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Fonética y Fonología 1
(Inglés)

Intonation in Questions:
Practice Material

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INTRODUCTION

In this work we are going to deal with intonation in the English language; more specifically, with the intonation of questions in Standard British English (SBE), as this is the standard accent chosen at the School of Languages, Universidad Nacional de Córdoba (UNC), to teach pronunciation to undergraduate students. We will discuss intonation theories that will serve as basis for the presentation of material focused only on introducing and practising intonation in questions.

Intonation in questions is dealt with in the last unit of the subject Phonetics and Phonology 1. Students learn about intonation and practise it following the model developed by Brazil (1997) and Brazil et al (1980) called Discourse Intonation (DI). Following these scholars, a variety of meanings and attitudes are expressed when using different tones in one same utterance, reason why intonation becomes relevant for effective message transmission.

Nowadays, students taking the subject find the corresponding theory and practice on a virtual classroom. Although a variety of activities are devoted to intonation in questions, the significance of "the pragmatic oppositions there exist between falling and rising tone choices" in interrogative sentences, as Pickering suggests (2018, p. 49), calls for a greater deal of practice. Consequently, this paper proposes additional material to reinforce Unit 4 in the syllabus of the subject Phonetics and Phonology 1.

We will first briefly summarize the historical development of intonation research. Then we will define intonation, focusing specifically on Brazil's theory and the use of tones when it comes to questions. Next, we will say a few words about intonation teaching practices. And finally, before presenting the material itself, we will provide a short explanation of the rationale behind its design.

THEORETICAL UNDERPINNING

History of Intonation Research

Brazil et al. (1980), Brazil (1997) and Pickering (2018) provide us with accounts of the history of intonation research. Let us briefly summarize the most relevant theories.

One of the first significant attempts at systematizing English intonation was made by Steele in 1775, who devised a way of transcribing intonation analysis. More than a century after this first publication, Sweet (1890) added to Steele's work the identification of five tones. Thirty years later, Palmer (1922) defined the tone group as "a series of words containing one major stress which was divided into three segments: the nucleus, the head, and the tail" (Pickering, 2018, p. 10).

Scholars have not always agreed on the number of tones that can be distinguished. We can illustrate this by mentioning a few theories: While Armstrong and Ward (1926) suggest that there are only two basic tones (falling and rising), Pike (1945) identifies four different tones, Crystal (1969) recognizes thirteen tones, and Halliday (1967) argues for the existence of six. We will adhere to Brazil et al.'s theory (1980), in which a system of five tones is proposed: falling, fall-rising, rising, rise-falling, and level tone.

Once a set of tones is identified, as Brazil et al. suggest, "one must also attempt to describe the significance of making one choice rather than another" (1980, p. 9). Authors do not agree on this either so, as a result, three streams of theories diverge at this point:

- Some scholars claim that choices of intonation are made for the sake of conveying the **speaker's attitude** (Sweet, 1980; Armstrong & Ward, 1926; Pike, 1945; O'Connor & Arnold, 1961/1973), such as expectancy, suspicion, cheerfulness, surprise, and detachment.

- Some others posit that intonation reflects **grammatical choices** (Halliday, 1967; Crystal, 1975; Cruttenden, 1994). Cruttenden, for example, described the use of tones in eight different syntactic sentence types (such as major declaratives, wh-

interrogatives, and imperatives), whereas Halliday and Crystal identified one neutral unmarked tone and described the meaning of anything else as by contrast.

- Brazil, Coulthard and Johns (1980) argue for an **interactional use** of tones in discourse. In Dalton and Seidlhofer's words, Brazil's system "focuses on the communicative value of intonation in the 'state of play' in discourse as it is negotiated moment by moment by the interlocutors" (1994, p. 60).

Current discourse-based models increasingly recognize "a multi-functional role for intonation" (Pickering, 2018, p. 14). For our work we have chosen to follow Brazil's theory of Discourse Intonation (DI) due to three reasons: First, with a set of only five tones, three key and termination possibilities respectively, and two options for prominence, DI has proven to be a manageable tool to describe intonation; second, being a relatively simple system which focuses on describing meaningful tone choices in "authentic spoken material" (Brazil et al., 1980, p. xiv), DI is still used nowadays in education, learning and research; and third, as a number of investigations on the intonation of German, Italian, Swedish and Japanese have shown, DI could eventually be used to analyse the intonation of other languages (Brazil, 1985/1997, foreword by Hewing and Cauldwell). So let us focus our attention now on Brazil's model of Discourse Intonation.

What is intonation?

In simple terms, Dalton and Seidlhofer define "intonation" as "a speech melody, consisting of different *tones* [...] in both [intonation and melody] we make our voice go up or down at will" (1994, p. 44). Brazil et al. add that there are five "crucial terms" which must be defined in order to understand the phonological realization of intonation: "pitch, loudness, stress, rhythm and tone unit" (1980, p. 1). Let us briefly describe each one of these concepts before delving into the description of the intonation system itself.

"Pitch" refers to the changes in a speaker's voice when the vocal cords vibrate at different frequencies (Brazil et al., 1980). Depending on the author we follow, we can identify from three to seven distinct pitch choices (O'Connor & Arnold, 1961; Crystal,

1969; Brazil et al., 1980; Celce-Murcia et al., 2010). Among them, we can name, for instance, low, middle, high, and extra high.

In Brazil et al.'s (1980) terms, "stress" consists in "the pushing out of more air from the lungs", which the listener perceives as "an increase in 'loudness'" (p. 3). This extra amount of air is bound to tighten and shorten the vocal folds to some extent, making the pitch of the sound become a bit higher and it takes longer to produce it. As a result, listeners differentiate stressed syllables in a word by paying attention to loudness, pitch and duration.

"Rhythm" can be described as the alternation between stressed and unstressed syllables in connected speech. Different languages have tendencies towards different types of rhythm (Cauldwell, 2013); for example, English is classified as a stress-timed language, which means that speakers tend to produce regular intervals of similar duration between one stressed syllable and another.

Finally, the "tone unit", or tone group, is defined by Brazil as "the stretch of language that carries the systematically-opposed features of intonation" (1997, p. 3). There may be three elements in a tone unit, namely the proclitic segment, the tonic segment, and the enclitic segment. Only the tonic segment is obligatory in the tone unit, and it begins and finishes with a prominent syllable: the onset, which is the first prominent syllable in a tone unit, and the tonic, which is the last prominent syllable and where pitch movement begins. There may be more prominent syllables in between; however, more than four prominent syllables in one tone unit is very rare to find (Brazil et al., 1980; Brazil, 1997).

Having described these five terms, we can now refer to the intonation system itself, which, following Brazil's line of thought (1997), consists of four subsystems: prominence, tones, key and termination. We will focus on these concepts next.

