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Examining narrow focus stretches of speech by speakers of British English and
their importance in EFL teaching and learning

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Abstract

The present investigation examined narrow focus stretches of speech by speakers of British English, and their importance in EFL teaching and learning. This study is relevant to EFL teaching and learning since it opens a scope of knowledge that has not been much explored yet.

The corpus of this study was composed of natural speech by British speakers of English. It consisted specifically of eight conversations between two native speakers of the language, who tackled diverse topics and who interacted with each other in a natural manner. This posed a very complex scenario for the researcher, as the division into intonation groups became one of the most difficult tasks carried out in the analysis.

Although many variables made it laborious to work with this type of data, the findings were revealing: More than 50% of cases were patterns in narrow focus. This can be a starting point for further research with this kind of corpus regarding intonation.

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1. Introduction

The field of phonetics has been widely studied through the years; phoneticians have systematized, identified and coded segmental and suprasegmental features (e.g. Autosegmental-Metrical theory (AM) (Ladd, 1996) and Tone and Break Index system (ToBI) (Silverman et al., 1992)). Among suprasegmental features we find prosody, which according to the British tradition, roughly involves stress, rhythm and intonation. Within the area of intonation, nucleus placement, i.e. the last choice a speaker has to move or indicate pitch movement in a stretch of speech, plays a fundamental role in the decision making process of the speakers of a given language (Ortiz-Lira, 1995). In this sense, nucleus placement can be subdivided into two categories: intonation groups in broad focus and in narrow focus (Wells, 2006).

In the EFL context, there exists a need for EFL learners to be able to use these patterns (broad and narrow focus) both accurately and appropriately. What is more, special attention should be paid to marked patterns, which abide not only by specific rules but also by diverse pragmatic contexts, (Ladd, 2008) and many times override the rules of unmarked patterns (Wells, 2006).

Apart from this, we can highlight the fact that not much has been done regarding speech produced in natural conversational exchange, specifically taking into consideration native speakers of British English. There are studies and compendiums, such as the two editions by O'Connor & Arnold (1961, 1973), which are largely based on practical exercises, while at the same time provide a complete description of English intonation. Nevertheless, O'Connor et al.'s work does not focus on marked patterns in intonation, making this an interesting subject for investigation.

As it was previously mentioned, the present research is concerned with an aspect of English intonation which holds an underlying connection to the pragmatics of English as a complex system. Pragmatic competence in order to communicate effectively and appropriately in the target language is an essential

aspect of communication. It is well-known that each language has specific pitch patterns (O'Connor & Arnold, 1961; 1973). English and Spanish differ in their intonational melodies. However, according to Gimson (1977) some patterns overlap among languages, and may have an intonation pattern that is "identical with the intonation pattern for that type of sentence in the native language of the learners" (as cited in Ortiz-Lira, 1995, mind over matter section, para.3). Taking these standpoints into consideration, intonation is a difficult area to become competent at when learning a foreign language, especially because it may vary from language to language, and it may even differ slightly from accent to accent. Gilbert (1993) and Morley (1987) have highlighted that teachers and material designers have emphasised "the need to concentrate more on rhythm and intonation than any other aspect of pronunciation because of their importance to communicate meaning" (as cited in Chela-Flores, 2004).

Additionally, since intonation is an area of Phonetics that is so intertwined with pragmatics, it is an inexact discipline to study and teach. Roach (1991) gives notice that "the complexity of the total set of sequential and prosodic components of intonation ... makes it a very difficult thing to teach" (as cited in Chela-Flores, 2003, mind over matter section, para. 2). Furthermore, Dalton and Seidlhofer (1994) observed that characteristics of intonation "are particularly important in discourse ... but at the same time they are particularly difficult to teach" (as cited in Chela-Flores, 2003, mind over matter section, para. 2).

Chela-Flores, 2004 expresses that "the teaching of English suprasegmentals is not a priority in most EFL/ESL programs or in commercial materials for instruction; there is, generally speaking, more emphasis placed on segmental aspects of the language" (mind over matter section, para. 1). Indeed, the Chilean curriculum for the English subject mentions intonation in imprecise terms ('intelligible intonation') in the objectives of the syllabi that correspond to 3rd and 4th year senior school (MINEDUC, 2004). Consequently, taking into account what has been pointed out, more significance should be granted to this area of prosody: According to Derwing, Munro, & Wieber (1998) "speakers who had had

instruction emphasizing suprasegmental features could apparently transfer their learning to a spontaneous production more effectively than those who received instruction with only segmental content (i.e., vowels and consonants)” (as cited in Chela-Flores, 2003, mind over matter section, para. 1).

Last, but not least, experimental studies related to nucleus placement on utterances by Spanish-speaking students of English show that they “normally transfer nucleus placement rules from their mother tongue into English.” (Ortiz-Lira, H. 1995:9) This illustrates that a study of this kind, on natural speech by native speakers of British English, which will determine a hierarchy of use of the most frequent patterns of utterances in narrow focus, can help solve this issue as a reference to study the subject.

2. Research problem

The topic of intonation and intonation patterns has been addressed by authors such as Couper-Kuhlen (1986), Cruttenden (1986), Gussenhoven (2004), Jones (1960), Kingdon (1958), Ladd (2008), Ortiz-Lira (1995), Roach (1983), and Wells (2006), among others. Intonation, which stands for variations that happen in the pitch of the voice in connected speech (Jones, 1960), is considered by teachers of EFL and EFL learners to be an intricate area of phonetics and phonology. They find difficulty in teaching and learning intonation rules in order to convey a desired meaning both successfully and accurately.

On the one hand, teachers find it laborious to systematize an area of the language that is so entangled with different areas of knowledge, such as pragmatics, semantics, semiotics, or even syntax. On the other hand, we come across students who try to learn intonation through memorizing lists of rules and examples, but who fail to produce the appropriate intonation pattern when speaking or when facing a pattern that was simply not in the list studied. This situation causes problems when the time comes for students to communicate outside a safe environment where there is room for trial and error, like the language classroom. They could bring forth the relatively simple pattern of broad focus, applying the LLI rule, which stands for 'Last Lexical Item', and roughly consists on placing the nucleus on the last lexical item that can take an accent. However, this rule is limited when we face a less fabricated environment. In the communicative experience there is hesitation; there are interruptions, overlapping, body language, and other aspects involved in this complex process.

Apart from the elements aforesaid, which take part in the communication process, as we speak, we can encounter many intonation groups in narrow focus, which in the aspect of tonicity entails changing the accent pattern, altering the focus, and placing the nucleus in different places (Halliday, 1970), so we are referring to special patterns produced by speakers under specific circumstances or contexts. These special patterns occur for instance, when presenting contrasted information, when emphasising, or when producing a stretch of speech whose

content is partly new (Wells, 2006). The present research deals with nucleus placement in utterances in narrow focus in spontaneous speech, as produced by native speakers of British English, its frequency of occurrence as analysed in a corpus composed of spontaneous speech produced by native speakers of English from the United Kingdom, and how this frequency can be of any importance when teaching intonation and prosody to Chilean learners of English, given that there is a tendency of Chilean speakers and learners of English to replicate the patterns of intonation that occur in their dialect in the foreign language (Ortiz-Lira, 1995), which makes them sound foreign, and which may even cause confusion or misunderstanding from the part of the listener or participants in an interaction.

The main contribution of this investigation is to demonstrate how important it is for the teaching and learning of English as a Foreign Language to study intonation patterns which escape the 'usual' way speakers produce the language, since there is a great amount of information that is presented as intonation groups in narrow focus in real speech by native speakers of British English. Also, this investigation aspires to open the area of research with a type of corpus that is challenging to work with, but which is more realistic in terms of what speakers actually produce in everyday language.

3. Research Questions

In this study about marked patterns in intonation, the research questions are the following:

- Based on frequency of occurrence, how important for EFL teaching and learning are narrow focus intonation groups of speech when compared to intonation groups in broad focus?

- What is the frequency of occurrence of intonation groups in narrow focus in spontaneous speech as produced by native speakers of British English?

- How frequent are, in average, broad focus intonation groups in spontaneous communication as produced by native speakers of British English?

- How significant is the distribution of frequency of narrow versus broad focus intonation groups?

- What patterns of narrow focus intonation groups are the most frequently produced by native speakers of British English in spontaneous speech, based on the model presented by Ortiz-Lira, 2009:

- Nucleus on Last Lexical Item (N on LLI)

- Nucleus on New Last Lexical Item (N on NLLI)

- Nucleus on Structural Item (N on SI)

- Nucleus on Contrastive Item (N on CI)

4. Objectives

4.1 General objective

To determine the importance of narrow focus intonation groups (IGs) for EFL teaching and learning based on frequency of occurrence of IGs in narrow focus when compared to IGs in broad focus.

4.2 Specific objectives

- To determine the frequency of occurrence of IGs in narrow and in broad focus as produced by native speakers of British English in spontaneous speech in relation to the amount of instances of broad and narrow focus respectively.
- To identify how significant is the distribution of frequency of narrow versus broad focus IGs.
- To establish a hierarchy of patterns in narrow focus produced by native speakers of British English in spontaneous speech, following the model drawn by Ortiz-Lira, 2009.

5. Theoretical Framework

5.1 On prosody and the features of prosody

The present investigation is embedded in the context of prosody and prosodic features. The Greeks referred to prosody as “features of speech which were not indicated in orthography” (Couper-Kuhlen, 1986:1). Then, the term evolved to become what according to Crystal (1979) “can be identified as a component of the auditory-vocal dimension of communication” (mind over matter section, para. 2). According to Couper-Kuhlen (1986), in order to define prosody, we must refer to its components: “the term prosody subsumes at least the following auditory aspects of speech: loudness (a component of ‘stress’), duration (a component of ‘rhythm’ and ‘tempo’), pitch (a component of ‘intonation’) and pause”. (p. 4). However, the two main schools (the American and the British one) had different terminology for roughly the same concepts, as will be observed next.

The American tradition refers to non-segmental features of the language as Suprasegmental, while the British tradition used the term prosody. The two terms, Suprasegmental and prosody, have two different approaches and entail different, though similar characteristics: In the American tradition, Suprasegmental refers to features above segmentable units in the speech continuum. Following Couper-Kuhlen (1986), among suprasegmental features we can find “vowel length, sound reduction, elision, coarticulation, assimilation and dissimilation” (p.2). On the other hand, “in the British tradition, spoken language is typically approached from the so-called “context of situation”, i.e. the communicative situation in which speech is embedded” (Couper-Kuhlen, 1986:2). This investigation keeps with the British tradition, so whenever we refer to suprasegmental features, we will be alluding to it as a synonym of prosody and prosodic features. In the next section we will give an account of the concept of intonation, which includes the topic of broad and narrow focus more precisely.

