since it was a matter of a bolt out of the blue. Contrary to this, in the situation of (B), a fragment of the dialogue, 'plant manager' is well matched, a result of which has led the speaker and the hearer to the world of mutual appreciation.

II. The meaning and functions of pitch sequences

A. Tone units

A tone unit which is here useful in a range of context does not have any specific or particular grammatical specification. It can be a sentence, it can be a clause, it can be what you are looking for, and could be even a phase of predicate, so we have to detach the notion of sentence or grammatical constituent. If someone asks you a question like, 'What are you doing?' you might answer, 'I'm trying to find a pin.' In this interaction between a speaker and a hearer, usefulness which is linguistic behavior by means of which speaker wants to carry new information does not necessarily imply answering question. In order to elaborate upon the notion of usefulness, let me adduce the following example:

A: // What did you think of the concert //

B: // p i enJOYED it //

  // r i enJOYED it //

The first version of B is interpreted as the message which answers the question raised by A

and the version itself carries the new information. On the contrary to this first version, the second carries attitudinal implication. This means that "whatever the concert gave out was not as much as I had expected, so I am not going to further than that. In fact I am going to leave unsaid bit of your question to your next demand.

In order to develop the treatment of tone units more precisely, let me illustrate this point by the following example."[9.]

A: // Why do you need a pin //

B: // p i've TORN my SHIRT // p and HAVEn't time to MEND it //

In the above example the first tone unit is regarded as a useful contribution to A's question, that is to say, it is possible to interpret that in relation to the question which came before. However what the speaker B does is to add up another tone unit on the basis of cooperative principle, simply because the response made by the first tone unit is not regarded as an adequate response. To make it more explicit, the speaker B is able to anticipate the question raised by A, such as 'Why didn't you mend it?' right after the first tone unit. That is one of the reasons why 'mend' carries the tonicity. Thus, at the moment of interaction, the speaker must make a quick decision of whether he should provide an additional information or not, depending upon the environment in which he is involved.

In order to explain the function of additional piece of discourse, let me adduce the following example.[10.]

A: // WHERE did you find the DISH //·······························(1)

B: // i found it in the GARden //·····························(2)

   // i FOUND it // in the GARden //····························(3)

A: // WHAT did you DO with it //··························(4)

B: // i PUT it in the CUPboard //·························(5)

In the above example, as for the B's reply, the speaker B has two possibilities, namely whether he should reply in one or two tone units, so that in this situation the speaker is required to make a decision what is a factor which constitutes a useful contribution, depending upon here and now situation. And he has to take into account the factor under the circumstances. On the contrary, as for the B's second reply, there is no possibility of making the utterance into two tone units, though both of the adjuncts perform exactly the same function.

B. Topic markers

A topic marker, which is characterized as having no sense selection, is regarded as a syntactically separate tone unit. Let me elaborate on the function of topic markers by the following dialogue.

A: // p and WHAT about PETer //··(1)

B: // r PETer // r HE now works // p in the INstitute //··························(2)

   // r PETer HE now works // p in the INstitute //····························(3)

   // p PETer // r HE now works // p in the INstitute //························(4)

   // o PETer // r HE now works // p in the INstitute //·······················(5)

Concerning the above dialogues, many questions arise from the viewpoint of discourse marker, such as why Peter is necessary as single tone unit as in (2), (4), (5) and what is the reason why we are not able to make it one tone unit. Considering the function of discourse marker, which is regarded to be seemingly redundancy as in (2), (4), (5), respective PETer has entirely separate function, because each HE is projecting the world in which a number of people are available for reference. Thus, PETer is thought to be Topic marker, which has the same function as 'To be honest with you', 'To be frank with you', or 'Actually', Therefore in the case of (2), the fact that PETer takes r-tone means that the speaker B himself is with the hearer A and ready to talk a-bout PETer, a result of which implicates social togetherness. On the other hand, in the case of (4), on account of p-tone, the speaker withdraws for a moment from the interaction, of which meaning lies in the act of checking, or something like 'To tell you the truth.' Finally as for (3), PETer relates to the following frame of reference syntactically. Therefore, PETer does not con-stitute one separate tone unit. Again, the crucial point here is that in the cases of (2), (4), (5), each PETer is prominent[12.] in spite of the fact that it does not represent sense selection, there-fore it would be said that this fragment of utterance PETer has the function of imposing some sort of modifying upon all the rest of the dialogue. In the case of (5), PETer is not productive, in other words, it is not generated under the basis of here and now interaction.[13.]