Brazil's Intonation Model: Discourse Intonation

Discourse Intonation (DI) is a theoretical model which analyses intonation in natural speech and describes one speaker's choices as a result of on-the-spot decisions based on the contextual characteristics of the speech event. There is "a great deal of

fast processing and fine tuning going on all the time" (Dalton & Seidlhofer, 1994, p. 52), so a wide array of meanings is continually negotiated between the interlocutors during their conversation. As Cruttenden explains, "it may well happen that an intonation which is neutral in one set of circumstances might, for instance, be offensive or patronizing when used by another person in other circumstances" (1994, p. 243).

As has already been mentioned, in this model intonation is conceived as being made up of four subsystems which operate in the tone unit.

- **Prominence:** This subsystem is identified by the hearer as a combination of stress, loudness and duration on one specific syllable. Prominent and non-prominent syllables are chosen by a speaker in moment-by-moment decisions: "What the speaker chooses to highlight depends on the context, the situation, and what has happened in the conversation so far" (Dalton & Seidlhofer, 1994, p. 55).
- **Tones:** As defined by Brazil et al., a tone is a "major pitch movement" which begins on the tonic syllable and goes on until the end of the tone unit (1980, p. 13). Briefly, we can say that there are five tones in DI and they are analysed taking into account interactional factors. This will be discussed in depth in the coming sections.
- **Key** and **termination**: While key is a pitch-level choice realised on the onset, termination is a pitch-level choice realised on the tonic syllable. Brazil posits that for both, key and termination, the choice of pitch-level is restricted to a set of three options: high pitch-level, mid pitch-level or low-pitch level (1997). Each of these will provide an extra contextual meaning to the utterance.

Let us now deal with tones and their possible interactional meanings following the theory of DI.

Tones in Discourse Intonation

Brazil et al. (1980) propose five major pitch movements: rising, falling, rise-fall, fall-rise and level. In simple words, "we can make our voice go up, go down, remain on the same level, or any combination of these" (Dalton & Seidlhofer, 1994, p. 44). The authors also claim that there are three factors that help speakers make tone choices at any point of their interaction: "the relationship between the speakers, [...] the

interactional 'given-ness' and 'newness' of information and the state of convergence and divergence of the participants" (Brazil et al., 1980, p. 11). We will refer to them as social status, information load, and social meaning, respectively. These factors should be understood as continuums which intersect one another, and whose ends represent two clear-cut interactional meanings conveyed by tones.

As to the information load continuum, Brazil et al. (1980) argue that it is useful to think of the speaker as "seeing his world and the hearer's as overlapping" and faced "with a moment by moment decision as to whether what he says can be assumed to be shared or not" (p. 15). This is to say that, at one end of the continuum, the matter could be deemed by the speaker as new for the interlocutor, while at the other end, the information will be seen as already known and given.

In the social meaning continuum, one end represents convergence, togetherness and agreement, whereas the other end stands for the opposite, that is, divergence, separateness, and disagreement. Finally, the last factor, social status, relates to role-relationships, as some linguistic interactions call for one of the interlocutors to be dominant in one specific speech event, i.e. considered to be more knowledgeable or to deserve respect. Linguistically dominant speakers have more freedom of tone choice than linguistically non-dominant speakers.

We can now turn to the uses of the five tones that Brazil et al. (1980) describe and the interactional meanings each one of them conveys. This will be summarized in Figure 1.1. below.

- **Proclaiming (p), or the "fall"** ↘: This tone marks the subject as new for the hearer; as he or she is "being told something he didn't already know [...] the area of common ground will be enlarged" (Brazil et al, 1980, p. 16). A speaker might also choose to use a proclaiming tone in order to show detachment and separateness.
- **Proclaiming plus (p+), or the "rise-fall"** ↗↘ : By the use of this tone a speaker might convey that the information he or she is giving is not only new for the hearer, but also to himself or herself; in other words, "the information is marked as double new", as if saying, "I also did not know and I'm surprised" (Brazil et al, 1980, p. 56). This tone is mainly used by dominant speakers.

- **Referring (r), or the "fall-rise" \\↗** : With this tone, the speaker might mean that he believes the information he or she is providing is "shared, already negotiated, common ground […] at a particular moment in an ongoing interaction" (Brazil et al, 1980, p. 14). The choice of a referring tone could also mean that the speaker wants to show convergence or intimacy.

- **Referring plus (r+), or the "rise" ↗** : This tone is commonly used when speakers wish to refer to matter which is part of the common ground but "has need of reactivation" (Brazil et al., 1980, p. 53). That is to say, the speaker probably means to remind the hearers of something they should know though it seems they forgot. The person who makes use of this tone is most often a linguistically dominant speaker, or one who is claiming dominance.

- **Level ➜** : This tone occurs in syllables which are "lengthened and more prominent […] in the last lexical item before a phonetic boundary and a clear rhythmical break" (Brazil et al, 1980, p. 7). The level is used when the speaker does not make assumptions about the state of the interaction at place and when the utterance is not "a potential completion point" (Brazil et al, 1980, p. 88).

Before moving on, it is worth mentioning that while the proclaiming and the referring tones are the most frequently used in the English language, the proclaiming plus has proven to be the least frequently used one.

Figure 1.1. *Summary of the four tones in DI in connection to the three main interactional factors.*

Information load	Social status		Social meaning
	Linguistically non-dominant	**Linguistically dominant**	
New information =	p ↘	p+ ↗↘	= Divergence
Shared information =	r \\↗	r+ ↗	= Convergence

Note: Since the level tone is not used in relation to the interactional factors of a specific speech event, it has not been included in this summary.

At this point, we need to remember that the choice of tone, in Brazil's model, is not grammatically nor linguistically determined. It "depends solely on speaker's assessment" (Brazil et al, 1980, p. 18). Let us consider the following exchange, in which speaker 1 and 2 are talking at a party:

Speaker 1: Why is Anne with Tom?

Speaker 2:		Speaker 2 might mean…
p ↘	// Because she ↘likes him. // [1]	'I think you do not know this, so I am telling you now.'
r ↘↗	// Because she ↘↗likes him, she accepted his invitation. //	'I assume you know this already.'
r+ ↗	// Because she ↗likes him. //	'Really? You already know this. She told you! Why are you asking?'
p+ ↗↘	// Because she ↗↘likes him. //	'I see it and I cannot believe it either, but look at how she looks at him and how happy she is; I'm truly as surprised as you are.'
→	// Because she →likes him, she accepted his invitation. //	'Somebody told me and I am just repeating it.'