5.2 On Intonation

Daniel Jones was one of the pioneers in intonational transcription. He used a system of dots and curves in his *Outline of English Phonetics*, in 1918 (revised edition, 1960). According to this author, intonation comprised two tunes (apart from slight modifications to these tunes devised to broaden the scope of options): tune 1 involved “the intonation of a sense-group which is a plain statement of fact, when there is no unspoken implication and no contrast-emphasis on any particular word” (as cited in Noblet, 2008:24), while tune 2 referred to ‘the intonation of unfinished sentences and non-final portions of sentences’ (as cited in Noblet, 2008:24). If we analyse this author’s concepts, they represent the beginning of the area of intonation, as they are somewhat general concepts.

Another influential author was Roger Kingdon (1958), who declared that tones were the active elements of intonation, and that they always occurred in association with stresses. This author introduced the term ‘kinetic tone’, which should be ‘associated with the last fully stressed syllable of the group, and will be referred to as the Nuclear Tone of that [intonation] group’ (p. 4). Thus, we have that Kingdon introduced the concept of Nuclear Tone to the literature, which, as will be noticed, kept almost intact its original definition.

Halliday (1970) also referred to tone regarding intonation in the English language, and he stated that ‘the unit of intonation in English is the tone group’ (p.3). When he refers to the tone group, he suggests that the intonation unit is a melodic unit, and that each melody corresponds to one tone group. This author also refers to the importance of pitch in the tone group (also known as melody). We will not delve into these concepts much further, as they escape the scope of our research and we wish to focus more on intonation and the importance of teaching it to EFL learners. Thus, we take O’Connor and Arnold’s (1973) view. These authors realised the importance of teaching intonation to non-native speakers of English. They suggested that one of the roles of intonation was the division of “longer utterances into grammatically relevant word groups” (p. 4). This premise is somehow vexatious because when following these authors’ standpoint and

confronting it with actual realisations by native speakers of English, we stumble upon the need to solve the issue of what to prioritise when dividing speech into intonation groups: Either divisions into intonation groups naturally made by native speakers of the language, which on many occasions do not abide by grammar rules; or else, divisions into intonation groups following the rules so carefully conceived? According to O'Connor and Arnold, another role of intonation was the use of different tunes and patterns of pitch for grammatical purposes. From this, we can infer that the authors could observe a connection between intonation and syntax, thus the importance of intonation in the teaching of a foreign or second language.

However, as Robert Ladd (2008:216) points out, "what speakers decide to highlight is not a matter of grammar, but a matter of what they are trying to say on a specific occasion in a specific context". Bolinger (1958) also rejected the notion that rules assign pitch accent to patterns, and instead argued that there are paralinguistic factors involved in the accentuation process. Given this, for the purposes of our investigation we have decided to divide intonation groups following what speakers produce, which implies that there will be instances in our corpus where the grammar will not be precise, or an utterance will not be complete because the other speaker will either finish it, or because the context of situation will allow for some omission of content that seems explicit or active for the participants in the conversational exchange. Our standpoint is that the spoken language is not always grammatically accurate, and the grammar may be given by the context of a particular situation. Accordingly, paralinguistic factors play a role here, but since we are trying to analyse what is said, we are going to leave these factors out of the analysis, which may well be subject for another study, but which escape the scope of the current research.

Another author who also refers to intonation is Paul Tench (1996). In his view, intonation "refers to the rise and fall of the pitch of the voice in spoken language". (p.1) He also mentions that even a monotone is considered to be part of intonation. Apart from this, the author asserts that "the intonation of English is

different from the intonation of French, or German, or Russian or any other European language” (p.1), in keeping with the views and results of studies carried out in Chile (Ortiz-Lira, 1995) and the transfer of intonation patterns from Spanish (Chilean variety) into English.

Finally, one of the authors that most recently accounts for the British school is John Wells (2006), who recognises six different functions of intonation:

- Expressing the speaker’s attitude and emotions;
- Helping to identify grammatical structures in speech;
- Helping to show what information is new and what is already known (pragmatic function) (Halliday (1970) had postulated this function before);
- Signalling how sequences of clauses and sentences go together in spoken discourse, for contrast or cohesion (cohesive function);
- Helping to organise speech into units that are simple to perceive, memorise and perform (psychological function); and finally,
- Acting as a marker for personal or social identity (indexical function).

Wells (2006) also introduces three more concepts into the field of intonation: Tonality, Tonicity and Tone. Tonality refers to the speaker’s choice in terms of division of speech into intonation groups; Tonicity involves what the speaker considers as important to get the message across. Thus, tonicity is vital when choosing the nucleus of an intonation group. Tone has to do with the choice of pitch movement for a given nucleus. Generally, speakers have options depending on the meaning they want to convey. Although some other authors have different names for these concepts, we will abide by the definitions given by Wells throughout this investigation.

5.3 Pitch, Fundamental Frequency (F0), Loudness and Rhythm

According to Gussenhoven (2004:1), “pitch is the auditory sensation of tonal height.” Crystal (1979), mentions that pitch can be defined as the degree of highness or lowness of the voice caused by variation in the rate of vibration of the vocal cords. Pitch can be either wide or narrow, depending on each individual’s vocal folds. It can also vary in register, as women have higher pitches, and men have lower pitches by nature. (For men, it is usually between 75 and 250 Hz. For women, it is usually between 120 and 350 Hz.) Pitch is controlled by changes in the tension of the vocal folds and it is a central component in intonation studies. Pitch is often perceived as the difference in frequency between successive harmonics of the Fundamental Frequency.

Fundamental Frequency (F0), according to Gussenhoven (2004), is known as the number of occasions that the vocal folds vibrate, i.e. “the higher the frequency of vibration of the vocal folds, the higher will be the number of periods per second” (p.2). When we analyse our corpus, specifically the phenomenon of focus in intonation, the two concepts of pitch and F0 will definitely illustrate aspects such as emphasis and contrast, features which belong to the pragmatics of the language, and that happen to occur as marked intonation patterns, and are thus in narrow focus. However, whenever we encounter intonation groups in our corpus which are uttered by means of one of, or even by recurring to both of these elements, we will not take them into account as part of the analysis, as since Ladd (2008:216) stated, “Contrast or emphasis is essentially unpredictable and beyond the scope of linguistic rules [...] it is paralinguistic”.

Another component of stress, which refers to volume, is loudness. It usually differs regarding vowel quality or pitch level. Loudness is used in words with contrastive stress and may also be used to distinguish tones, but it is never as much of a major acoustic correlate of a phonological contrast as pitch is. It is also used to distinguish vowel quality. In English, stressed syllables are often no louder than unstressed syllables (Ladefoged, 1971), unlike what the human ear can perceive. Thus, for the purposes of our research, loudness might be a confusing element when analysing the corpus, so we are not only going to use the human ear

for the analysis, but also specialised software with which to corroborate the information.

Linked to the component of loudness in intonation we have rhythm, which according to Couper-Kuhlen (1986), has two prominent competing views: a temporal and a non-temporal phenomenon; “those who support the former point of view define rhythm as the recurrence of an event at regular intervals in time; those who prefer the latter see rhythm as a pattern of events related to one another in terms of salience” (p. 51). The concept, though interesting, is not an essential part of our investigation, thus we will not go deeper into it. Instead, we are going to describe the concept of contrast, since it is mentioned by several authors to decide when or where to place the nucleus in an intonation group (IG).

5.4 On contrast

Even though this concept will not be part of our corpus analysis either, it is nonetheless important to understand why we have decided to leave it out of the scope of this research. According to Chafe (1976), “contrastive information is qualitatively different from new information and belongs in a category of its own” (as cited in Couper-Kuhlen, 1986, p. 125). As suggested by Couper-Kuhlen (1986), contrastive sentences are influenced by three factors, thus the speaker may take three different decisions within a conversation:

- The speaker may presuppose part of the information;
- The speaker may assume part of the information; and
- The speaker may assert part of the information.

These choices are made by speakers based on several aspects which escape the scope of our investigation, namely paralinguistic aspects of oral production. We now turn to the Autosegmental-metrical theory proposed by Pierrehumbert in the 1980's.

5.5 The Autosegmental-Metrical theory and its relation to Tone and Break Index system

The name Autosegmental-Metrical was coined by Robert Ladd (1996). The Autosegmental-Metrical (AM) theory began with Pierrehumbert's school of intonation in the 1980s, when he wrote his dissertation for specialists on the field. In order to allow non-specialists to make use of the theory, the approach was developed in simpler terminology. As expressed by Gussenhoven (2004): "Autosegmental phonology represents tones on a separate tier from the rest of the representation: the tones are autonomous segments, or autosegments" (p.28). The same author also sustains that "prosodic phonology holds that speech is produced in batches of segments that are hierarchically ordered: within any such batch except the lowest, a smaller batch can be identified" (p. 125). Therefore, AM is a hierarchically organised constituent structure, which goes from the utterance (highest point in the hierarchy) to the segmental and tonal structure of intonation (lowest point in the hierarchy).

The Tone and Break Index system, ToBI, on the other hand, is a practically oriented transcription system, modelled after Pierrehumbert's theory. It is a framework for developing conventions in order to transcribe the intonation and prosodic structure of spoken utterances in a language variety. This system's target is to be 'a standard for labelling prosodic features of digital speech' (Ladd, 1996: 94). Beckman and Ayers (1997) state that the model consists of four tiers: 'an Orthographic tier, a Break Index tier, a Tone tier, and a miscellaneous tier' (p. 8). However, not all Break Index values are relevant to intonation, since they also take into account the segmental level (Cruttenden, 1997: 59). In this sense, we will take into consideration the features of the system that serve the purposes of this investigation. In the following section we will describe the Nucleus placement theory, following Alan Cruttenden's view (1997).

5.6 Nucleus Placement theory

Conforming to Cruttenden (1997), the first and most central concept to understand is the one of Nucleus: it “is used to describe the pitch accent which stands out as the most prominent in an intonation-group” (p.42). According to this author, the nucleus indicates “the most prominent syllable and hence most prominent word” in an intonation group (p.47). Another view of the same concept is the one by O’Connor et al. (1973), where nucleuses are said to be ‘the stressed syllable of the last accented word’, and ‘it is on this syllable that the whole tune centres’ (p.14). In accordance with Wells (2006), the nucleus, or nuclear accent, (also called Last Lexical Item, LLI for short), which is not only the last accented syllable but is also ‘the most important accent in the IP’, ‘indicates the end of the focused part of the material’ (p. 7). Moreover, the author postulates that this syllable, the nucleus, is important in terms of pitch because it indicates the beginning of the ‘nuclear tone’, which is signalled by a change in pitch (p. 7). We also come across the concept of nucleus as described by Ashby et al (2005:172), where they point out that nucleus “is a very important way of highlighting information that the speaker considers new or significant”.

