

A Discourse Approach to Intonation: Textbooks' Treatment of Intonation; And, Japanese Students' Recognition of "Common Ground"

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1. INTRODUCTION

Language teachers and researchers have spent the past decade or more trying to find ways to make their classrooms and materials more communicative. While these efforts have had their share of success, a review of "communicative" textbooks finds that most ignore an important element in the communicative development of the language learner: intonation. Despite ambiguities as to what constitutes a "communicative" textbook, texts which focus on English speaking and listening rarely include intonation. When intonation is included, it is usually treated as word-stress or sentence-stress. In the rare cases when intonation is featured above the word-stress level, two problems exist: First, it is lacking in meaningful context. Secondly, textbooks use an emotive approach, which is a system that attempts to explain intonation in terms of emotions and attitudes. The pedagogical implications of this approach are formidable: students must learn to use intonations with a seemingly infinite number of vaguely-defined emotions in countless, highly variable, communicative situations. This approach is likely to confuse and frustrate learners, and teachers as well.

On the other hand, a discourse approach to intonation offers a logical theoretical and systematic approach to intonation. In this approach, speakers make intonation choices according to what they perceive to be the expectation and shared knowledge of the interlocutor.

This paper will attempt to answer two specific questions: Do textbooks' treatment of intonation follow discourse intonation theory? And, are Japanese high school and college-aged students able to recognize the "common ground" that a speaker and interlocutor share on the basis of prominence and key?

2. LITERATURE REVIEW

Attempts at describing intonation have produced four main descriptions: "attitudinal, accentual, grammatical, and discourse" (Cauldwell, 1997, p.10). McCarthy (1991, p.107) says "by far the most common view of intonation is that it is related to attitude and/or emotion." O'Connor and Arnold, and Crystal (in Coulthard, 1985, p.98) were early believers that intonation choices reflected a speaker's attitude or emotions. Bolinger (1977, 1989), too, wrote of intonation as managing moods and speech acts.

But other researchers have claimed that labeling the infinite range of human emotions is impossible. Bolinger (1989, p.144) himself recognized the difficulty in associating intonation with speech acts, which "themselves are divisible almost infinitely into shares of courtesy, distance, reticence, control." Coulthard (1985, p.96) noted that approaches that attempt to describe intonation in terms of emotions are "haphazard," while Crystal (1969, p.294) said that "using descriptive labels ... to refer to attitudinal effects (is) the most important difficulty" in intonation analysis. McCarthy (1991, pp.107-108) calls attitudinal labeling a "fruitless enterprise," saying

that "almost any emotion can be accompanied by any tone."

Naturally, when a theory is claimed to be unsound, the pedagogic methods that derive from it must also be questioned. Methods used to teach primary stress and secondary stress of individual words often require students to repeat the word stress as heard on a cassette tape. McCarthy (1991) and Brazil (1994) correctly point out that this works well when words are said in isolation, but not in real communication. McCarthy (1991, p.94) says that "rhythm training in the classroom can only work with textual products ... and forcing learners to indulge in artificially cramming stressed and unstressed syllables into a regular rhythm may take their attention away from the genuinely interactive aspects of stress." Similar errors are made in the teaching of sentence stress. Brazil (1994, p.16) says "the discussion of the intonation of isolated sentences must be avoided. The context must be taken into account."

Brazil developed an approach that took context into account. Called discourse intonation theory (DI), this theory maintains that intonation choices are not determined by one's emotions, nor by the grammatical clause, but by the shared knowledge and expectations of speakers and listeners. DI was developed by Brazil (1994, p.16) as an attempt to "provide an explanation which works for each and every occurrence where intonation happens."

Like proponents of other theories, Brazil (1994, p.8) uses the tone unit as "the basic building block of speech." He defines five different tones (rising, falling, rise-fall, fall-rise, and level), with each tone unit comprising either one or two prominent syllables. Each tone unit is determined by a pitch movement, and each prominent syllable involves a "meaningful" choice (Brazil, 1994, p.9) of pitch level. The meaning these choices carry involve different judgments the speaker makes on a moment by moment basis

concerning the shared knowledge believed to exist, and the expectations the speaker believes the listener to have. Brazil says *proclaiming tones* are used when the speaker assumes the information in the tone unit is new to the listener. Proclaiming tones fall. *Referring tones* are used for information assumed to be known by the listener. Referring tones rise.