As speaker 2's answers above have illustrated, it is of paramount importance to bear in mind the interactional factors that inform tone choices and the continuum of options available for speakers to choose from when analysing intonation. We also need to consider that while some instances easily correspond to one end of a continuum of one specific interactional aspect, some others might seem quite confusing and therefore they will require a deeper and more careful analysis.

The Intonation of Questions

We will now concentrate on the significance of different intonation choices in interrogative forms, also following Brazil's DI. In this regard, the choice of tone will depend on the speaker's comprehension about what he or she knows (or does not

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[1] We will follow the prosodic notation used in the subject Phonetics and Phonology 1, which is a simplified version of Brazil's notation.

know), what he or she thinks the hearer might know, and what he or she expects as an answer. Next, we shall illustrate the use of proclaiming and referring tones in different question types.

FINDING-OUT AND MAKING-SURE QUESTIONS

According to DI, when a speaker makes a question, no matter its grammatical form, his or her choice of tone might be influenced by the interactional factor of information load. When the speaker is seeking new information which he or she does not already know but expects his or her interlocutor to know, a proclaiming tone might be used and the question is said to be a "finding-out" question. On the other hand, when the speaker thinks he or she knows certain information but wishes to confirm it (i.e. already given information), a referring tone will most likely be used, and the question will be a "making-sure" question. In order to illustrate this, let us consider the following context:

Anne and Mary are talking about the party. Anne grabs her mobile phone and begins to do something on it.

Mary asks:	Mary might mean…
p ↘ // What are you ↘doing? //	'Your phone didn't ring so I don't know why you grabbed it and what you're doing. Would you tell me?'

Most probably the speaker does not know why her interlocutor reached to her phone, and she does not wish to presume anything either. In Brazil's words, "the existential paradigm for the item in the response that replaces the interrogative *where* [in our case, *what*] might have a considerable number of members" (1997, p. 110). Using the proclaiming tone, Mary might mean to convey that she wants Anne to provide her with new information.

r+ ↗ // What are you ↗doing? //	'Your phone didn't ring, but I know that you're probably checking messages on Whatsapp. Am I right?'

The choice of a referring tone implies that the speaker suspects what her interlocutor is doing, and wishes to check her assumption. In other words, Mary intends "to have

confirmation that his/her present world view coincides with that of the hearer" (Brazil, 1997, p. 113).

The following examples come to illustrate that, no matter the syntactic form of a question, the intended interactional meanings of proclaiming and referring tones in interrogative forms prevail over form.

Anne and Mary are talking about the party. Anne grabs her mobile phone and begins to do something on it.

Mary asks:	Mary might mean…
p ↘ // Are you texting ↘Tom? //	'I see that you are writing something, possibly using Whatsapp, but I have no idea who you are talking to. Can you tell me? I guess it could be Tom.'

In this finding-out question, the speaker seems to be guessing the information from the context: just by looking at Anne one knows that she is definitely typing something on her phone. However, Mary might be uncertain about who her friend could be writing to so she wishes her interlocutor to confirm or reject her guess and provide more information, such as why she is writing to that person.

r+ ↗ // Are you texting ↗Tom? //	'We have just been talking about the party and that you had a great time with Tom. I know that you like him a lot. So is it him?'

In this making-sure question, Mary seems to convey that she already knows the answer, but she needs the hearer to confirm her assumption: She only expects Anne to say "yes". Brazil argues that "with the referring tone, the speaker […] modifies his/her world view *in advance* and submits the modification for the hearer's approval" (1997, p. 107-108).

SOCIAL QUESTIONS, OR PHATIC QUESTIONS

There are some questions which are not asked to elicit information but just for the sake of socialization. These are called social or phatic questions, and they are usually produced with "a referring tone, the tone choice that insinuates togetherness" (Brazil, 1997, p. 114). For example, at the beginning of their conversation, Mary may have asked Anne the following:

r+ ↗ // How was the ↗party? //   Or: r \↗ // How was the \↗party? //

It is possible that Mary already knows something about the party, but she may wish to start a conversation with her friend anyways; therefore, she uses a referring tone to sound friendly and break the ice.

QUESTION TAGS

Tag-interrogatives are grammatically made up of two parts: a declarative sentence type and the tag. The choice of tone in the tag will be conditioned, again, by what the speaker expects as an answer. Tsui proposes that there are two types of question tags depending on the tone chosen: "one which expects agreement, and one which expects confirmation from the addressee" (1987, p. 87). Let us study the following examples:

Mary asks:	Mary might mean…
p ↘ // You danced with him the whole night, ↘didn't you? //	'I am positive that this is exactly what happened. Do not deny it.'

Through the use of a proclaiming tone, the speaker seems to have no doubt in his or her mind. Mary is merely inviting Anne to agree and expects a simple "yes" as an answer.

| r+ ↗ // You danced with him the whole night, ↗didn't you? // | 'I am almost certain, but I still need you to confirm that I am right.' |

When the tag is uttered with a referring tone, we could say that the speaker may need his or her assumption to be confirmed. In this situation, Mary possibly expects her friend's answer to be "yes", but she might also be aware that her assumption could be wrong. On this respect, Cruttenden explains that the choice of a rise tone is "leaving open the possibility of disagreement" (1994, p. 246).

DECLARATIVE-MOOD QUESTIONS

Intonation may also serve to make a declarative statement function as a question. Either proclaiming tones or referring tones might convey this meaning, as in the following examples:

Mary asks:	Mary might mean…
p ↘ // And you danced the whole ↘night with him. //	'I think I am right in thinking that you danced with him all night but tell me the details, please.'

Brazil (1985, as cited in Tsui, 1987) states that declarative-mood questions like the previous one work as an elicitation "asking for greater precision" (p. 88). In this case, Mary is stating an assumption, something she believes to be true, and by the use of the proclaiming tone she may be expecting Anne to confirm this and to tell her some details about it.

r+ ↗ // And you danced the whole ↗night with him. //	'I believe that this is what you did; tell me please if I am right.'

Following Brazil, a declarative-mood question uttered with a referring tone functions as a "request for confirmation"; that is, it serves "to elicit a response which, if forthcoming, will remove some kind of uncertainty from the mind of the speaker" (1997, p. 102). We may conclude then that Mary might be almost certain that Anne spent the whole night at the party dancing with Tom, and by the use of the referring tone we can infer that she probably expects her friend to confirm her assumption.

ECHO QUESTIONS

Echo questions are elicitations whose content repeats the lexis and the grammar of the previously uttered statement. Let us imagine that Mary and Anne's conversation goes on like this:

Anne: Yes, we danced all night long. And we arranged to meet this week again.

Mary: That's great! Where are you going to meet?

Anne: At the cinema.

Mary asks:	Mary might mean…
p ↘ // At the ↘cinema? //	'Oh, I see. And what are you going to watch?'