Clearly, if an utterance, also called intonation group (IG), consists of only one monosyllabic word, this word is the nucleus. In agreement with O’Connor et al. (1973), the syllables that follow the nucleus are referred to as the ‘tail’ of the word group. However, as these authors mention, the tail cannot contain any accented syllables. Apart from these two elements of the intonation group, we also have the words preceding the nucleus, which can be divided into a ‘head’ and a ‘pre-head’; following O’Connor et al’s 1973’s coinage: ‘The head begins with the stressed syllable of the first accented word (before the nucleus) and ends with the syllable immediately preceding the nucleus; the pre-head consists of any syllables before the stressed syllable of the first accented word’ (p.17). We must bear these concepts in mind for the corpus examination, as they will be used to distinguish the different components of each intonation group analysed.

Another set of concepts that are closely connected to this research are the ones of focus, newness and givenness: the first one has already been mentioned tangentially in this theoretical framework, and the two that follow are important to be noticed because they relate to the analysis we will carry out.

5.7 Focus, newness and givenness

Halliday (1967) was one of the first authors who mentioned the term 'focus' to refer to nuclear accent. As stated by Krifka (2006), "focus indicates the presence of alternatives that are relevant for the interpretation of linguistic expressions" (p.6). According to Paul (1880), the classical pragmatic use of focus is to highlight the part of an answer that corresponds to the wh-part of a constituent question (as cited in Krifka, 2006:10). Focus is also understood as the information structure of an utterance, i.e. words that speakers choose to highlight, and thus, as pointed out by Ortiz-Lira (1994), the ones on which the hearer focuses his or her attention. There exists a close connection between focus and nucleus placement. Ortiz-Lira (1994; 2009) mentions three important associations:

"(i) the focus of an utterance determines the location of accents and, particularly among these, the nuclear accent;

(ii) pitch accents are placed within the focused material, also called FOCUS DOMAIN; however, not all focused material will necessarily be accented [...]

(iii) unfocused items do not take an accent." (p.73)

We must go deeper into the concept of focus and make a distinction between two types of focus, namely broad and narrow focus. In keeping with Ortiz-Lira (2009), "an utterance is in broad focus when the speaker considers that the whole of it is in focus, and this occurs when it contains new information only." (p.2) On the other hand, "an utterance is in narrow focus when only part of it is in focus, and this happens when the speaker decides to treat part of the information he is conveying as given" (p. 2). On this respect, Robert Ladd (2008) presents an

interesting discussion in the sixth chapter of his *Intonational Phonology*, where he claims that “words are highlighted both phonetically and pragmatically. However, sentence stress cannot always be explained so straightforwardly.” In the chapter, the author explains in depth the countless numbers of options speakers have in terms of focus and focusing either words or whole phrases depending on the context of situation. Hence Ortiz-Lira’s definition of broad and narrow focus is a rather imprecise concept (‘...when the speaker considers...’).

From the concept of focus derive the two notions of givenness and newness, which are also closely interrelated to the present investigation. According to Couper-Kuhlen (1986), newness refers to “the element which has information focus in the unit [...]. New may mean that the information is factually new or that it is new [as Halliday (1967:204) points out] in the sense that the speaker presents it as not being recoverable from preceding discourse” (as cited in Couper-Kuhlen, p. 123). This concept, probably together with the concept of givenness, is essential to the analysis of our data, since newness is one of the elements we will make use of when finding the nucleus of the intonation groups in our corpus.

According to the same author, givenness is regarded as “the counterpart to new information [and] is typically called given, information which is recoverable from the preceding discourse or situation, or which the speaker assumes to be ‘on stage’ in the hearer’s mind” (p. 123). As mentioned in the previous paragraph, this is also a vital element which will be taken into consideration when analysing the data of our corpus.

Halliday (1994) has a similar point of view of these two concepts: he points out that given and new

“information... is presented as recoverable (Given) or not recoverable (New) to the listener. What is treated as recoverable may be so because it has been mentioned before; but that is not the only possibility. It may be something that is in the situation, like I or you; or in the air so to speak; or something that is not around at all but that the speaker wants to present as

Given for rhetorical purposes. The meaning is: this is not news. Likewise, what is treated as non-recoverable may be something that has not been mentioned; but it may be something unexpected, whether previously mentioned or not” (p. 298).

As can be observed, Halliday also makes an interesting choice of words, which cause these concepts to be rather unclear (‘...in the air so to speak...’, ‘the speaker wants to present as...’). From the language exerted by these renowned authors, we must make emphasis on the fact that this area of prosody has not been fully explored yet, and there are many unanswered questions regarding focus, what encompasses broad and narrow focus, where the limits are for the two types of focus, when something is considered narrow or broad, and so on. So far, what the different authors who have devoted time to exploring this area have said is limited. More corpus research is needed in order to be able to come up with a possible theory of focus that is consistent. Therefore, our research intends to be a contribution to the field.

After revision of the literature related to prosodic features, we come to examine the last author, Ortiz-Lira (2009), whose classification of Intonation Groups (IGs), specifically into the category of narrow focus, will serve as a model for the data analysis of our corpus.

Ortiz-Lira (2009), made a distinction into IGs in broad focus and IGs in narrow focus. The division he made of broad focus is as follows:

- Nucleus on last noun in sequences Noun +Verb
- Deaccenting of time, place, downtoner and sentence adverbials
- Deaccenting of semantically empty lexical items
- Deaccenting of final vocatives and reporting clauses

On the other hand, the same author divides IGs in narrow focus into the three following categories, where N stands for Nucleus:

- N on last new lexical item
- N on structural item
- N on contrastive (lexical or structural) item.

In keeping with Ortiz-Lira (2009), we have created a template, adapting it for the purposes of the analysis. Below is a sample:

Speaker	Intonation Group	N on LLI	Non LNLI	N on SI	N on CI	Explanation

As can be observed, there are only four categories that will be considered for the analysis. Since the main centre of study of this investigation is IGs in narrow focus, in the case of IGs in broad focus only neutral, unmarked patterns will be shown in the table. This means that no exceptions to the LLI (Last Lexical Item) rule (within the broad focus extent) will be analysed on this occasion, as the scope of the study intends to examine intonation groups in narrow focus. Then, the first category (N on LLI) stands for “Nucleus on Last Lexical Item”, i.e. to intonation groups in broad focus, while, the second, third and fourth subdivisions correspond to the three categories where we can classify narrow focus stretches. These are the following: N on LNLI stands for Nucleus on Last New Lexical Item; N on SI stands for Nucleus on Structural Item. The third category is N on CI, which stands for Nucleus on Contrastive item, which could be either lexical or structural. The last category in our analysis grid called ‘Explanation’ will be filled in whenever we find it significant to make a note clarifying something that might present itself as blurred because of lack of context or because we were unable to find a ‘better’ or more accurate solution to the analysis, given the little research that has been done in this field with a corpus of this kind: spontaneous oral speech by people with no knowledge on prosody other than being native speakers of English in the United Kingdom. It is important to mention that even though experts may be able to

present examples which help illustrate a point, they can sometimes be unrealistic or lack the characteristics that spontaneous speech has. In this sense, our adventure is groundbreaking. In the following section, we discuss what has been written so far in the field of prosody concerning this topic.

5.8 State of the Art

Some authors have made a distinction between two main purposes of IGs in narrow focus, which are contrastiveness and newness: Halliday (1967), Couper-Kuhlen (1986), among others. Some descriptive phoneticians have tackled the issue of nucleus placement. Among them, we can find Gussenhoven (2004), Cruttenden (1986; 1997), Ladd (1996), and Ortiz-Lira (1995) in contrastive phonology.

In relation to recent studies carried out in the field, we find the one by Ortiz-Lira in 1995, where he addressed the topic of nucleus placement in English and Spanish from an experimental perspective, conducting a series of five tests with two groups of Spanish-speaking, Chilean subjects. One group was made up of linguistically naive informants, while the other group was constituted by speakers with both practical and theoretical knowledge of English and Spanish phonetics (Ortiz-Lira, 1995). Another study carried out recently is the one by Chela-Flores (2004), with her work on the importance of teaching English suprasegmentals, where she states that not much emphasis is given to this area of EFL teaching. She gives special attention to marked and unmarked utterances. One last study worth mentioning, and which relates to the present investigation is the one carried out by Noblet (2008), where the author develops the applicability of the O'Connor and Arnold model of English intonation to the analysis of Luxembourgish intonation. However, none of these authors has ventured themselves to the analysis of a corpus of the characteristics we are presenting.

6. Methodology

6.1 Research Design

The nature of this study is a cross-sectional, non-experimental, descriptive and qualitative one because it describes the phenomenon of narrow focus utterances in spontaneous speech by native speakers of British English, while at the same time it determines frequency of use of the patterns used by native speakers of British English.

Prosody focuses its attention on suprasegmental features of the intonation of a language. The specific feature on which this study centres is intonation groups in narrow focus as compared to intonation groups in broad focus; our initiative is to analyse intonation groups that occur in narrow focus, and based on the frequency of their occurrence in natural speech, to determine how important it is to teach this feature of prosody to EFL learners and how much emphasis should be made on the teaching of broad and narrow focus intonation groups.

In the case of the present study, an analysis was carried out at the level of complete intonation groups selected from our corpus, to find out about the frequency of occurrence of narrow focus IGs in natural speech, and thus make a decision regarding their importance as a subject to teach to EFL learners. This is a small scale study due to the fact that there exist very few studies with similar characteristics to this one and it is a preliminary approach to the field of prosody making use of a corpus with the characteristics of this one, where the language used is one that is not prepared or that has not been thought for the purpose of teaching nor to exemplify features of the prosody of English.

As presented in the theoretical framework, the authors that have referred to this prosodic feature, at least tangentially are mainly Ladd, 2008; Gussenhoven, 2004; O'Connor and Arnold, 1973; Ortiz-Lira, 1995, 2009; Roach, 2009; Wells, 2006; among others. These authors constitute the main referents for the corpus analysis carried out in this investigation.

6.2 Data collection and description

The corpus is constituted by eight short conversations of 2 to 4 minutes of duration each, always between only two native speakers of English. Each conversation is performed by different subjects. They were taken from the radio programme “The Listening Project” from BBC Radio 4, in the format of downloadable podcasts. The project consists of a compendium of conversations recorded all over the UK by people of different ages, who come from different cities and socioeconomic backgrounds. The project is a partnership between BBC Radio 4, BBC local and British radio stations, and the British Library. As mentioned above, in all the conversations selected the speakers are British, thus their accent is assumed to be British English. Another feature of the corpus is that the language is produced naturally by the people involved in the conversations. Besides, one special characteristic of these conversations is that they are intimate, since they occur between two friends or relatives, and they deal with a number of every-day topics.