C. Pitch sequences

All the description of syntax that we treat are fundamentally descriptions or written sen-tences and they are based on the assumption that sentence exists as events already accom-plished. On the other hand, intonation relates to utterances which are useful rather than meaningful and we are trying to find out something which will be created, depending upon the moment by moment interaction between a speaker and a hearer. Thus, it is possible to say that intonation relates to the discourse value of the utterance, whereas sentence to the grammatical component. Accordingly, "the pitch sequence is regarede as a stretch of discourse within which each speaker's actual behavior can be judged against the expectation of utterance to utterance locking. More simply, the picth sequence is defined as a stretch of speech which ends with low termination and has no occurrence of low termination within it."[14.]

In view of proclaiming and referring tones, the fundamental notion of pitch sequence shall be explained by the following figure and the dialogue.[15.] Speaker A: What will you do on your day off?

Speaker B: // r WHEN i've prepared my LECture // r if there's any TIME left // p i shall
              GO into TOWN // r and AFter THAT // p it will dePEND on the WEATHER //
              p perHAPS i shall play TENnis // r if it's FIT // r and if there's anyone aROUND
              // r OTHerwise // p i'll WRITE some LETters //

The speaker B's dialogue in the above transcription is shown as follows by means of loops and line. (Brazil, 1985: 114.)
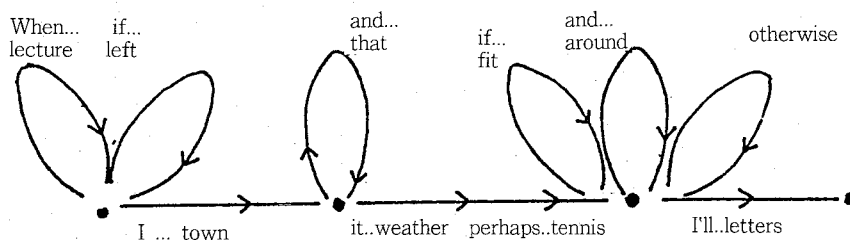
In the above figure, the part of loops is not so crucial, because it carries nothing but given information. However, the horizontal arrowline proceeding from left to right is important, because it carries new information. The span of one dot to another constitutes, what we call, pitch sequence, only in the case where the span terminates in low termination. In the real discoursal environment, the participants in the dialogue are required to pay particular attention to the part described by the horizontal line.

In order to elaborate on the relationship between pitch sequence and sentence, we must "illustrate some of the local effects of non-congruency between the pitch sequence and each of the other kinds of unit."[16].

(i) The sentence extends over more than one pitch sequence.
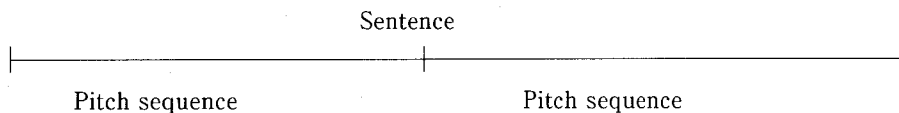
(ii) The pitch sequence extends over more than one sentence.
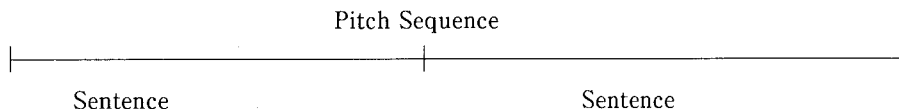
An example of (i) is as follows:

// p IF you'd KNOWN // p it was WORTH so MUCH // p WOULD you have PARTed with it /
/[17].

The Japanese learners of English seem to have a trend of identifying pitch sequence with a sentence, a result of which makes their utterances discrete, so that they sound odd to the native speakers of English. For an example of (ii) let me illustrate the constituents by the following example.