As with declarative-mood questions, an echo question uttered with a proclaiming tone might be used as a way of asking for more information. Mary probably knows that Anne likes the cinema and she is requesting details about the date.

r+ ↗	// At the ↗cinema? //	'I thought you did not like going to the cinema.'

Brazil suggests that the use of the referring tone in an echo question indicates that for the speaker the repeated item comes as a surprise, "in some way contrary to expectations"; thus the echo question might mean "have I heard [understood] you correctly?" (1997, p. 103). Most probably Mary is surprised by Anne's answer or she might not be sure whether she heard correctly.

ALTERNATIVE OR CHOICE QUESTIONS

These questions present the interlocutor with options to choose from. Chun (2002) proposes that, depending on the tones selected by the speaker, this type of questions could either be an invitation to choose one of the options, or an equivalent of a making-sure question. Let us analyse the following examples:

	Mary asks:	Mary might mean…
r+ ↗ and p ↘	// Would you like to see him again at a ↗party or in a ca↘fé? //	'I am your friend and I know that these are the only two possible options for you. Which one would you prefer?'

Regarding this question, where two items are uttered with separate tones, Chun would explain that "the listener is [expected] to choose only *one* of the alternatives" (2002, p. 217). Thus, Mary is asking her friend to select between the two options which she made available through her question.

Just r+ ↗	// Would you like to see him again at a party or in a ca↗fé? //	'Tell me if you would like to see him again, and then where it would be.'

Chun (2002) claims that, when the choice of tone is just a referring on the last item, the speaker is not offering alternatives but rather asking a making-sure question. In our example, Mary would expect Anne to simply answer "yes" (or "no"), and probably to expand on it.

Now that we have discussed the expectations of the use of tones in different question types and illustrated them, we can move on to speak about how intonation could be taught.

Teaching Intonation

Since one of the main factors that contribute to lack of intelligibility and communication breakdowns is "too little variation in pitch" (Kang, 2010, as cited in Goodwin, 2014), it is important for English teachers to address intonation choices and production in the classroom. In order to discuss how intonation can be taught, we will follow Celce-Murcia et al. (2010), whose theory is based on Communicative Language Teaching (CLT). They speak of five stages of instruction to teach any phonological feature.

1. **Description and analysis:** In this stage the teacher introduces the phonological feature by showing examples of the target language, demonstrating their production, and guiding the class into thinking about the meanings conveyed.

2. **Listening discrimination:** In this second part, students listen to conversations or texts containing the phonological feature at hand and learn to identify it.

3. **Controlled practice:** In this third section, students will be guided into producing the specific phonological item in a simple context. As Goodwin emphasizes, "the learner's attention should be focused almost completely on form" (2014, p. 146).

4. **Guided practice:** In this fourth stage, students are asked to focus not only on form, but also on meaning or grammar. Teachers can use dialogues and short extracts to make students analyse possible tones and then practise reading the texts aloud.

5. **Communicative practice:** In this final step, teachers ask students to produce texts paying attention to meaning and grammar while managing the newly learnt phonological feature correctly. Typical tasks at this stage are debates, role plays, and drama scenes. Students should be able to engage in an unscripted dialogue while still producing appropriate tone choices.

The material that we will present follows the stages that we have just described in combination with Brazil's (1998) and Bradford's (1996) teaching methods. In the next

and last section of this paper, we will discuss in depth the specifics about how the material is organized.

Rationale

In addition to Celce-Murcia et al.'s stages of instruction to teach phonological features, we have drawn some ideas from the work of two scholars who have published material for the instruction of intonation: Brazil's *Pronunciation for Advanced Learners of English* (1998) and Bradford's *Intonation in Context* (1996). Both authors' procedures to teach intonation have informed teaching practices at the subject *Phonetics and Phonology 1* at the School of Languages.

Firstly, we will adhere to Brazil's two-step sequence to present new topics, starting from *what* is said to then delve into *how* something is said. In Brazil's words, "**listening for meaning**" and "**listening to intonation**". We will further subdivide the second section following Bradford's sequence of five stages:

- **Sensitisation**: A set of questions guides students to understand a given context, recognize the use of a certain tone, and explain it.
- **Explanation**: Presentation of reasons why a certain tone might be chosen in one given context.
- **Imitation**: Repetition of selected extracts in order to practice with confidence and precision.
- **Practice activities**: A variety of activities designed for students to recognize and produce appropriate tones in certain contexts.
- **Communication activity**: An exercise for students to put into practise what they have learnt in a less scripted context.

We will follow these stages in the development of our material, which will consist of three sections. Each section will deal with one of the question types discussed above:

- **Section 1**: Finding-out and making-sure questions
- **Section 2**: Question tags
- **Section 3**: Declarative-mood questions

Finally, we would like to make a quick reference as to the type of texts used in the material. A number of the recordings used in each section as a model for students

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to analyse and imitate will be "authentic speech", by which we mean "any recording which has the features of spontaneous speech" (Cauldwell, 2013, p. 254), such as extracts from movies, series or Youtube videos that have not been initially produced for pedagogical purposes. As Janet Goodwin explains, "by offering learners continued exposure to authentic speech, we help them to develop an awareness of the contextual meaning of intonational choices" (2014, p. 137).

THE MATERIAL

LISTENING FOR MEANING

1. What has just happened?

1.1- Read the notice below. What do you think happened?

FORECLOSURE
NOTICE

CULCO ENGINEERING has gone into receivership.
All contracts are termimated. All former employees
will be able to access the building in due course
to collect personal items. Sincere apologies for
any inconvenience caused, on behalf of said
Administrators hired to conduct this foreclosure.

KEEP OUT

Screencap from the movie *The Love Punch*.

1.2- Watch an extract from the movie "The Love Punch" and tick the statements that are true.

a) It was a party.

b) Richard knew what was going on.

c) Closing down the company was legal.

d) The shares were worthless.

e) They were all let in at that moment.

f) Richard explained his plan.

This is Richard.
Screencap from the movie *The Love Punch*.

(Extract from the movie *The Love Punch*, minute 10:10 to 11:15)

LISTENING TO INTONATION

2. Sensitisation

2.1- Listen to the questions that the employees make to Richard, and answer a), b) and c) for each of them.

a) Which is the tonic syllable?

b) Which is the tone?

c) What seems to be the speaker's expectation about his/her hearer's answer?

	Tonic syllable	Tone	Expectation?
What's going on?			
Will we get paid this month?			
Is that true?			

3. Explanation

A speaker can either use a proclaiming tone or a referring tone to make a question. The choice depends on their expectation about the answer. When speakers truly do not know the answer and, therefore, they are asking for new information, they are making a **"finding-out" question**, and they most often choose a **proclaiming tone**, as in "What's going on?" and "Is that true?". In those cases, the employees are confused and have no clue about what has just happened to them.