Each podcast lasts about 3 minutes, so the total amount of audio material for the analysis is of around 25 minutes. As stated earlier in the theoretical framework, there are not many investigations to which this one could be comparable, and as such this is an incipient area of study. Therefore, a decision had to be made in order to determine how large the corpus was going to be. Based on the expert opinion of Professor Ortiz-Lira, we came to the conclusion that a corpus of this size would suffice for the purposes of this initial research.

The amount of speakers per podcast is of two people because of the format of the programme, and one condition all of the intonation groups selected have is that they are produced by native speakers of British English, in any of the variants of accents existent across the United Kingdom, given that this feature is not relevant for the purpose of the present study, as it does not deal with segments, but with a feature of intonation broader than that; intonation is a feature of prosody that occurs no matter the accent of the speaker.

In the following chart, there is a description and contextualisation of each podcast included in our corpus:

Podcast ID	Description
Andrea and Ellie	Andrea wants Ellie and her younger sister, too, when she is old enough, to take a simple test to see if she has the hereditary gene BRCA-1, which is present in their family. Andrea and her sister both had double mastectomies and their ovaries removed after being diagnosed with cancer, and she wants her daughters to avoid ever having to suffer the disease in the first place.
Jamie and Margaret	Jamie is hoping to leave his hometown of Middlesbrough to take up a place at the London College of Fashion in the autumn. That huge leap is a daunting one for any mum, and Margaret's concerns are heightened because recently Jamie has been working the clubs of Middlesbrough as his alter ego, a dominatrix called Fifi. Jamie came out when he was fourteen but Margaret is now worried that Fifi is taking over his life and that his ambitions when he gets to London are setting him up for a fool.
Joe and Jess	Joe and Jess have been together for fourteen years. Joe's son Howard is now eighteen, but two years ago he suffered a stroke. As a result he now has locked-in syndrome and needs full-time care, although technology does enable him to communicate through eye movements. Here Joe and Jess talk about the night when all of their lives changed.
John and Anna	John has a passion for the Morris Minor, and when he started restoring the cars he found a willing helper in his then teenage daughter Anna, who bought one of her own as soon as she could drive.
Laura and	Laura and Steven have two sons, Declan and Chris, and Chris

Steven	emigrated to Australia in 2006. He settled in Melbourne with his New Zealand wife Janine, and last year they had a baby named Ethan. As soon as he was born Laura and Steven travelled from down Patrick in Northern Ireland to spend a couple of months with their first grandchild.
Margaret and Rob	Margaret trained as a nurse and midwife and spent three years working in Central Africa in the 1960s. Many years later she became an Anglican priest, one of the first women to be ordained in Wales. And Rob is a French teacher, although he is on sick leave right now and his health is not great. His love of French though started on school exchanges, when he was young.
Mark and Sharon	Mark and Sharon met six years ago. Sharon is ten years older than Mark and did not expect the relationship to take off, but it did. Sharon had three girls from a previous relationship, all about to hit their teens, and the couple then had two other children. Sharon has been diagnosed with terminal cancer, and they wanted to talk about how their family will manage with what is coming.
Penny and Elizabeth	Penny and Elizabeth wanted to recall some of the events of 1953 and the East coast tidal search. They were just 9 when the seas came over the land, 43 people lost their lives and 30 thousand residents had to leave their homes. Penny and her family had been living in Southwold for just a week when the floods came. That night they all took shelter in the roof of their house. Earlier that day Penny's mother had called a doctor to attend to her younger brother. That doctor was Elizabeth's father and as we are about to hear, because he had been to the house earlier, he knew it was occupied. Both Penny and Elizabeth now live in Cambridge. This conversation was recorded on the day they met

	in person for the very first time.
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Table N° 1: Brief description of each podcast used in the corpus.

6.3 Research procedure

This section describes the procedure carried out to analyse the corpus selected for this investigation. Firstly, the podcasts collected were transcribed into written transcripts in the form of graphemes, after which a detailed process of separation into Intonation Groups (IGs) took place. An element that helped me make decisions regarding the division into intonation groups was what Robert Ladd (2008) explained: that what the speakers decide to highlight is not actually related to the grammar, but to what they are trying to say on a specific occasion in a specific context. There were many occasions where the grammar simply did not play an important role when dividing IGs, so this explanation was very enlightening in this sense.

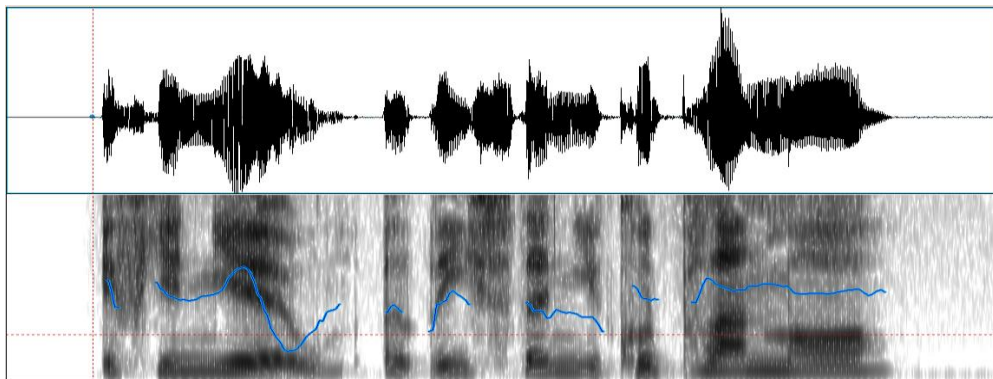
Then, we analysed each IG by means of ear recognition, placing the nucleus, i.e. the last pitch movement a speaker has to accentuate an intonation group. Rules were taken into account, such as time or place adverbials which do not take a nucleus, or event sentences, where the nucleus is placed early on the IG. The nucleus was shown in an Excel spreadsheet by means of capital letters on the syllable that corresponded. After this, each nucleus was classified into one of the four categories that follow:

- Nucleus on Last Lexical Item
- Nucleus on Last New Lexical Item
- Nucleus on Structural Item
- Nucleus on Contrastive Item

It is important to mention that the only possibility for utterances in broad focus was the first category of the table, which is the neutral, unmarked pattern

(Nucleus on LLI), while IGs in narrow focus had three possibilities: the nucleus could be on the last new lexical item, on a structural item or on a contrastive item.

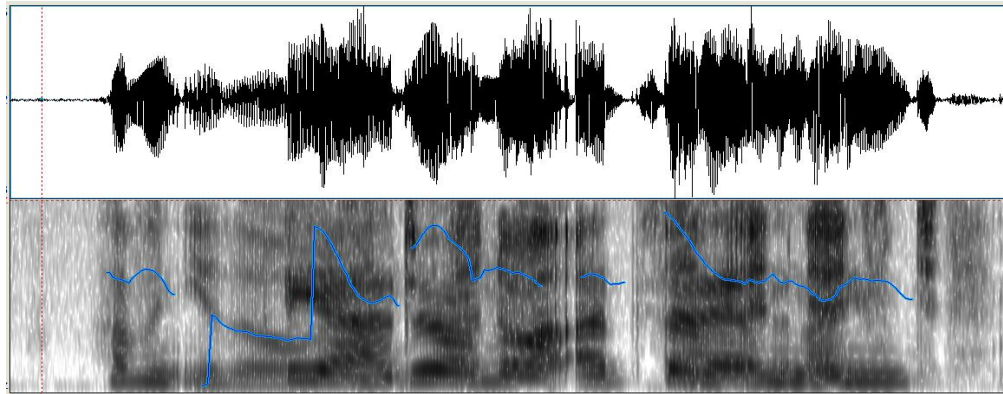
The findings were then revised by means of the software Praat, with a tool which can show pitch movement. The following image illustrates two IGs with pitch movement. In the image we can see the spectrogram and blue lines upon it, which indicate this feature, and help to locate the nucleus of the IG more accurately than only by ear recognition.



'If you knew, at least then you could plan more'

In this image, we can see two IGs (1. 'if you knew'; 2. 'at least then you could plan more')

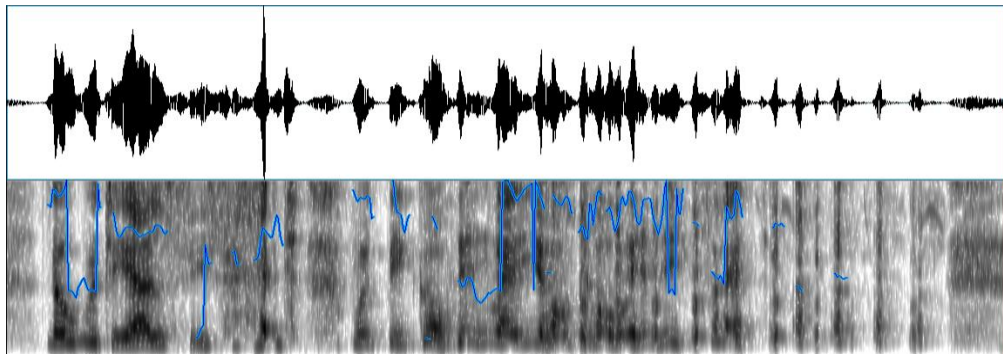
It can also be mentioned that any discourse and conversation markers, which may have been used for emphatic purposes, were deliberately left out of the analysis, since they escaped the scope of this investigation. Also, any tag questions were left out of it, as they have very clear patterns of intonation that do not change adjacent to any prosodic pattern. Another item that we did not include in the analysis was parts of the conversations where both speakers overlapped, as the software Praat shows the sounds in the spectrogram and the pitch movement, but does not discriminate between speakers; it only shows the sounds emitted. The following image can give a picture of this:



Andrea: 'haven't you, though, and and and...'
 Ellie: 'yeah, I do but I've said that I just...'