// p i SAW MARY // p she was WORKing in her OFfice //

The meaning of the above utterance is that "I know Mary was working in her office, because I saw her," or "Because Mary was working in her office, I saw her." In any event, it is obvious that the above utterance brings out its meaning differently from that of the following, which is the transcription for (i).

// p i SAW MARY // p she was WORKing in her OFfice //

In the above utterance, the two assertions are presented as mini-topic. As a result, the above

utterance can be interpreted like 'I did two things, one of which is that I saw Mary, and the other is that I noticed she was working in her office.'

Ⅲ. Application

A. Teaching of segmental phonemes

When the structural linguistics was overwhelingly being accepted by the field of teaching English in Japan back in 1960's, the discipline of oral approach was widely accepted as authoritatives and at the same time the practice of minimum pair was introduced to the class-room teaching in company with the introduction of structural linguistics. It is surely admitted to say that the achievement of this approach, including the pattern practice, is highly evaluated from the view point or structuralism. However, there is no denying the fact that it brought about some bad articulatory habits to the Japanese learners of English. For one reason this approach imposes too much restrictions of attention on small segments in the unit of a sentence, so that bad habits of prosodic features are fossilized as a result of this practice. For another, this approach disregards how individual word projects its meaning under the considertion of the context in which it is involved. In order to get rid of this bad habit, it was pointed out that the real introduction of segmental phonemes should be made under the consideration of the contextual meaning and the function of intonation. Let me, then, illustrate this point by the following example.

Extract:[18.] Context (on sports training in schools in Britain)

I THINK + the problem arises when children LEAVE school + they already have deVEloped some poTENtial + and they don't have the opportunity THEN + to go ON with the KIND of + SPORT which SHOULD last them for the next ten YEARS.

Transcription conventions:

+ = a pause between one stretch of speech and the next   Capitals = tonic syllable
Underline＝prominent syllable

Native speakers of English have an ability to decide which word is crucial for their apprehension of discoursal meaning. As a result they do not stick closely to the phonetic information so consciously. On the other hand non-native speakers of English seem to be too conscious of the correctness of individual lexical item, as a result of which they are not able to grasp the meaning as in a whole context.

In the above extract, a part of information you would like to convey in the form of the above utterance is well perceived and apprehended,not by clear pronunciation of individual item but by expressing as a tonal group. In other words, you should put a word having prominences into a discourse and identify where the prominent syllables are, and concentrate entirely upon the sounds that are naturally, communicatively in prominent syllables. And at the same time vowel sounds being contained in tonic syllables in the the above extract should be pointed out for further practice of appropriate pronunciation under the consideration of contextual meaning.

B. Pedagogy with consideration for discourse intonation

According to Sinclair & Brazil (1982), they set out the teacher's activities, such as telling, controlling, stimulating and rewarding. For example one use of high key is certainly closely related to the special relationship existing between a teacher and his pupils. Let me adduce the following example:

T: What page were we on?

P: Twenty seven.

T: // p YES // p twenty SEVen //

In the above use of high key, YES is used to evaluate the pupil's response, which means, 'You are right.' However "assuming this is real question, asked to elicit information to that teacher really needs, it is evident that the third part could not be evaluative, either as 'Yes, you are right' (high key) or 'Yes, I agree' (mid-key). We can be sure that if YES occurred it would have low key, and it would do so because it cannot be presented as contributing anything to the exchange of information we have assumed the teacher's initiation is intended to achieve. What it does, in fact, is signal the satisfactory completion of that exchange."[19.] Therefore, YES used in low key can be replaced by the word I see or Oh and so forth. In other words, teachers would be obliged to differentiate the use of key in questions with much consideration for the contextual meaning, depending upon the purpose of questions.

In the following dialogue, the use of low termination is observed in many places, but above all the parts of the dialogue underlined seem to have specific meanings at a discoursal context in which pitch sequence closes: Extract: Spoken American English (Intermediate Course) Kenkyusha, pp. 46−7.

Mary: George, I'm going to a bridge party this afternoon.

George: That's nice. I hope you have a good time.

Mary: Thank you. Would you mind taking care of the children and cooking dinner?

George: But Mary! I was planning on going golfing.

Mary: That's too bad, George. The party is to help raise money for the orphange. I really must go.