Proclaiming tones can take two forms: a fall, or a rise-fall. Likewise, referring tones can take either a rise, or a fall-rise. Whether a speaker uses a rise or fall-rise depends on the amount of control he wants to (or is expected to) show. Brazil uses a concept he calls *dominance* to explain the amount of control or authority that speakers and listeners have relative to each other at any given time. (Dominance, control, and authority are used minus their usual negative connotations). Whether a speaker chooses to be dominant is determined by the consideration of who is to gain from a particular intonation choice. If the listener is to gain, then a rising (dominant) tone is used. If the speaker is to gain from the speech act, then fall-rise (not dominant) tone is used. In short, rising is for the benefit of the listener and fall-rise is for the benefit of the speaker.

Brazil also sees pitch level (key) in terms of shared knowledge and listener expectations. High key is "a means of assuming what is expected and simultaneously opposing it" (Brazil, 1994, p.85). Low key "attributes expectations and confirms them" (Brazil, 1994, p.21). Mid key assumes there is no expectation.

Prominence produces rhythmic patterns in English speech which Cruttenden (1986, p.7) calls the "backbone of intonation." In the few cases where communicative textbooks feature intonation (see section 4), it is usually prominence that is featured. But as Brazil (1994, p.10) says, "the allocation of prominence is not automatic: it is both variable and meaningful." Others (Brown and Yule, 1983) also note that prominence marks

emphasis, contrast, and introducing new information.

It should be noted that analyzing intonation by tone units poses certain problems. Brown and Yule (1983) note the difficulty in identifying tone units solely phonologically. They also criticize (principally Halliday, in Brown and Yule, 1983) the use of the clause as the main organizing criteria.

The claimed advantages of DI is its systematized approach that works in each and every case where intonation occurs. Also, as the term "discourse analysis" implies, it can only be described in terms of how it is realized in real discourse. It is useful, then, to consider how current textbooks treat intonation, and whether or not students understand some basic tenets of DI theory.

3. RESEARCH

The research project was divided into two parts: an analysis of how textbooks treat intonation, and a classroom research project looking at students' understanding of how pitch and prominence relate to shared knowledge and listener expectations as defined by DI.

3.1 TEXT BOOK ANALYSIS

Various textbooks that focus on oral communication were randomly selected for review. They include: Airwaves, On Course, Atlas, Right Angle, New English First Hand Plus, Headway, First Impact, Grapevine, Person to Person 1 and 2 (Student's and Teachers' Book) and Interchange 1 and 2 (Student's and Teacher's Book). Most of these books had little or no intonation component. However, four books featured intonation above the word stress level, and are analyzed in this study: Person to Person 1

and 2 (referred to as "PP" forthwith), and Interchange 1 and 2.

This analysis will first look for evidence of an emotive or discourse approach to intonation. Then the treatment of tone units, referring and proclaiming tones, prominence, key/pitch (high, mid, and low) will be analyzed. Finally, the treatment of four tone groups (rise, fall, rise-fall, fall-rise) will be analyzed.

3.2 CLASSROOM RESEARCH

The second part of this study was a classroom research project designed to determine if students were able to recognize the "common ground" that a speaker and interlocutor share on the basis of prominence and pitch. The study was limited to prominence and pitch for two reasons: These are lower level students whose exposure to intonation has been limited to word stress and sentence stress. Secondly, I did not feel confident that I could produce a fall-rise or a rise-fall tone on tape.

Respondents were: 17 year-old, third-year high school students; 20 year-old, second-year English majors from Shinonome Junior College; and 18 year-old first-year, non-English majors from Ehime University. Two versions of the same test were given: a written test, and a listening test. Half of the students were given the written test, half were given the listening test. The reason for this was that intonation courses customarily include a written transcription of the listening component. Students are thus able to learn through visual aides and auditory lessons. Separating these two in this study was an attempt to test whether there were differences in the scores of the visually-aided test and audio-only test. Written and listening versions of the test had the same content: one, two or three-line dialogues. Each dialogue purposely omitted the interlocutor's opening statement, so as to leave the status of common ground undetermined.