However, when a speaker has a certain expectation in mind, or even a hunch, he or she is asking a **"making-sure" question**, and most probably will use a **referring tone**, as in "Will we get paid this month?" Here the expectation is to get a "yes" as an answer.

4. Imitation

4.1- Listen to the six questions that the employees made. Identify the tonic syllables and mark the tones. Then listen again and repeat.

a) What's going on?

b) Is this legal?

c) Can they just do this?

d) Will we get paid this month?

e) Did you know this was coming?

f) Is that true?

Screencap from the movie *The Love Punch*.

5. Practice activities

5.1- Every question could be asked with either a proclaiming tone or a referring tone. Listen and repeat these questions with both tones.

a) Is there an earlier train?

b) Have you got a ticket?

c) Is it expensive?

d) Is that David?

e) Could I borrow it?

f) Is this Market street, please?

(track 31, Brazil, D. (1998). *Pronunciation for Advanced Learners of English. Cambridge*, United Kingdom: Cambridge University Press.)

> **NOTE:** Although the choice of tone depends mainly on the speaker's expectations about the answer, it is worth noticing that a referring tone also conveys social closeness, which, in certain contexts, could be more appropriate.

5.2- Harriet and Joe are friends. They are travelling by car when they see a hitchhiker. Harriet wants to help him, so she tells Joe to ask some questions. Read the conversation out loud, decide how you would ask the questions, and

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provide the tones. Then listen to the audio file and compare. Finally, practise the conversation with two classmates.

Harriet: // ↘Hey, // ↗Jo! // There's a ↘hitchhiker. // Let's pick him ↘up. // Ask him where he is ↘going. //

Joe: ▹ // **Where are you ___ going?** //

Hitchhiker: // ↘Padington. //

Harriet: // ↘Oh. // I wonder how long he's been on the ↘road, Joe. //

Joe: ▹ // **How long have you been on the ___ road?** //

Hitchhiker: // Since early this ↘morning. //

Harriet: // My ↘watch has stopped, Joe. // Could you ask him the ↗time? //

Joe: ▹ // **What's the ___ time?** //

Hitchhiker: // Quarter to ↘five. //

<p style="text-align:center">(track 48, Thompson, I. (1996). Intonation Practice. Oxford, Great Britain: Oxford University Press.)</p>

5.3- David has just arrived home from Newbury. It's 9pm now.

   a) Read the conversation and decide which option you would choose for each question in bold. Then explain why.

   b) Listen to the audio file to compare, and then practice with a partner.

Harriet: Hello, David. I'll take your coat.

David: Thanks, Harriet. Whew!

Harriet: ▹ **Are you ↘tired? / ▹ Are you \\↗tired?**

David: Mmm… a bit. Ooh! That soup smells good!

Harriet: ▹ **Are you ↘hungry? / ▹ Are you \\↗hungry?**

David: I'm absolutely starving!

Harriet: ▹ **Did everything go ↘well? / ▹ Did everything go ↗well?**

David: Pretty well. Coo! Baked potatoes!

<p style="text-align:center">(track 27, Thompson, I. (1996). Intonation Practice. Oxford, Great Britain: Oxford University Press.)</p>

5.4- Read this conversation. What do you think is happening?

   a) In pairs, discuss what tone you would use for each question in bold.

   b) Watch the extract and compare the choices you and the characters made.

c) Practise the conversation with your classmate.

Ross: Why? Why? ▷ *Why would she think we're engaged?*

Phoebe: Perhaps because you gave her an engagement ring? Y'know Ross, doctors are supposed to be smart.

Ross: I didn't give her that ring!

Phoebe: You didn't?

Ross: No!

Phoebe: ▷ *So whose ring is it?*

Ross: It's mine.

Phoebe: ▷ *Is it an engagement ring?*

Ross: Yes!

Phoebe: But you didn't give it to her?

Ross: No!

Phoebe: But you were going to propose?

Ross: No!!

Phoebe: Huh, I might be losing interest in this.

Screencap from the TV show *Friends*, season 9, episode 1.

THINK: Are these questions? Do they follow the typical grammatical structure of questions?

NOTE: We will focus on **declarative-mood questions** later on.

(Retrieved from https://www.youtube.com/watch?v=3gVs7W8COGM, minute 01:17 to 01:45)

6. Communication activity

6.1- Work in pairs. Student A will read BOX 1, and Student B should read BOX 2.

BOX 1: Student A

1. A colleague of yours has told you that one of your friends is doing something amazing. When you see that friend, congratulate him/her. However, he/she won't actually be doing what you were told. So ask questions to confirm (or not) what you thought you knew, and also ask for some more <information.

You were told that your friend… → Won a trip to South Africa → Will stay in a 5-star hotel → The whole family will go → Will go on a safari

2. Your friend has also heard something about you. He/She will congratulate you, but tell him/her that it is not true, and answer his/her questions with this information. You can invent more details if you wish.

- *Your colleague got the promotion (the same one that told you about the trip to South Africa!)*

- *The Sales Manager got sick. There's a replacement from another branch.*

- *I got a pay rise, but just a 5%!*

- *All employees are given a company car, but now I got a parking space!*

BOX 1: Student B

1. You meet a friend who congratulates you for something he/she heard that you are going to do, but his/her information is wrong. Tell him/her that it is not true, and answer his/her questions with this information. You can invent more details if you wish.

- *You paid for a very expensive trip to South Africa.*
- *You are staying in a 4-star hotel, but all-inclusive.*
- *Only you and your husband/wife will go.*
- *You won't go on a safari. The trip was already expensive enough!*

2. You have also heard something about your friend, and you think it is amazing, so now it's your turn to congratulate him/her. However, he/she won't actually be doing what you were told. Ask questions to confirm (or not) what you thought you knew, and also ask for some more information.

You were told that your friend…	Got a promotion at work	Will be the new Sales Manager	Got a 30% pay rise	Was given a company car

Section 2: Question tags

LISTENING FOR MEANING

1. What is happening?

1.1- **You will see a discussion among members of Pagford's parish council in a small church.** They are deciding whether to vote in favour of or against demolishing Sweetlove house (a place where the poor and addicts can seek help) to turn it into a spa. If you were part of that council, would you be in favour or against? Why? Write down your ideas below.

1.2- **Watch this short extract of the TV mini-series *The Casual Vacancy*, and choose the correct option.**

a) People from _____ have got problems.