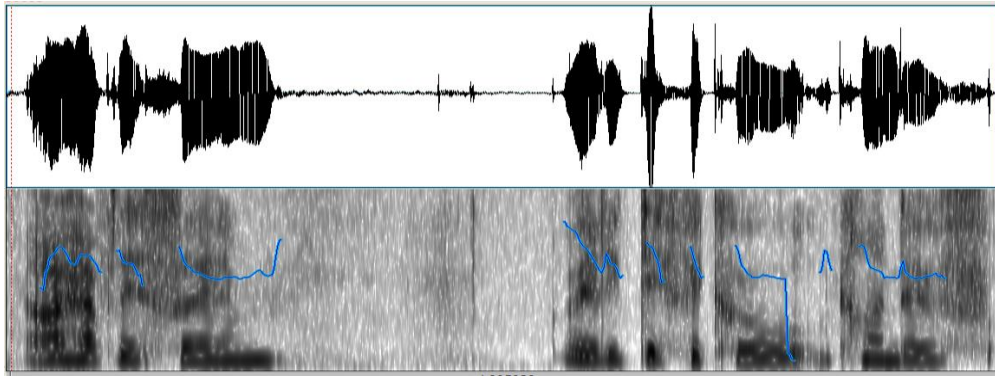
The image shows Andrea and Ellie speaking at the same time, which makes it improbable to separate the two voices to find out where they place the nucleus for each IG they produce.

Another feature that was left out of the analysis was when speakers laughed. The following image shows a speaker laughing while she spoke, which makes it difficult to place the nucleus accurately, and also makes the corpus less reliable. Thus, when in doubt we decided not to take those instances into account:



'Nobody else, he said, would be going where you're going, he said'

Another part of the recordings which was left out of the corpus was when a speaker self-interrupted their speech, or was interrupted by either the other speaker, or the context of situation. The reason is that in these cases it is impossible to determine an intonation group as such. The image below illustrates this:



'I have this ehm...

really difficult

kind of'

After classifying all the samples, we established a hierarchy of frequency of occurrence for each one of the categories of narrow focus, by means of devising graphs to show percentages, and later in the discussion of the analysis we made a comparison between broad and narrow focus. Then, conclusions were drawn according to these results.

Grid for analysis of the corpus, as described by Ortiz-Lira, (2009)

Next is the grid used to analyse the corpus, where N stands for Nucleus; LLI stands for Last Lexical Item; LNLI stands for Last New Lexical Item; SI stands for Structural Item and CI for Contrastive Item. An example is shown below:

n° IG	Speaker	Intonation Group	N on LLI	N on LNLI	N on SI	N on CI	Explanation
1	Albert	I was at the ZOO, yesterday.	X				

Table N°2: Example of grid for analysis of corpus

6.3.1 Nucleus on Last Lexical Item

This first category was included in the analysis grid because it is the category under which most research has been centred, i.e. broad focus patterns. This is the *usual* way that native speakers of British English express ideas, that is, when they do not express any contrastive, emphatic information, or exceptions to the LLI rule. In this case, the 'Explanation' part of the grid is left blank, since our interest is on narrow focus occurrences.

6.3.2 Nucleus on Last New Lexical Item

People make use of this pattern whenever they introduce a new element or piece of information in their conversational exchange. This means that everything else in the IG has already been mentioned before in the conversation, or is active in the participants' brains, so there is no need for another speaker to bring it up again, or else they run the risk of sounding as if they were trying to emphasise in some way, be misunderstood or they could sound unnatural. To illustrate this, we have included an example from the corpus:

n° IG	Speaker	Intonation Group	N on LLI	N on LNLI	N on SI	N on CI	Explanation
14	Jess	you seemed much more, when i got there, much more, sort of, in conTROL of things		X			N falls on 'conTROL', as speaker Jess is making a contrast between herself and her husband's reaction towards the episode.

Table N°3: example of Nucleus on Last New Lexical Item

6.3.3 Nucleus on Structural Item

Normally, structural items do not take accents; therefore, generally speaking they are not eligible as the nucleus of an IG in unmarked speech. Whenever we find this pattern, it means that the speaker is trying to express a slightly different meaning from the previously conveyed by the other speaker or even by themselves (in case they are repeating information), or that they are trying to convince the other speaker(s) of something, refuting, or emphasising a piece of information they believe to be important to stress or indicate.

n° IG	Speaker	Intonation Group	N on LLI	N on LNLI	N on SI	N on CI	Explanation
7	Rob	D'YOU know what the worst part of it was?			X		

Table N°4: Example of Nucleus on Structural Item

The example above shows very eloquently the N that is placed on a structural item. The unmarked pattern would normally be the N being placed later on in the IG, but the speaker Rob decides to focus on the structural item(s) 'd'you',

very early on the IG, to call the other speaker's attention in some way specific to the situation described in their conversation.

6.3.4 Nucleus on Contrastive Item

This is a similar pattern to the one mentioned in 6.3.3, where the speaker places the N on a structural item for specific purposes; in this case, the speaker places the N on the syllable of a lexical item that is dramatically different to the previously mentioned in the conversational exchange, creating the effect (pragmatic effect) of contrast between the pieces of information being exposed. For instance,

n° IG	Speaker	Intonation Group	N on LLI	N on LNLI	N on SI	N on CI	Explanation
42	Mark	that's the... the BIG thing isn't it?				X	as opposed to the rest of the things, which are 'not big'

Table N°5: Example of Nucleus on Contrastive Item

6.3.5 Explanation

This column was included for the purpose of attempting an explanation whenever the IG is not self-explanatory and more information is needed in order to understand why it was classified under the category chosen. As an example, we have the following one taken from our corpus:

n° IG	Speaker	Intonation Group	N on LLI	N on LNLI	N on SI	N on CI	Explanation
50	Joe	but it was unbelievable to think of HOWard				X	Howard being a 'healthy young man'

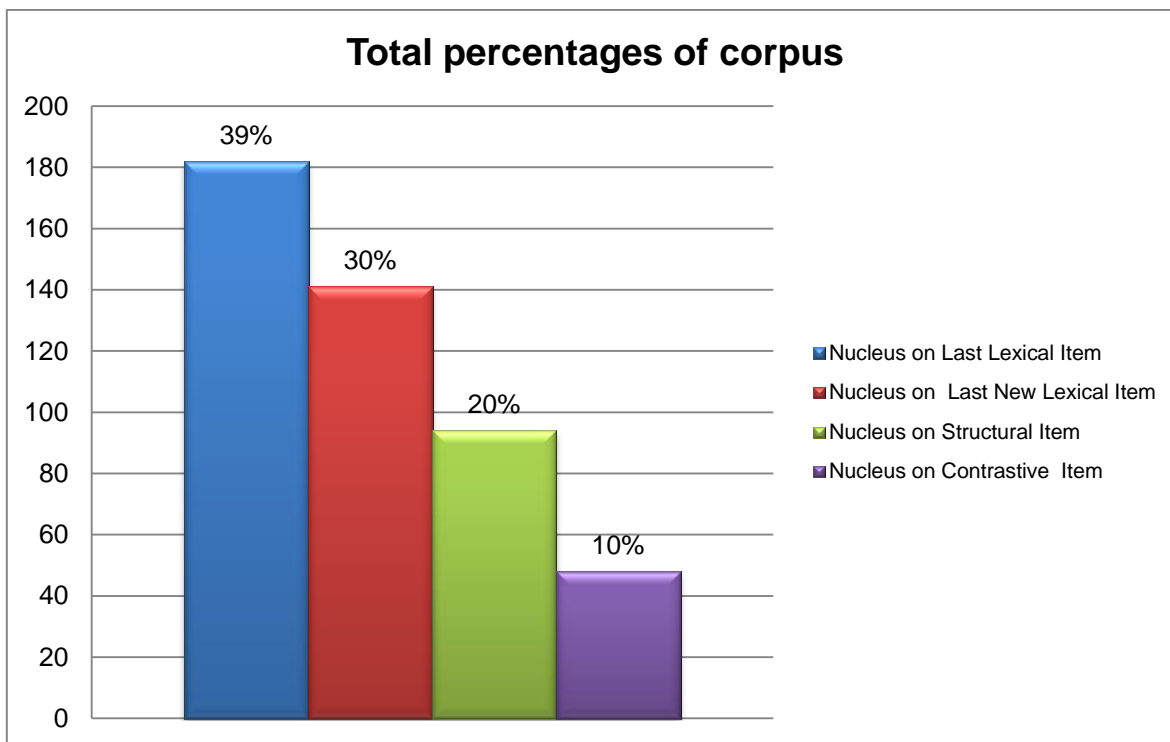
		having stroke...	a					
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Table N°6: 'Explanation' grid

7. Analysis and Discussion of results

This chapter is concerned with the analysis of our corpus, together with a discussion of the results obtained. The general objective of the investigation was to determine the importance of narrow focus intonation groups (IGs) for EFL teaching and learning based on frequency of occurrence of IGs in narrow focus when compared to IGs in broad focus. On this occasion, we have decided to divide this chapter into a number of subsections. First, we have devised the section of N on LLI, which is not the focus of the study, and so will be briefly analysed for contrastive purposes with the patterns in narrow focus. Second, there are another 8 sections, which constitute the analysis of each recording from my corpus. The main reason I decided to show the results in this disposition is that each recording is a world in itself, that is to say, the speakers and topics are completely unrelated to one another; thus, the percentages obtained in each one cannot be averaged with the others. For instance, we can mention the fact that one recording has 45 IGs that were analysed, while another one has 72 IGs, and as such what in one is 25% does not mean the same as in another one because of the number of IGs involved in each recording. After these, there is a section devoted to comparing broad and narrow focus IGs, and a discussion of these results.

Notwithstanding, before presenting the results of each recording separately, the first bar chart below gives an account of the general results obtained. In blue we can see that out of the 456 IGs analysed, 181 followed the LLI rule, while 141 followed the LNLI rule (in red); 94 had the N on a SI (in green), and 48 of them had it on a CI (in purple). The reason there are 456 IGs in total, but more IGs in each category is that some IGs were classified under two categories at the same time.