Students were to determine the interlocutor's opinion, or the common ground that existed between the two speakers, according to what was said, and the intonation as it appeared in the written and listening tests. Brief contexts were given to orient the students to the situation. The intonation items featured in the tests were prominence, proclaiming and referring, and high, normal and low key. Students' responses were then analyzed to determine whether they correctly identified the interlocutor's statement, opinion, or the shared knowledge between the speakers.

4. FINDINGS

4.1 TEXT BOOK FINDINGS: PERSON TO PERSON

4.1.1 EMOTIVE or DISCOURSAL - References in Person to Person (PP)

referring to an emotive or discorsal role for intonation:

a. "Tone of voice helps convey attitude. Draw attention to the difference between the voice of the advice giver, who is trying to be cheerful, and that of the sick person, who is feeling sad. Have students practice (using) their voices in a similar way to convey appropriate attitudes" (p.78).

b. "It's important that the second speaker use intonation and a tone that conveys interest. Women will usually do this by (rising). Men also use this pattern, but more typically they use regular statement intonation and convey their enthusiasm by putting extra energy into their voices" (p.64).

4.1.2 TONE UNITS - There is no specific mention of tone units, but references that resemble tone unit theory are:

a. "In sentences of more than one clause, each clause has a strong sentence stress accompanied by a rise in pitch" (p.80).

b. "Stress and intonation mark the words speakers want to highlight,

to signal the end of a thought unit, and to indicate such things as whether that unit is a part of a series or a completed thought, whether it is a statement, a Wh-question a yes-no question or a request" (pg. ix).

4. 1. 3 REFERRING - PP says referring tones fall.

a. "(Falling) intonation and stress [show] 1) that speakers are talking about a topic which is already known to them and 2) conveys enthusiasm" (p.33).

b. "(Falling tones) emphasize the speakers feelings about a topic that is already known to them" (p.33).

4. 1. 4 PROCLAIMING

a. "A speaker will usually make new information more prominent by giving it the major (rising) stress" (p.104).

4. 1. 5 PROMINENCE

a. Certain words are stressed "because these words are the focus of interest ... In other contexts, stress might fall on (verbs or pronouns) if (actions or people) are being contrasted" (p.5).

b. "The voice rises on (certain words) to emphasize the contrast" (p. 35).

c. "When the first speaker says 'It was nice to see you,' stress is placed on the word 'see.' However, when the second speaker repeats the statement, stress is placed on 'you'" (p.47).

d. "Note that ... adjectives preceding the noun 'leather' are stressed as heavily as the noun. In contrast, where a noun precedes another noun, the first noun is more heavily stressed" (p.51 and p.73).

4. 1. 6 PITCH

- a. "Helps break up long stream of speech (and indicates) that there is more to come" (p.30).
- b. "Wide ranges in pitch are used generally for emphasis. In this case, they show surprise and enthusiasm. Women tend to vary their pitch more than men" (p.45).
- c. "To convey special politeness the voice rises higher than usual in the utterance 'Yes, certainly'" (p.42).

4. 1. 7 RISING - PP says rising tones convey politeness.

- a. "Requests can be pronounced two ways: with rising ... or with rising-falling ... intonation. It usually sounds more polite to use rising intonation" (p.10).
- b. "Rising intonation is usually used for the word 'please' at the end of a sentence" (p.41).
- c. "Rising is used to indicate a request for repetition" (p.3).
- d. "Rising intonation can be used to change a statement into a question" (p.36).

4. 1. 8 FALL-RISE - Not featured.

4. 1. 9 FALL - Not featured.

4. 1. 10 RISE-FALL

- a. "Rising-falling ... is used at the end of statements (and Wh-questions)" (p.3).
- b. "Requests can be pronounced two ways: with rising ... or with rising-falling ... intonation. It usually sounds more polite to use rising

intonation" (p.10).

c. "Note the speaker's use of rise-fall intonation on the word 'this' to show contrast" (p.89).

d. Also, a rise-fall on the first word of an adjoining sentence allows the speaker to "connect his sentence to the previous one" (p.101).

e. Stress and intonation "is very important in helping the listener understand how sentences relate to each other" (p.64).

This review of Person to Person shows that this text book covers various intonation features, but not in a systematic way, nor with much depth. The emotive approach to intonation is dominant, and the Student's Book (oddly) omits treatment of intonation. Only the Teacher's Book includes intonation. The following findings for Interchange reveal an even more sparse treatment of intonation.