THE FIELDS / PAGFORD
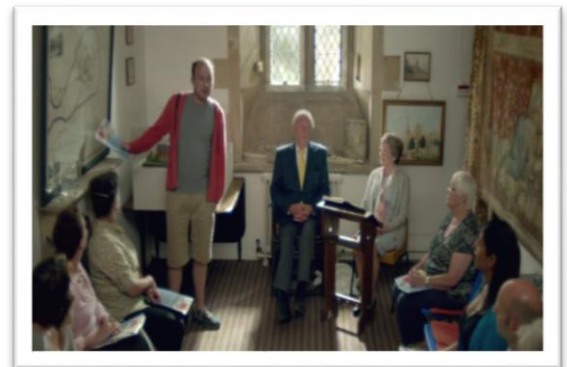
b) People from The Fields are not _____ .

PICTURESQUE / HEALTHY

c) Apartheid: Herding people into ghettos

because they don't _____ .

FOLLOW THE RULES / FIT THE AESTHETIC

d) Sweetlove house helps people to _____ .

LIVE / GET BETTER

Screencap from the TV miniseries *The Casual Vacancy*.

(Extract from the TV mini-series *The Casual Vacancy*, episode 1, minute 12:42 to 13:44)

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LISTENING TO INTONATION

2. Sensitisation

2.1- Listen to two question tags from the previous clip, and answer a), b) and c).

    a) Which is the tonic syllable?

    b) Which is the tone?

    c) What seems to be the speaker's expectation about his/her hearer's answer?

	Tonic syllable	Tone	Expectation?
'Cause they are not picturesque, are they?			
There's a name for that, ain't there?			

3. Explanation

Here again, the choice between a **proclaiming tone** and a **referring tone** depends on the speaker's expectations about the answer to his or her question.

1. If the speaker is certain of what the answer of the question is, he or she may just expect agreement from his or her interlocutor and, therefore, use a **proclaiming tone.**

2. If the speaker is not certain about what the answer will be and needs his or her assumption to be confirmed, he or she would choose to use a **referring tone**.

If we analyse what the council member is saying, it becomes clear that he ironically refers to the poor people who go to Sweetlove house as "not picturesque" and he believes that surely nobody will think differently in such a council. Nevertheless, he was expecting an answer from his colleagues when he asked what the name of an ideology like that was.

4. Imitation

4.1- Listen to the 5 question tags in the clip. Identify the tonic syllables and the tones used. Then listen again and repeat.

a) 'Cause they are not picturesque, are they?

b) They don't look like that, do they?

c) You hang on a minute, would you?

d) There's a name for that, ain't there?

e) Bill, you stormed the Normandy beaches, didn't you?

Screencap from the TV miniseries *The Casual Vacancy*.

5. Practice activities

5.1- These question tags are extracted from a variety of movies and TV shows. Watch the compilation and mark the tones that you hear. Then listen again and repeat.

a) Those friends really were friends, *weren't they*?

b) It is something you've seen before, *isn't it*?

c) You don't sleep well, *do you*?

d) It's quite dangerous being one of you lot, *isn't it*?

e) You're good with animals, *aren't you*?

f) They have a word for that, *don't they*?

g) They are your real teeth, *aren't they*?

h) That would be cool, *wouldn't it*?

i) Let's try again, *shall we*?

Can you think of what expectations each of the speaker had so as to make the choice of tone?

(Reference to the TV series and movies included in this compilation is found at the end of this material.)

5.2- Listen to these question tags and circle what the speaker might be thinking.

a) They're rich, aren't they?

 1- I know they have 3 Ferraris.

 2- A friend told me, but he may be wrong.

b) He's funny, isn't he?

    1- My friends and I laugh a lot with him.

    2- I know some people don't think so.

c) You remember her, don't you?

    1- Because we used to spend every day together back at college.

    2- Although I know we were not very close.

d) The movie begins at eight, doesn't it?

    1- I'm sure I read that in the ticket.

    2- Or was it at quarter to eight?

e) She talks a lot, doesn't she?

    1- I can see you're tired of it too.

    2- I can't believe you aren't bored yet.

5.3- PAIR UP! Go back to 5.2, choose a tone for each question tag, practise it for some minutes, and then read the questions aloud to your classmate. He or she will underline the appropriate option according to what you said. When you finish, check it together and discuss any differences. Then switch roles.

6. Communication activity

6.1- Parents / Children role-play: Student A will be the child; Student B will be the parent.

> **Student A: Child**
>
> You went on holidays with your best friend and you are calling your parents to check in and let them know you arrived safely. Your parents will ask you about things they believe you have done so far. When you finish answering your parents' questions, it will be your turn to ask. Make your parents questions to make sure they have done or will do the following things:
>
> - Go back to the dentist's
> - Buy a new coffee machine

- Pay the phone bill
- Call grandma

  You can invent as many details as you want.

Student B: Parent

Your child went on holidays with his/her best friend and he/she is calling you to check in and let you know that he/she arrived safely. Ask him/her questions to make sure that he/she has done what you talked about before travelling. You can invent as many details as you want.

- Separate money into different bags
- Stay together the whole trip
- Be careful with what you eat
- Drink only bottled water

  After you ask all the questions, answer your child's questions, confirming his/her expectations or not.

LISTENING FOR MEANING

1. What is happening?

1.1- **Graham Norton and Stephen Colbert are two famous talk show hosts. Do you like this kind of shows? What do the hosts usually do?**

_____

_____

1.2- **Watch an extract of an episode of *The Late Show* with Stephen Colbert interviewing Graham Norton, and say whether the following statements are True or False.**

Screencap from the TV show *The Late Show*.

a. Graham loves being interviewed. ____

b. Graham offers his guests something to drink. ____

c. Stephen seems to be surprised when he hears about Graham offering drinks to his guests. ____

d. They say that hosts have to pretend to be interested in their guests. ____

e. Graham finds it easy to pretend he is interested in his guests. ____

(Retrieved from https://www.youtube.com/watch?v=7KHvKzpsQrA, minute 01:00 to 03:10)

LISTENING TO INTONATION

2. Sensitisation

2.1- **Listen to three questions from the previous interview, and answer a), b) and c).**

a) Which is the tonic syllable?

b) Which is the tone?

c) What seems to be the speaker's expectation about his/her hearer's answer?

	Tonic syllable	Tone	Expectation?
When you're interviewing a guest, eh, I assume that the dread of any host is that the guest comes on and they give you one-syllable answers, they don't talk at all.			
You offer your guests drinks?			
You want a ricola?			

3. Explanation

Speakers sometimes make questions which do not follow the typical subject-verb inversion; these are called **declarative-mood questions**. These statements can work as elicitations either with a **proclaiming tone** or a **referring tone**. When a speaker chooses to use the former, he or she might be asking for more details about the topic. On the other hand, when the speaker opts for the latter, he or she could be expecting just a "yes" as an answer, as a confirmation of his or her assumption.