Graph N°1: Total percentages of corpus

7.1 Nucleus on Last Lexical Item

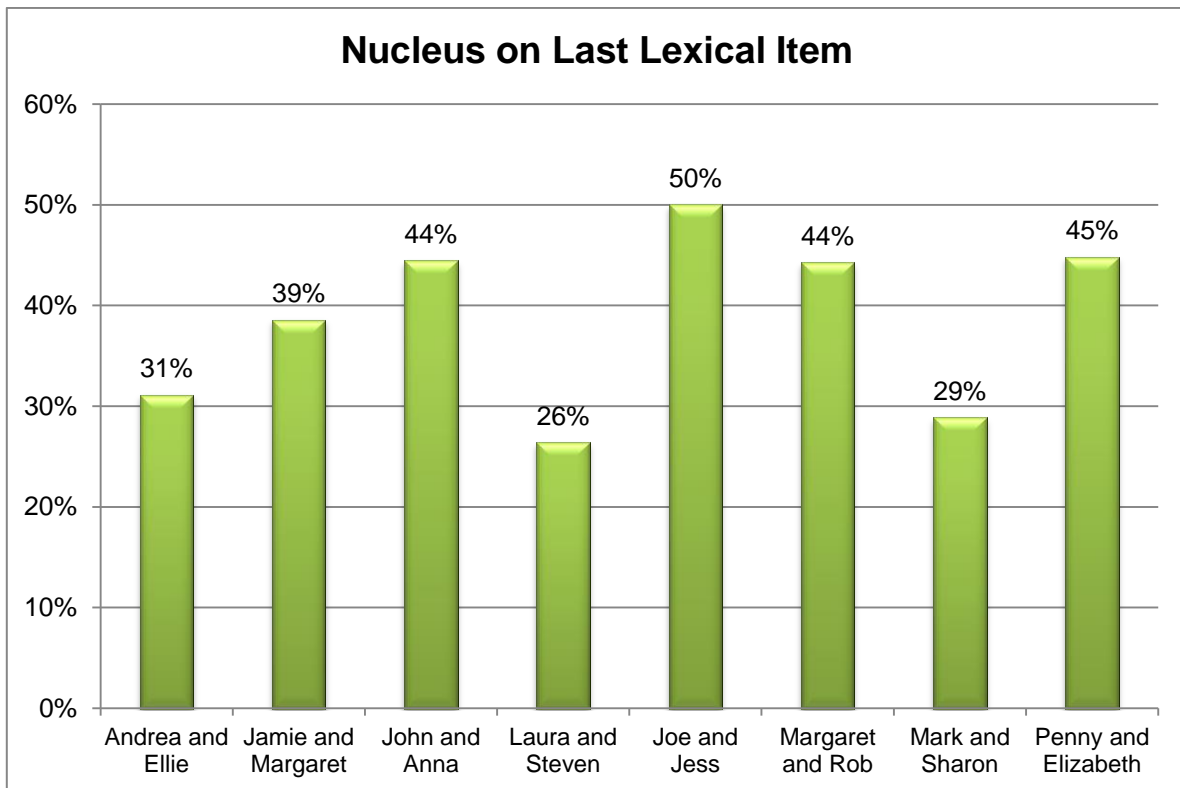
The graph above shows that the LLI rule happens 39% of the occasions in the corpus. In the graph below, we show the percentages of occurrence of broad focus per recording analysed. On only one occasion the percentage reaches 50% (Joe and Jess). The other recordings exhibit percentages even below 30% in two cases, and not higher than 45% in the other recordings, which reveals that the LLI rule is certainly not the most common in natural conversation between two individuals. It is interesting to notice that the cases where there were the least instances of N on LLI are those where the topic of the conversations were more controversial, i.e., that the speakers would not agree with each other in some aspect, or where they were trying to convince the other part of something. On the other hand, the topics of the conversations where we found the most instances of N on LLI were those where the conversation was not controversial in any way:

- The topic of Joe and Jess's conversation is an episode when their son had suffered a stroke;
- Penny and Elizabeth recall an incident back in 1953, when some floods kill a great amount of people;
- Margaret and Rob talk about their school years and the type of education they received;
- John and Anna talk about their experience with the Morris Minor, a classic car.

Then, the topic of conversation between Jamie and Margaret is a more controversial one:

- They talk about Jamie's alter ego, a dominatrix called Fifi, and how this affects his life;
- Andrea and Ellie discuss over whether or not to take a medical test to find out about a hereditary gene that could cause cancer;
- Laura and Steven recall their visit to see their son and his family in Australia, and how they managed the situation when they disagreed with him and his wife;
- Finally, Mark and Sharon talk about how they would manage their life when she was no longer alive, as she has terminal cancer.

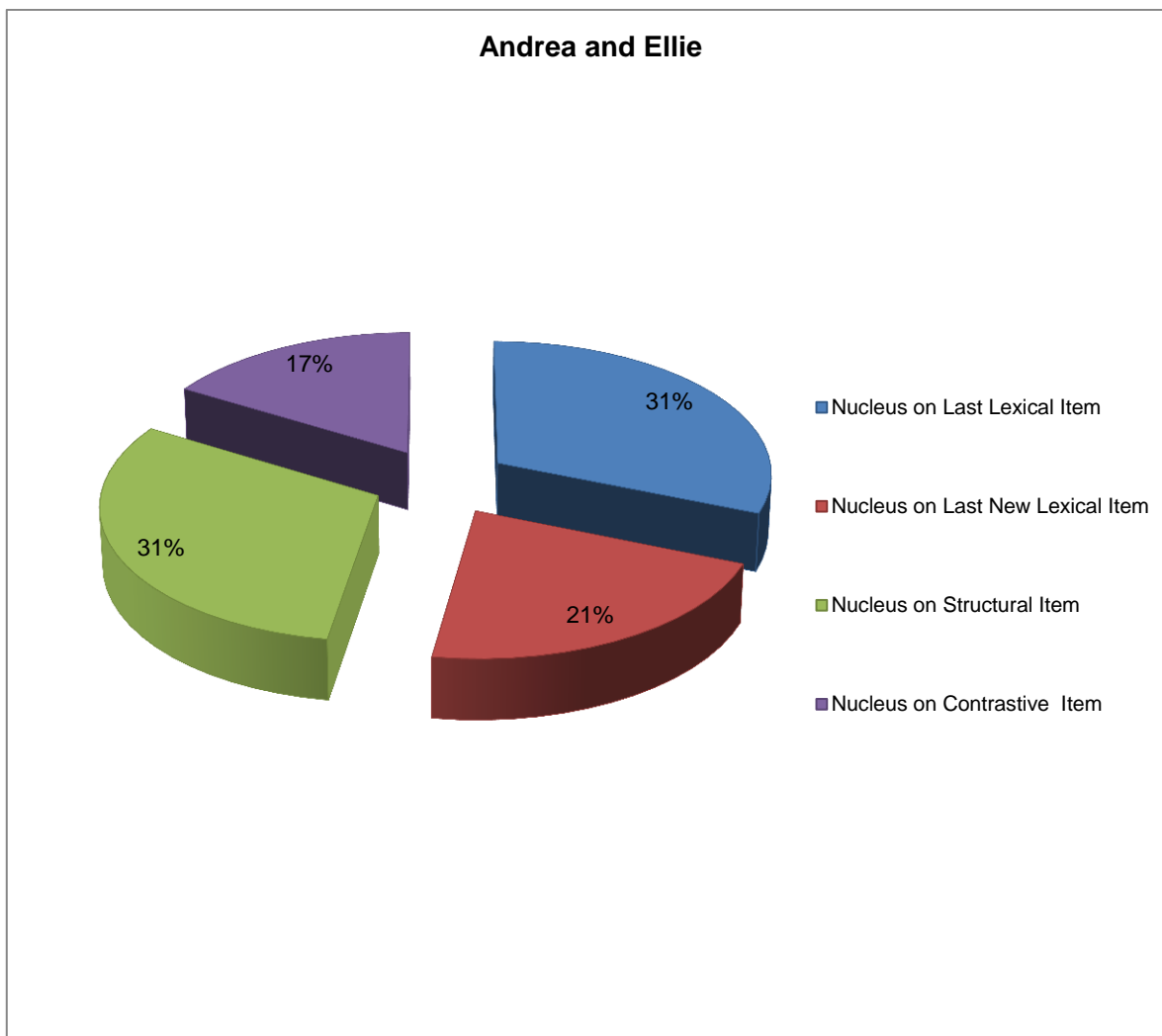
Given this, we can suggest that the less controversial the topic, the more occurrences of N on LLI, and vice versa, i.e. the more controversial the topic, the less occurrences of N on LLI.



Graph N°2: Nucleus on Last Lexical Item

7.2 Andrea and Ellie

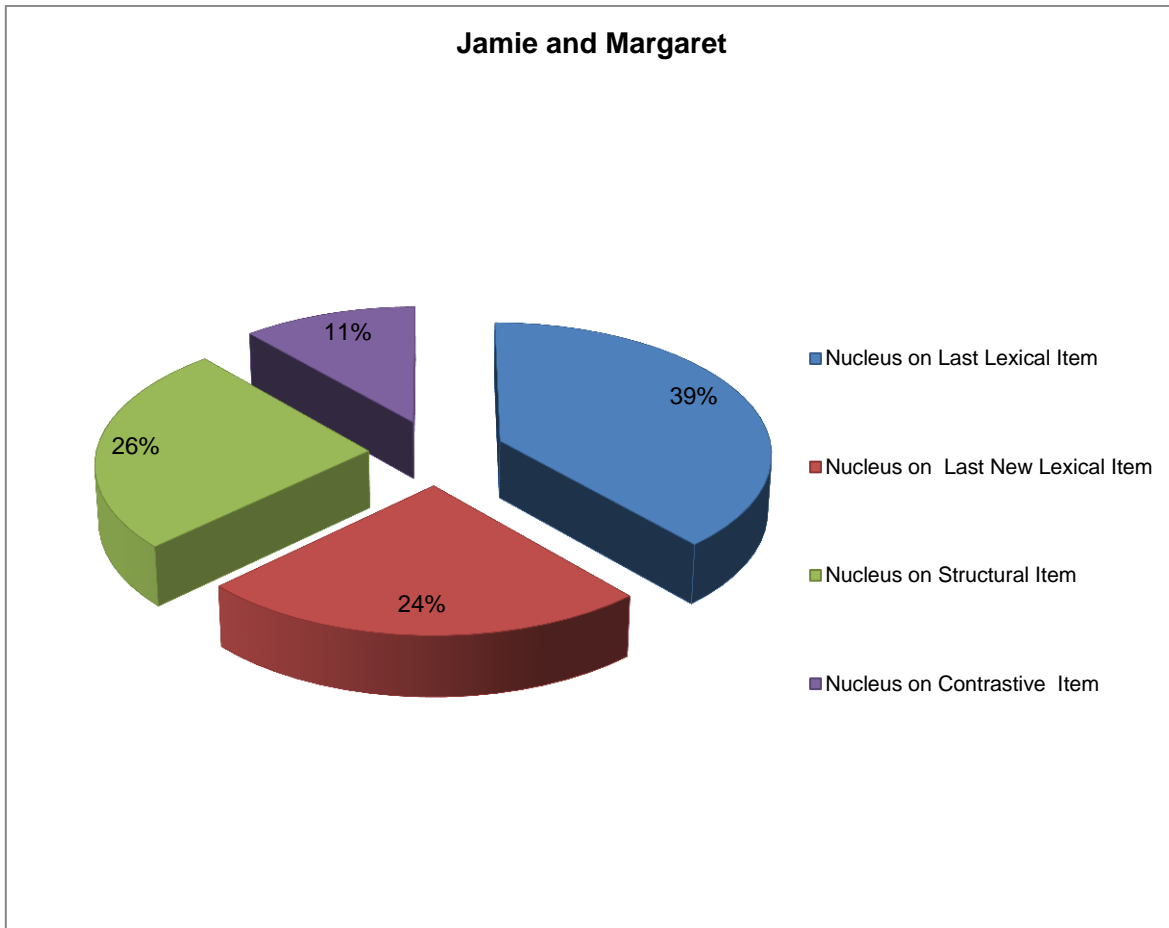
This was the first recording I analysed. After separating the transcript into IGs, at first it was difficult to classify them into one of the categories. However, after some practice it became an easier task, and in the third phase of the analysis, when I checked the analysis with the software Praat, the IGs and nuclei became very clear. Observing the chart, only 31% (19 IGs) got N on LLI, and the other 69% (42 IGs) is spread among the three categories for narrow focus. If we take a look at the pie chart, there is not a clear tendency towards one of the four categories, though.