4.2 TEXTBOOK FINDINGS: INTERCHANGE

All references are from the Student's Book, unless otherwise indicated.

4.2.1 EMOTIVE or DISCOURSAL

a. "Intonation is the musical pitch of the voice, which rises and falls throughout a sentence ... and often carries differences in meaning" (Teacher's Book, p.21).

4.2.2 TONE UNIT - Not featured.

4.2.3 REFERRING - See pitch 4.2.6.

4.2.4 PROCLAIMING - See pitch 4.2.6.

4. 2. 5 PROMINENCE

- a. "Stressed syllables occur at more or less equal intervals" (Teacher's Book, p.81).
- b. "We stress the most important words in a sentence" (p.57).
- c. "The most important words are usually content words" (Teacher's Book, p.78).

4. 2. 6 PITCH

- a. "Older or known information is usually spoken with a lower pitch, and new or contrastive information with a higher pitch" (Teacher's Book, p.83).

4. 2. 7 RISING

- a. "Which is bigger, Ontario or Alberta?" (p.88).
- b. Yes-No questions "usually have rising intonation and Wh-questions usually have falling intonations" (p.24).

4. 2. 8 FALL-RISE - Not featured.

4. 2. 9 FALLING - See Rising 4.2.7.

4. 2. 10 RISE-FALL - Not featured.

FIGURE 1. COMPARISONS OF TEXTS

D.I.

CATEGORY INTERCHANGE Student's Book 1 & 2 PP Teacher's Book 1 & 2

Rising	Yes-No questions rise at end.	Yes-No questions. Conveys politeness. Changes statement into question.
Falling	Wh- questions fall at end.	Wh- questions
Rise-Fall	Not featured.	Used at end of statements and Wh-questions. Contrast can be shown.
Fall-Rise	Not featured.	Used with requests. Politeness.
Prominence	Speakers "stress" important words	New information takes strongest" and major stress. Contrast can be shown.
	Different syllables in different words are stressed. Stress in compound nouns.	Stress in noun phrases. Helps listener understand how sentences are related.
Tone/tone unit	Not featured.	Multiple clause sentences, each clause has stress and pitch rise. Tone of voice conveys attitude.
Referring	Not featured.	Tone falls when talking about shared information
Key/Pitch	First phrase in sentences with references to time take lower pitch than the main clause.	Breaks up long stream of speech, indicates more to come. Used for emphasis

Note: Interchange uses the term "stress" and "intonation" without defining or differentiating them.

4.3 CLASSROOM RESEARCH FINDINGS

Of the four DI aspects tested (see 3.2, students correctly identified the shared knowledge between interlocutors in three of the tests. The correct-incorrect ratio for those three tests were: Prominence (23-12), Referring (27-3) and High Key (27-6). Only in the Mid/Low-key test (12-16) did fewer students answer correctly than incorrectly. The Mid/Low-key test also revealed a high number (9) of "undetermined" written responses. That is, in some responses, it could not be determined clearly whether or not the student understood what the common ground was, or even whether or not the student understood the concept of common ground.

Table 1 . Correct or Incorrect Identification of Intonation's Role in Discourse: Prominence, Referring, High, Mid and Low Key

	<u>PROMINENCE</u>		
	<u>Written</u>	<u>Spoken</u>	<u>Total</u>
Correct	13	10	23
Incorrect	9	3	12

	<u>REFERRING</u>		
	<u>Written</u>	<u>Spoken</u>	<u>Total</u>
Correct	18	9	27
Incorrect	0	3	3
Undetermined	2	4	6

HIGH KEY

	<u>Written</u>	<u>Spoken</u>	<u>Total</u>
Correct	15	12	27
Incorrect	2	4	6
Undetermined	3	4	7

MID/LOW KEY

	<u>Written</u>	<u>Spoken</u>	<u>Total</u>
Correct	8	12	20
Incorrect	4	12	16
Undetermined	9	2	11

Note: The totals for spoken prominence and referring were lower due to two students who did not follow directions and had their answers disqualified. Others were absent the day the spoken test was administered.