4. Imitation

4.1- Listen to these declarative-mood questions again. Mark the tonic syllables and the tones you hear. Then listen and repeat.

   a) When you're interviewing a guest, eh, I assume that the dread of any host is that the guest comes on and they give you one-syllable answers, they don't talk at all.

   b) You offer your guests drinks?

   c) You want a ricola?

5. Practice activities

5.1- Do you remember the conversation between Ross and Phoebe? Watch the extract again and identify the tones used in the questions in bold. Then listen and repeat.

Phoebe: So whose ring is it?

Ross: It's mine.

Phoebe: Is it an engagement ring?

Ross: Yes!

Phoebe: ⟩ *But you didn't give it to her?*

Ross: No!

Phoebe: ⟩ *But you were going to propose?*

Ross: No!!

Phoebe: Huh, I might be losing interest in this.

Screencap from the TV show *Friends*, season 9, episode 1.

(Retrieved from https://www.youtube.com/watch?v=3gVs7W8COGM, minute 01:30 to 01:45)

5.2- Are you familiar with *The Lord of the Rings* movies? There's a very important secondary character called Gollum. Read the following dialogues which are about him and with him.

   a) In pairs, discuss what tone you would use for each question in bold.

   b) Watch the two clips from the movies and compare the choices you and the characters made.

c) Practise the conversation with your classmate.
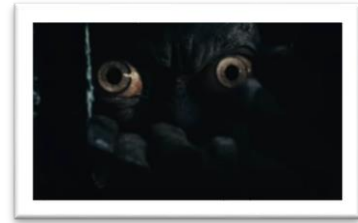
Frodo: ▹ **There's something down there.**

Gandalf: It's Gollum.

Frodo: Gollum.

Gandalf: He's been following us for three days.

Frodo: ▹ **He escaped the dungeons of Barad-dur.**

Gandalf: Escaped, or set loose.

Screencap from the movie
LOTR The Fellowship of the Ring.

(Retrieved from https://www.youtube.com/watch?v=IrOqnZdvI6M, minute 00:17 to 00:36)

Frodo: ▹ **You know the way to Mordor.**

Gollum: Yes.

Frodo: ▹ **You've been there before.**

Gollum: Yes.

Frodo: You will lead us to the Black Gate.

Screencap from the movie
LOTR The Two Towers.

(Retrieved from https://www.youtube.com/watch?v=mzDf52M21J0, minute 03:59 to 04:40)

5.3- The show *Whose Line Is It Anyway?* is a game show in which the participants play a variety of improvisation games. One of those games is "Questions only". How do you think that game is played? Watch an extract of one episode and check if you were right. How many times did they make a mistake?

_____

_____

Screencap from the TV series *Whose Line Is It Anyway*.

(Retrieved from https://www.youtube.com/watch?v=tkxRzV3gtDc)

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5.4- Listen to this section of the game "Questions only". Identify the tonic syllables and mark the tones you hear. Then listen again and repeat.

Ryan: ▹ *Somebody ordered a juggler?*

Brad: How many balls can you juggle?

Ryan: Is that a come-on?

Brad: Is that a clip-on?

Ryan: ▹ *Philip Ramsey?*

Brad: ▹ *Ramsey Phillips?*

Ryan: How the hell are ye?

Brad: Where have you been?

Ryan: What have you been up to?

Brad: Weren't you in prison?

Ryan: Did you marry Sheila?

Brad: Ah! ▹ *You heard?*

Ryan: ▹ *She didn't tell you about me?*

Brad: Were you the masked avenger she was talking about?

Wayne: Ecuador.

Brad: What?

Ryan: ▹ *Ecuador?*

Screencap from the TV series *Whose Line Is It Anyway.*

(Retrieved from https://www.youtube.com/watch?v=tkxRzV3gtDc, minute 01:28 to 02:20)

6. Communication activity

6.1- TIME TO PLAY! In groups of four, play the "Questions Only" game. You can use any of the question patterns you have learnt, but if you do not make a question, you lose your turn. Here are possible scenes for you to choose from.

a) You're on a cruise to Miami.

b) You don't remember where you parked your car.

c) You're in a line waiting to participate on a talent show.

d) You're desperately trying to study because you've got a very important final exam tomorrow, but your family won't stop nagging you.

Ready?   Set...   Go!

KEYS

1.2- Watch the extract from the movie "The Love Punch" and tick the statements that are true.

      c) Closing down the company was legal. ✓

      d) The shares were worthless. ✓

2.1- Listen to the questions that the employees make to Richard, and answer a), b) and

    c) for each of them.

	Tonic syllable	Tone	Expectation?
What's going on?	On	Falling	The speaker really doesn't know the answer and expects her interlocutor to provide her with new information.
Will we get paid this month?	Paid	Rising	The speaker probably just expects a "yes" as an answer. He just needs confirmation of his assumption.
Is that true?	True	Falling	The speaker probably has a hunch but he doesn't know the real answer. So he might expect his interlocutor to provide him with new information.

4.1- Listen to the six questions that the employees made, and mark tones in the

    correct tonic syllable. Then listen again and repeat.

  a) // ‛What's going ↘on? //

  b) // Is this ↗legal? //

  c) // Can they just ↗do this? //

  d) // Will we get ↗paid this month? //

  e) // Did you ‛know this was ↗coming? //

f) // Is ‘that ↘true? //

5.1- **Every question could be asked with either a proclaiming tone or a referring tone. Listen and repeat these questions with both tones.**

Referring tone (“making-sure” questions)	Proclaiming tone (“finding-out” questions)
1. // Is there an ↗earlier train? //	**1.** // Is there an ↘earlier train? //
2. // ‘Have you got a ↘↗ticket? //	**2.** // ‘Have you got a ↘ticket? //
3. // Is it ex↘↗pensive? //	**3.** // Is it ex↘pensive? //
4. // Is that ↘↗David? //	**4.** // Is that ↘David? //
5. // Could I ↘↗borrow it? //	**5.** // Could I ↘borrow it? //
6. // Is this ↘↗Market street, please? //	**6.** // Is this ↘Market street, please? //

5.2- **Read the conversation out loud, and mark intonation (___) in the way you would ask the questions. Then listen and compare.**

Harriet: // ↘Hey, // ↗Jo! // There's a ↘hitchhiker. // Let's pick him ↘up. // Ask him where he is ↘going. //

Joe: // **Where are you ↘ going?** //

Hitchhiker: // ↘Padington. //

Harriet: // ↘Oh. // I wonder how long he's been on the ↘road, Joe. //

Joe: // **How long have you been on the ↘ road?** //

Hitchhiker: // Since early this ↘morning. //

Harriet: // My ↘watch has stopped, Joe. // Could you ask him the ↗time? //

Joe: // **What's the ↘ time?** //

Hitchhiker: // Quarter to ↘five. //

5.3- Read and decide which option you would choose for each question in bold.