George: That sounds like a good cause, all right. But our own children look like orphans. Why don't you stay home and take care of them.

Mary: Now, George! It won't hurt you to stay home once.

George: I don't mind staying home. But cooking dinner! Mary, you know that's beyond me.

Mary: Now, George. You can make something simple. And for dessert I baked a chocolate cake.

George: All right. But just this once.

Mary: That's the spirit, George. You won't regret this little sacrifice for the orphans.

George: All right, Mary. But next time remember: Charity begins at home.

As it is apparent in the above dialogue, it is possible to relate the scheme of the dialogue to the function of pitch sequence closure which is realized by the use of low termination, some of which are indicated by means of underlines.

Another important aspect lies in the fact that "our discourse structures give us ways of co-

ordinating our verbal signals, so that the talk is as coherent as possible."[20] This sort of mechanism can be applied to elicitation in the class room teaching situation. What is more if teachers want to suppress the speech expressed by the specific group of students, all they have to do is to use low termination in the response, so that they are able to finish up the mini-topic, and go on to another topic.

C. Teaching intonation

As for a possible pedagogical sequence for teaching intonation, you should refer to the stages suggested by Brazil (1980) pp. 132 − 3., which is explicitly described, depending upon the aspects of the skill a learner wants to develop. From the view point of ESP, the coverage of each stage is variant from one occupation to another. However, the procedure for teaching intonation should be followed by the order of : "presentation, (explanation), practice, (testing) and development."[21] In the process of presentation, "authenticity should not be equated with difficulty, because it is possible to find spoken texts that vary in terms of speakers, rate of speaking, interruptions, "in-situ" revisions and syntax, and assumptions that the speakers make out familiarity with subject matter or with more elusive cultural conditions."[22] Concerning the sources of materials, the obvious and perhaps most fertile source of authentic discourse is the radio and the television, both of which provide a wide range of material in the forms of news broadcasts, interviews, discussions, talks and so forth. And it is perhaps admitted to say that interviews are easier than discussions for non-native speakers to cope with, because the turntaking is fairly closely controlled by the interviewer.

In the rollowing example, let me point out some of the contents to be instructed for the sake of effective practices in the class-room situation. Extract:[24]

Lisa: helLOW TONY // r did you GO for your INterview yesterday //

Tony: // p HI Lisa // p YES // p i DID //

Lisa: // p HOW did it GO //

Tony: // p all RIGHT // r i THINK //

Lisa: // r all RIGHT // r you DON'T soud very SURE //

Now let me elaborate upon the use of each tone used in the context above.

INterview＝r, because Lisa already knew that Tony was going for an interview: they shared this
        knowledge.

YES and i DID＝p, because here Tony is telling Lisa what she wanted to know.

HOW did it GO＝p, because after checking about interview, Lisa here introduces the new idea of
        how it went.

Lisa: all RIGHT＝r, because she is referring directly to what Tony has just said.

SURE＝r, because Lisa is referring to the way Tony seems to feel when he says "All right, I
        think!" They now share the knowledge that he does not feel sure."[25]

Though the explanation has been made on the basis of the interaction between Tony and Lisa, it is worth while keeping in mind that they have produced these tone changes without consciousness, because the choice of tone making is planned at a deeply subconscious level. Therefore all

we can do as language teachers is to have students make choices in their use of intonation as the conversation develops in process of the moment by moment interaction between a speaker and a hearer.

IV. Concluding remarks

Lenneberg says that "the linguistic development of utterances does not seem to begin by a composition of individual, independently movable items but as a whole tonal pattern. With further development, this whole becomes differentiated into component parts; primitive phonemes appear which consist of very large classes of sounds that contrast each other."[26.]

The above point should be admitted not only by the area of production but also by the area of perception. See the following citation. "Perceptually, the child reacts also to whole patterns rather than to small segements, so intonation pattern of a sentence is the more immediate input rather than individual phonemes."[27.] In order to develop this aspect of innate potentiality which is much concerned with communicativity, it is of vital importance to have learners expose to natural spontaneous English from as early a stage as possible, so that they are accustomed to attuning to the sound of English and encouraged to acquire the prosodic features of English. The process of acquisition, of course, is sure to be facilitated by exercises and by generalization which was referred to in Bradford (1988), p. 22.