5. DISCUSSION

5.1 TEXT BOOK DISCUSSION

The approach to intonation in these textbooks is mostly grammatical/emotive, and because neither textbook is an intonation textbook per se, pronunciation and intonation are just two of various skills featured. The presentation and practice of intonation is dictated by the grammar forms and topics featured in each unit. Strangely, the Person to Person Student Book includes no intonation marks, intonation exercises, or explanations. Students are thus unable to study intonation on their own. The author reasons that intonation marks confuse the students, but as the data for mid

and low key show, such marks contribute to comprehension of certain intonation features (see Table 1). The Teacher's Book, however, does include intonation marks and brief explanations of the intonation in the unit's dialogue. But the marks and explanation lack a theoretical foundation and systematic approach. For example, pitch is dealt with in various parts of the book, with a different treatment each time but no mention of the previous treatment (see Pitch 4.1.6). Also, diagrams showing sentence stress, word stress and pitch together are featured just once.

The Interchange Student 's Book does include some basic intonation markings with brief explanations regarding word stress, and question intonation, but also lacks a systematic approach to different intonation features. In Unit Four, for example, rising and falling intonation of yes-no and wh- questions is featured in a unit devoted to discussing likes and dislikes (see 4.2.7). It is not until unit nine that sentence stress (prominence) is introduced. Students are given no opportunity to work with different intonation features simultaneously, despite this being a feature of natural speech. Figure 1 shows how "thin" treatment of intonation is in Interchange.

From a DI perspective, the grammatical/emotive approach, the lack of a systematic presentation and the non-communicative nature of drill work are the primary weaknesses of these texts. The explanations and drills found in Person to Person demonstrate McCarthy's and others objections to attaching emotional labels to pitch. For example, PP instructs the teacher to have students "try to use their voices in a similar way to convey appropriate attitudes." But what are "appropriate" attitudes? And how would a teacher instruct students in this? Appropriate speech and behavior depends heavily on the situation, and emotive approaches cannot account for every attitude or situation. Furthermore, PP's claim that men and

women convey interest by using different intonations is both theoretically questionable and pedagogically untenable.

The types of drills are highly uncommunicative, and non-contextual. PP instructs teachers to have students mimic what they hear. This might help them "get the feel" for stress patterns, but they have no opportunity choose different intonations to achieve a different communicative effect. Interchange does not even include drills.

However, there are areas where PP introduces ideas dealt with in DI, such as context, shared knowledge and prominence and contrastive stress. Consider this dialogue:

A: I'm ^{cr}a_{zy} about baseball.

B: Are y^ou? I am, ^to.

PP says (only) that "this intonation shows that speakers are talking about something already known to them." But which intonation shows this? The falling "crazy?" The low pitch "about baseball?" And what is the something already known to them: That B knows that A is crazy about baseball, or that both A and B are experts on baseball? Or that A, as opposed to someone else, is crazy about baseball? Clearly, there are too many unknowns in this situation. DI would avoid this confusion by establishing whether person A was introducing baseball as a topic, or whether it had already been introduced. DI would also set out what person A assumed person B to know, and vice-versa. Further, person A's remark could be split into tone units different ways: "// I'm // crazy about baseball. //" or "// I'm crazy // about baseball. //" The tonic syllable in each tone unit would also be open to choice. In this way, the student has a clearer understanding of how context influences intonation choices.

PP uses the following dialogue to illustrate that stress and intonation

are "very important in helping the listener understand how the sentences relate to each other" (p.64).

A: Could you tell me what kind of work experience you've had?

B: My last position was with Loomis and Martin. That's a law firm in Sacramento. Before that, I worked for Bishop and Baldwin. That was from 1978 to 1980. And I've been doing freelance work for the last few months.

But PP does not offer an explanation of how intonation helps these sentences relate. Would a different intonation pattern change the relationship between the sentences? Does the grammatical pattern of the sentences dictate the intonation? A DI approach would treat this dialogue differently. It would focus on B's intonation choices as they relate to A's question, and A's knowledge. It would also not ignore A's intonation. In this situation, A is seemingly a prospective employer interviewing B. But what if "you've" was prominent? Then this could be interpreted as two people talking about their work experience, with A just having finished telling his, and now asking B.

PP's treatment of stress as a way of contrast resembles DI's theory of prominence as an intentional highlight of certain parts of the sentence.

A: Do you like going to concerts?

B: Sure, they're all right, but I like listening to records better.

PP says that the voice rises on "records" and on "better" to emphasize the contrast between "records" and "concerts." The problem here, however, is that the rise on "better" does not contrast with "concerts" as PP claims. Rather, it is a deliberate choice among other comparative options ("too,"

"almost as much"). Also, the rise on "I" is not dealt with.