Harriet: Hello, David. I'll take your coat.

David: Thanks, Harriet. Whew!

Harriet: ▹ // **Are you ↘tired?** //   ▹ // **Are you \↗tired?** //

David: Mmm… a bit. Ooh! That soup smells good!

Harriet: ▹ // **Are you ↘hungry?** //   ▹ // **Are you \↗hungry?** //

David: I'm absolutely starving!

Harriet: ▹ //**Did everything go ↘well?** //   ▹ // **Did everything go ↗well?** //

David: Pretty well. Coo! Baked potatoes!

5.4- Read this conversation. What do you think is happening?

Ross: Why? Why? ▹ // **'Why would she 'think we're en↘gaged?** //

Phoebe: Perhaps because you gave her an engagement ring? Y'know Ross, doctors are supposed to be smart.

Ross: I didn't give her that ring!

Phoebe: You didn't?

Ross: No!

Phoebe: ▹ // **So 'whose ↘ring is it?** //

Ross: It's mine.

Phoebe: ▹ // **Is it an en↗gagement ring?** //

Ross: Yes!

Phoebe: But you didn't give it to her?

Ross: No!

Phoebe: But you were going to propose?

Ross: No!!

Phoebe: Huh, I might be losing interest in this.

Section 2: Question tags

1.2- Watch this short extract of the TV mini-series "The Casual Vacancy", and choose the correct option.

       a) The Fields

       b) Picturesque

       c) Fit the aesthetic

       d) live

2.1- Listen to these two tag questions from the previous clip, and answer a), b) and c).

	Tonic syllable	**Tone**	**Expectation?**
'Cause they are not picturesque, **are they?**	Are	Falling	The speaker might expect his interlocutors to agree because he sure that that's the way they think.
There's a name for that, **ain't there?**	Ain't	Fall-rise	The speaker probably expects his interlocutors to confirm his assumption and even to provide the name he refers to.

4.1- Listen to the 5 question tags in the clip, and mark the tonic syllable and the tones used. Then listen again, and repeat.

    f)   'Cause they are not picturesque, // ↘are they? //

    g)   They don't look like that, // ↘do they? //

    h)   You hang on a minute, // ↗would you? //

    i)   There's a name for that, // ↘↗ain't there? //

    j)   Bill, you stormed the Normandy beaches, // ↘didn't you? //

5.1- These tag questions are extracted from a variety of movies and TV shows. Watch the compilation and mark the tones that you hear. Then, listen to the audio and repeat the question tags.

   a)   Those friends really were friends, // ↘*weren't they*? //

   b)   It is something you've seen before, // ↗*isn't it*? //

   c)   You don't sleep well, // ↘*do you*? //

   d)   It's quite dangerous being one of you lot, // ↘*isn't it*? //

   e)   You're good with animals, // ↘*aren't you*? //

   f)   They have a word for that, // ↗*don't they*? //

   g)   They are your real teeth, // ↗*aren't they*? //

   h)   That would be cool, // ↗*wouldn't it*? //

   i)   Let's try again, // ↗*shall we*? //

5.2- Listen to these question tags and circle what the speaker might be thinking.

   a)   **1-** I know they have 3 Ferraris.

   b)   **2-** I know some people don't think so.

   c)   **2-** Although I know we were not very close.

   d)   **1-** I'm sure I read that in the ticket.

   e)   **1-** I can see you're tired of it too.

Section 3: Declarative-mood questions

1.2- Watch an extract of an episode of the show The Late Show with Stephen Colbert and Graham Norton and say whether the following statements are True or False.

   a.   False

   b.   True

   c.   True

   d.   True

   e.   False

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2.1- Listen to three questions from the previous interview, and answer a), b) and c).

	Tonic syllable	Tone	Expectation?
When you're interviewing a guest, eh, I assume that the dread of any host is that the guest comes on and they give you one-syllable answers, they don't talk at all.	Answers / Talk	Falling	The speaker probably expects his interlocutor to agree and to give more information about it.
You offer your guests drinks?	Drinks	Rising	The speaker might expect his interlocutor to confirm his assumption.
You want a ricola?	Ricola	Rising	The speaker could expect his interlocutor to accept the offer, and just say "yes".

4.1- Listen to these declarative-mood questions again. Mark the tonic syllables and the tones you hear. Then listen and repeat.

a) When you're interviewing a guest, eh, I assume that the dread of any host is that the guest comes on and they give you one-syllable ↘answers, they don't ↘talk at all.

b) You offer your guests ↗drinks?

c) You want a ↗ricola?

5.1- Do you remember the conversation between Ross and Phoebe? Watch the extract again and identify the tones used in the questions in bold. Then listen and repeat.

Phoebe: So whose ring is it?

Ross: It's mine.

Phoebe: Is it an engagement ring?

Ross: Yes!

Phoebe: ◊ // **But you ʻdidn't ↗give it to her?** //

Ross: No!

Phoebe: ◊ // **But you were ʻgoing to pro↗pose?** //

Ross: No!!

Phoebe: Huh, I might be losing interest in this.

5.2- Are you familiar with *The Lord of the Rings* movies? There's a very important secondary character called Gollum. Read the following dialogues which are about him and with him.

Frodo: ◊ // **There's ʻsomething ↘down there.** //

Gandalf: It's Gollum.

Frodo: Gollum.

Gandalf: He's been following us for three days.

Frodo: ◊ // **He esʻcaped the ʻdungeons of ʻBarad-↘dur.** //

Gandalf: Escaped, or set loose.

Frodo: ◊ // **You ʻknow the way to ↘Mordor.** //

Gollum: Yes.

Frodo: ◊ // **You've ʻbeen there be↘fore.** //

Gollum: Yes.

Frodo: You will lead us to the Black Gate.

5.4- Listen to this section of the game "Questions only". Identify the tonic syllables and mark the tones you hear. Then listen again and repeat.

Ryan: ◊ // **ʻSomebody ʻordered a ↗juggler?** //

Brad: How many balls can you juggle?

Ryan: Is that a come-on?

Brad: Is that a clip-on?

Ryan: ▸ // **'Philip ↗Ramsey?** //

Brad: ▸ // **'Ramsey ↗Phillips?** //

Ryan: How the hell are ye?

Brad: Where have you been?

Ryan: What have you been up to?

Brad: Weren't you in prison?

Ryan: Did you marry Sheila?

Brad: Ah! ▸ // **You ↗heard?** //

Ryan: ▸ // **She 'didn't 'tell you about ↗me?** //

Brad: Were you the masked avenger she was talking about?

Wayne: Ecuador.

Brad: What?

Ryan: ▸ // **↗Ecuador?** //

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