Despite the inconclusive nature of the hypotheses and the lack of a unified theory of intonation, it is out of the question to gain the workings of intonation under some specific discipline. However, its vital role in the expression and interpretation of communicative intent has been widely exploited, so that as Brazil et al (1980) says, intonation should be involved in the teacher training syllabuses in a systematic way. Again it should be emphasized that the ability to make use of prosodic conventions such as intonation, which is much concerned with the navigation of contextual meaning, is indispensable to build up a learner's communicative competence.

Notes

1. O'Connor J. D. & G. F. Arnold, Intonation of Colloquial English. Longman, 1961., p. 4.
2. D. Brazil, Discourse Intonation and Language Teaching. Longman, 1980., p. 122.
3. D. Brazil, "Where is the Edge of Language?"
4. Accordig to Halliday and Hasan, 1976: 271, it is stated that the fall-rise intonation has in many contexts a sense of reservation, which is not necessarily a cohesive factor, since the nature of the reservation may not be made explicit. But in many instances, the fall-rise intonation pattern provides a clear indication, and often the only indication, that the item on which it falls is to be interpreted as contrasting with a preceding item; and in such instances, the function of the tone is specifically cohesive.
5. A. Cruttenden, Intonation. (1986), p. 14 says that as for Japanese, it does not allow the type of intonational variation permitted in English and is hence not a tone language. Nor does it involve tonal contrast on one syllable and in this sense is not a tone language. It comes rather closer to those languages using 'characteristic tone', as many Bantu languages do. In the end, it is stated that it is necessary to establish separate category of pitch accent for Japanese.

6. A. Cruttenden, 1986., pp. 168 − 9. says that the meaning associated with falling intonations are generally assertive and non-continuative. The label CLOSED is suggested as a cover term for such meanings. Similarly, the meanings associated with rising intonations are in general non-assertive and continuative and the cover term OPEN is suggested.

7. D. Brazil, "Intonation and connectedness in discourse" in Ehilch, K. and van Reimsdijk, H., Tilburg Studies in Language and Literature. 4., 1983., p. 21.

8. D. Schiffrin, Discourse markers. says that Well locates a speaker as a respondent to one level of discourse and allows a temporary release from attention to others. (p. 127.)

9. The example dialogue and its explanation derive from the seminar discussion conducted by Professor D. Brazil in 1985 at the University of Birmingham.

10. The same as above.

11. It is a feature of English that the utterance is delivered as a series of close-unit rhythmic groups, which override in importance on phonetic level the significance of the word on the linguistic level. (A. C. Gimson, An Introduction to the Pronunciation of English. p. 258.)

12. The incidence of prominence represents the speaker's assessment of the information load carried by elements of his discourse. (D. Brazil, Discourse Intonation Ⅱ., 1979., p. 55.)

13. Some of the view propounded here derive from the tutorial work under the instruction by Professor D. Brazil in 1958.

14. D. Brazil, The Communicative Value of Intonation in English. University of Birmingham, 1985., p. 182.

15. Ibid., pp. 113 − 4.

16. Ibid., p. 194.

17. Loc. cit.

18. G. Brown, Listening to Spoken English. Second Edition: Longman, 1990., pp. 98 − 9.

19. Sinclair, J. M. & D. Brazil, Teacher Talk. Oxford University Press, 1982., p. 145.

20. Ibid., p. 87.

21. J. Dakin, The Language Laboratory & Language Learning. Longman, 1975., p. 4.

22. D. Brazil, Discourse Intonation and Language Teaching. Longman, 1980., p. 134.

23. The most general principle governing turn-taking in a conversation is that one and only one person speaks at a time. There may be overlaps and brief interruptions, to be sure, but it is quite clear which speaker has the floor at any particular moment. (R. Wardhaugh, 1985., p. 148.)

24. B. Bradford, Intonation in Context. (Teacher's Book), Cambridge University Press, 1988., p. 22.

25. Loc. cit.

26. E. H. Lenneberg, Biological Foundations of Language. John Wiley and Sons, Inc., 1967., p. 279.

27. Loc. cit.

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