Interchange Teacher's Book includes traces of DI regarding pitch. It introduces the concept of shared knowledge dictating a lower pitch and new or contrastive information taking a higher pitch. But the Student Book, using examples which are tied to the unit's themes of past, present and future, does not show context, and could leave students with the belief that all phrases preceding main clauses are low pitch.

"Listen to how the first phrase has lower pitch than the main clause:"

1. In the past, people didn't travel so much.
2. These days, people travel a lot more.
3. Soon, people will travel to other planets.

5.2 CLASSROOM RESEARCH DISCUSSION

In both the written and listening tests, correct answers outnumbered incorrect answers to such a degree that, it is clear that students understand the relationship between certain intonations and the DI concepts of shared knowledge and speaker expectations. Low key was the biggest problem for students, especially with the listening test. It is possible that the difference between low and mid key was inaudible. It was difficult to produce a low key for the recording. Many listening-test students detected prominence at a separate point in the sentence. Some thought the word "play" was stressed. Others thought "Suzuki" or "great" were stressed (See appendix). In the absence of other audible variances in pitch levels, this (unintended) prominence will draw attention to itself. In other cases, students made assumptions of speakers' knowledge which were unrelated to intonation. However, students who took the written test scored

significantly better than their listening test counterparts. This is probably because, in the written test, low and mid key were visually apparent, and thus the intonations more clearly identified than in the listening test. These findings suggests that the students understood the concept of mid and low key, if they could detect it. This difficulty in producing and detecting low key should alert teachers to the difficulties low key present. These findings also support the practice of including intonation marks in the students' book. Whereas Person to Person claimed that such markings confuse students, findings in this study show that they help students.

The responses to the prominence written-test by the junior college students were mostly incorrect, while the university and high school students responded correctly. The incorrect junior college responses showed that these students clearly missed the contrast/selection of choice that prominence represents. This is odd, however, because of the clear understanding that these same students showed towards referring and key. One explanation might be that these were lower level students than those who took the speaking test, and as such would be expected to achieve lower test results. But their performance on the referring and key tests was as good as the other groups. It would be informative to know why their score on this particular item was so low when they understood other points.

6. CONCLUSIONS AND RECOMMENDATIONS

The study of the two texts reveals (a) that the role intonation has been given in the "communicative curriculum" is a secondary one, (b) the treatment of intonation remains largely emotive, and that the presentation lacks a systematic approach. However, the study of students' understanding

of the discursal aspect of intonation is more encouraging. They show an understanding of intonation choices as they relate to DI concepts of shared knowledge and speaker expectations. On the basis of these findings, the following recommendations are advised:

1. When teaching intonation, teach the concepts of shared knowledge and dominance instead of emotions and attitudes. The students show an aptitude towards it, and this aptitude should be built on. The concepts of shared knowledge and dominance lend themselves to a systematic approach, whereas relating intonation to attitudes does not. In the case of multi-skilled, communicative text books, DI theory and intonation could be taught by expanding and/or clarifying the context, and relationships between the people, in the unit's dialogue.

2. Drills should be set out to allow students to manipulate intonation to achieve a particular communicative effect. This could be done by offering different scenarios, changing the common ground, or having students work the differences between, say, "What kind of movies do YOU like?" and "What KIND of movies do you like?" This is a type of consciousness-raising activity that could fit in many of today's multi-skilled communicative text-books.

3. More research should be done regarding student's proficiency on the rest of DI's theories: rise-fall, fall-rise, and so forth. The concept of shared knowledge is (seemingly) understood by many Japanese learners. But students' dispositions towards DI features such as dominance, for example, might be strongly influenced by Japanese cultural sensitivities. The hierarchical and honorific nature of Japanese society might influence the "inter-language intonation" of learners. Further research would help determine what students presently understand regarding DI concepts. From this, a more appropriate curriculum could be developed that would

meet students' needs.

4. Related to number 3 above is the need to determine how well lower-level students, in particular, can comprehend DI concepts. Brazil's P.A.L.E. is geared towards advanced learners, and is strictly a pronunciation and intonation course. Different methods need to be tested on lower-level students in "communicative" classes to determine effective ways to teach DI at lower levels, in large classes, and in conjunction with other tasks.

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