Graph N°3: Andrea and Ellie

7.3 Jamie and Margaret

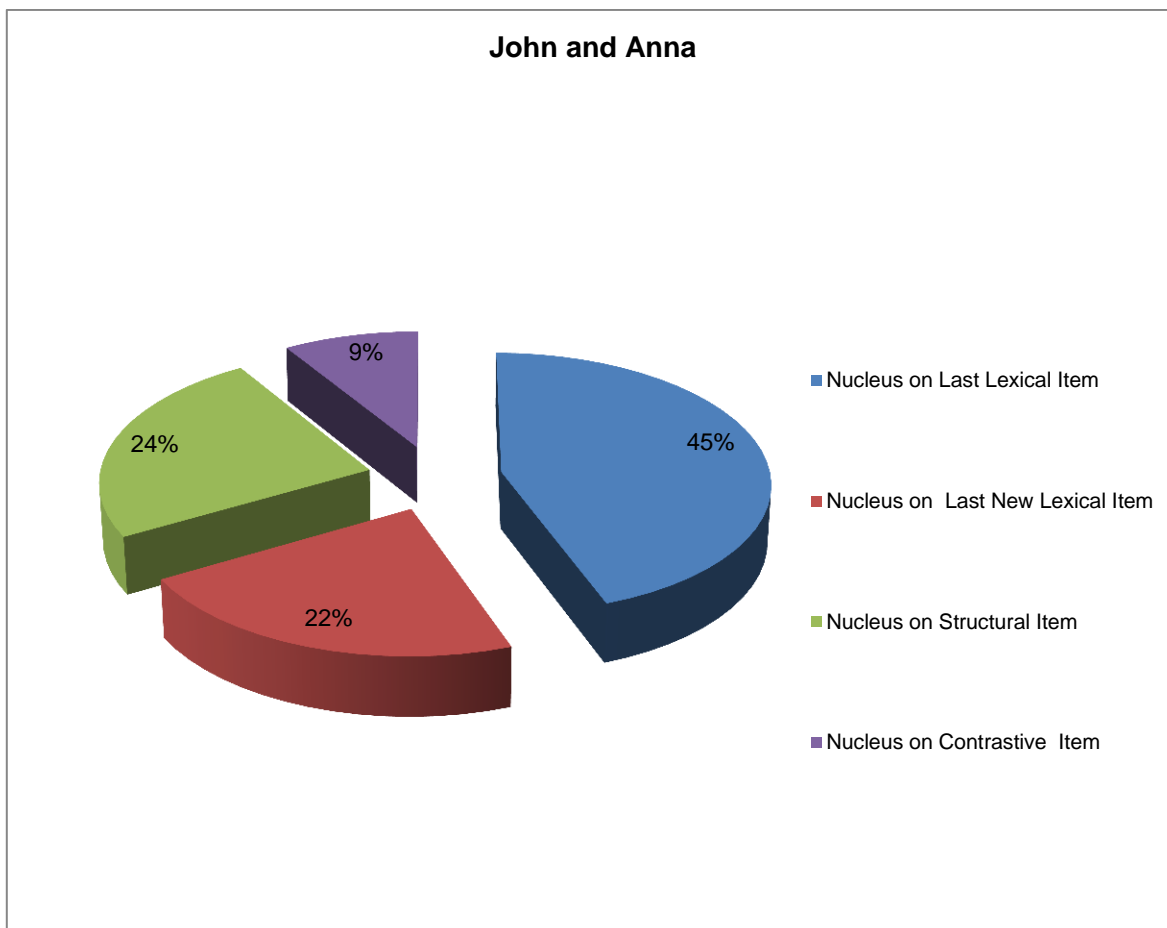
Jamie and Margaret get 39% in broad focus occurrences (N on LLI), while a 61% of IGs in narrow focus (43 IGs). As in the previous recording, the category with the least percentage of occurrence is N on a CI. One percentage that stands out is the N on a SI, with 26% of occurrences (18 IGs), even higher than N o LNLI.



Graph N°4: Jamie and Margaret

7.4 John and Anna

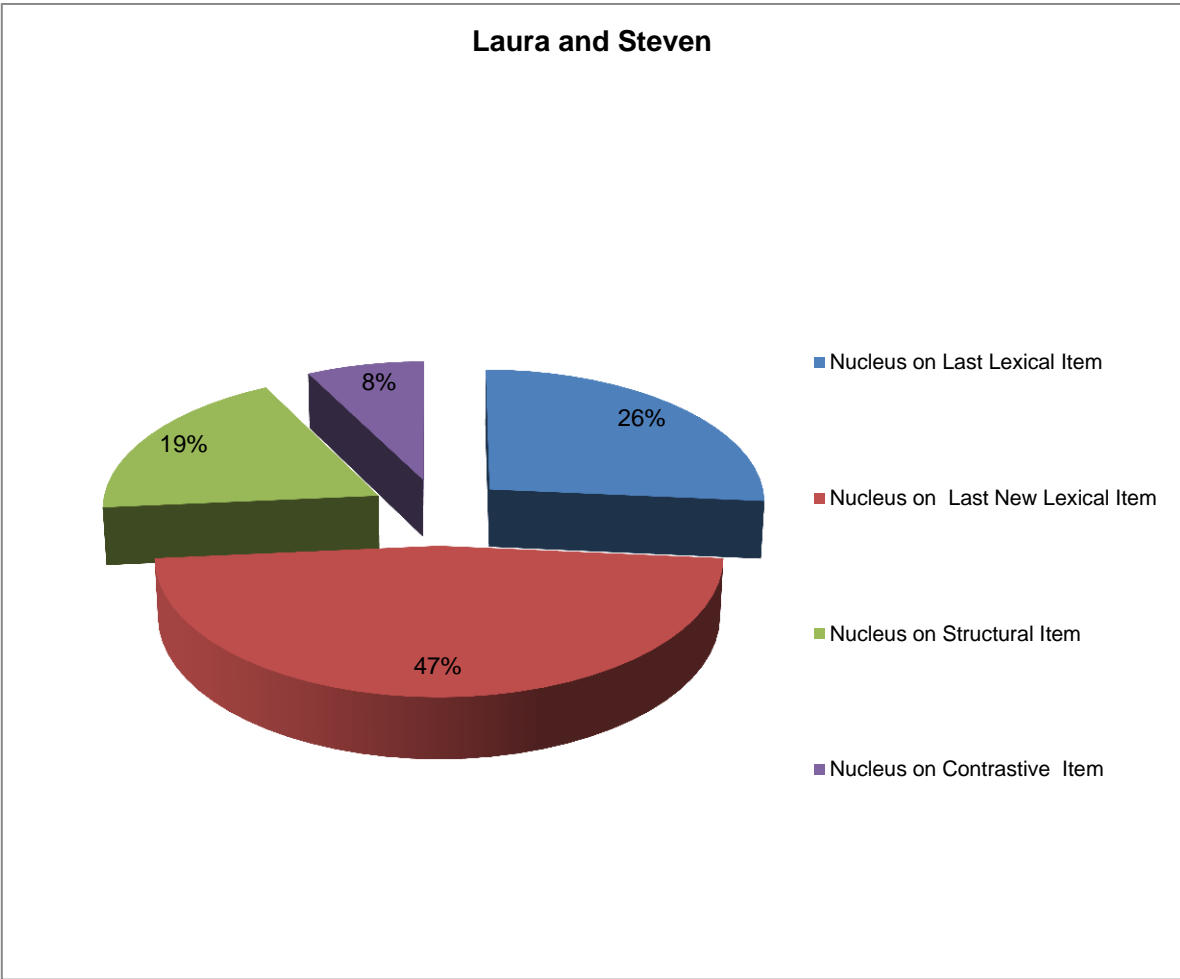
The third recording, John and Anna, get the highest percentage of occurrence in the category of N on LLI. Let us remember, though, that this is the only category for broad focus, and the other three correspond to marked patterns, i.e. narrow focus, which is precisely the centre of attention of our study, and adding them we get 55%, which is still higher than N on LLI, and keeps the tendency of the rest of the recordings analysed.



Graph N°5: John and Anna

7.5 Laura and Steven

In relation to the fourth recording, Laura and Steven, which got the highest percentage of IGs on LNLI, we could presume that the tone of the conversation of the participants, recalling a visit to their son's house, presents a great amount of new information; therefore, this type of N is the one with most occurrences, as observed in the pie chart:

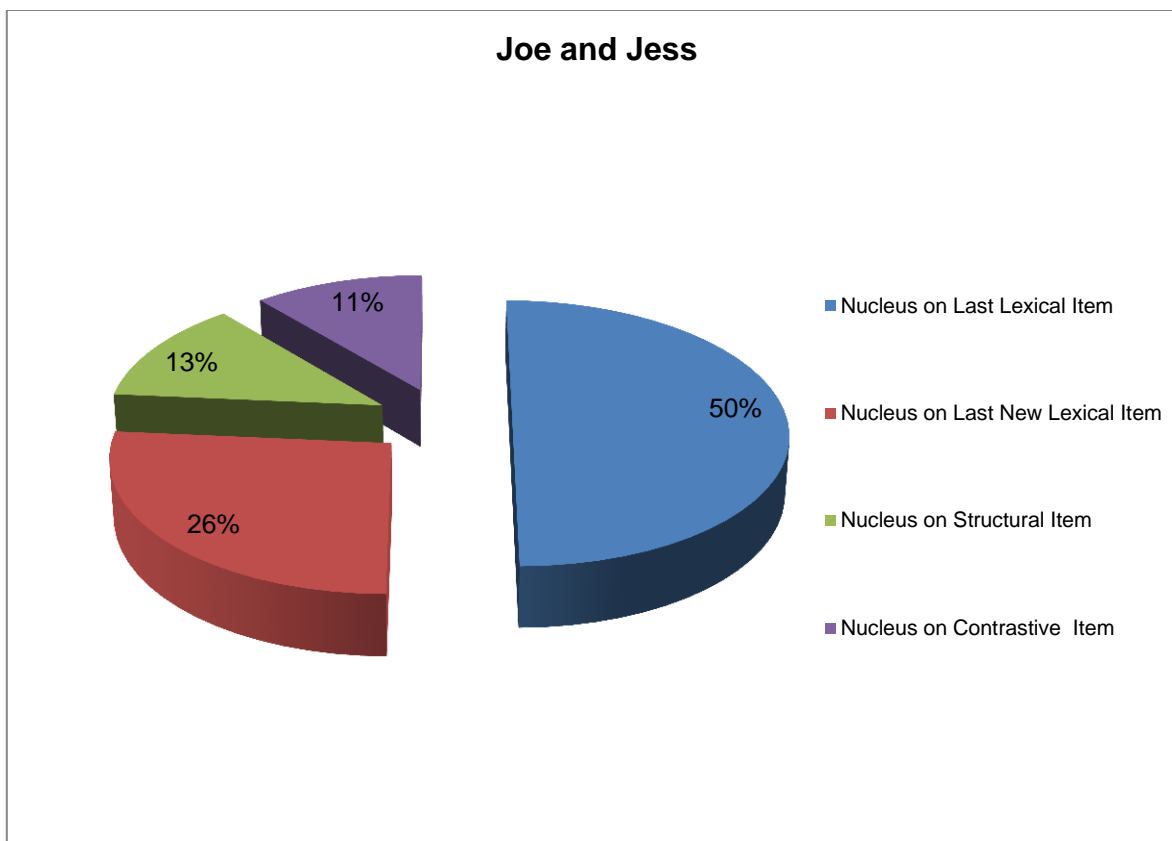


Graph N°6: Laura and Steven

7.6 Joe and Jess

The topic of this conversation was about a stroke that a member of Joe and Jess’s family had suffered. The conversation does not have the tone of controversial in any way. The parents only recall the incident, which could explain why the N on LLI pattern happens 50% of the time (36 IGs). As we can see in the pie chart, the second preferred category for accentuation was the N on LNLI, which could be explained for the number of questions they ask each other as they try to

find out more about their views on the incident, and they compare their reactions towards the event.

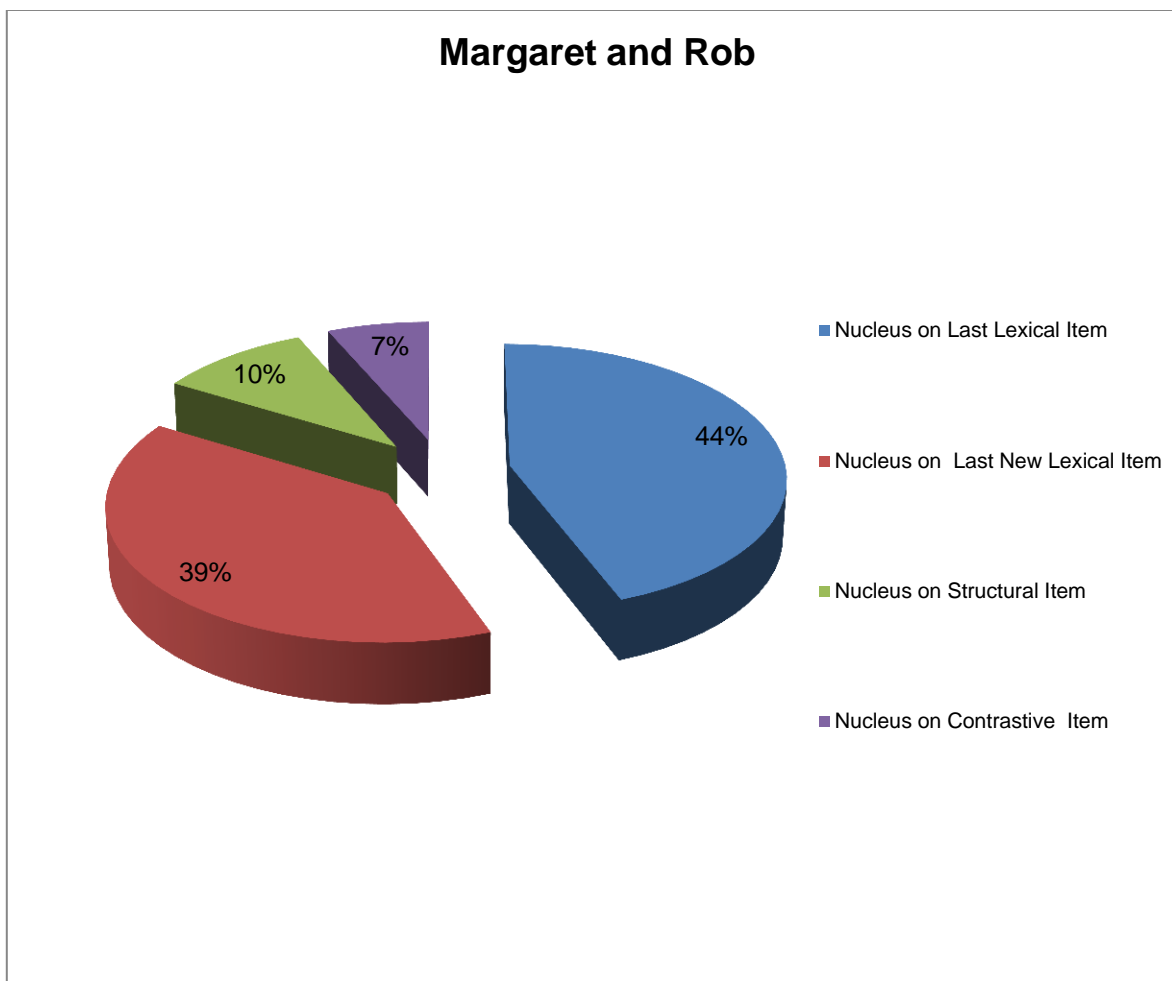


Graph N°7: Joe and Jess

7.7 Margaret and Rob

The sixth recording presents a tendency of occurrence of IGs mostly on N on LLI and N on LNLI (83%, which means 51 IGs). Again, we could deduce that the reason for this preference on the part of the speakers is because the topic of conversation is recalling a memory, which has the characteristic of being rather neutral in terms of controversy, as in the cases where the LLI rule was the most preferred (Joe and Jess; Penny and Elizabeth; John and Anna). The fact that speakers prefer N on LNLI over the other two for narrow focus is explained by

them sharing their memories, which none of the two interlocutors knew about each other, thus the new information presented.

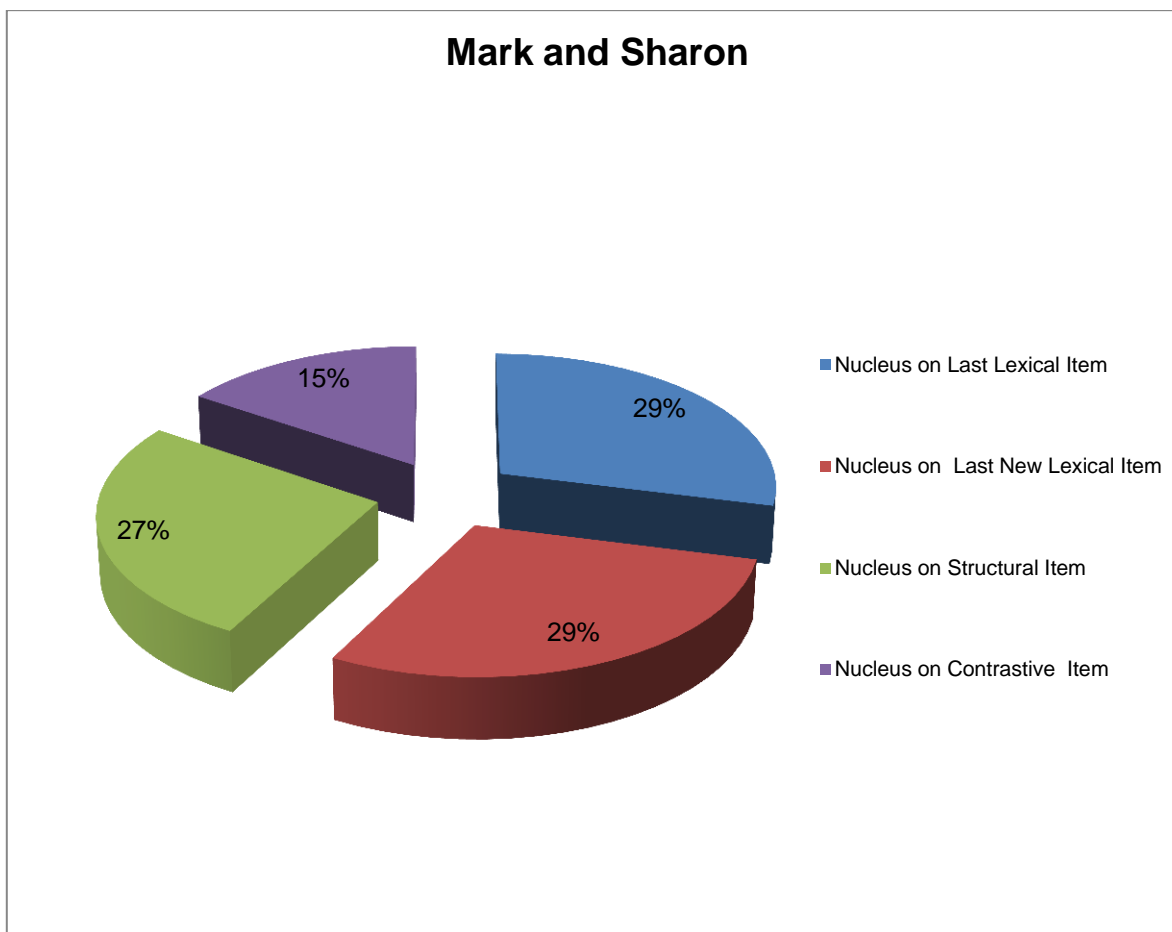


Graph N°8: Margaret and Rob

7.8 Mark and Sharon

The seventh recording, like the first one (Andrea and Ellie), does not present a significant use of one pattern over the others. The LLI choice is not very salient, being the second less preferred choice out of the eight recordings, with only 29% (13 IGs) of occurrences. In the case of N on LNLI (29%) and N on SI (27%), the difference is not significant, either: 13 IGs for the first versus 12 IGs for the second category of classification. What is salient compared to the other recordings is N on

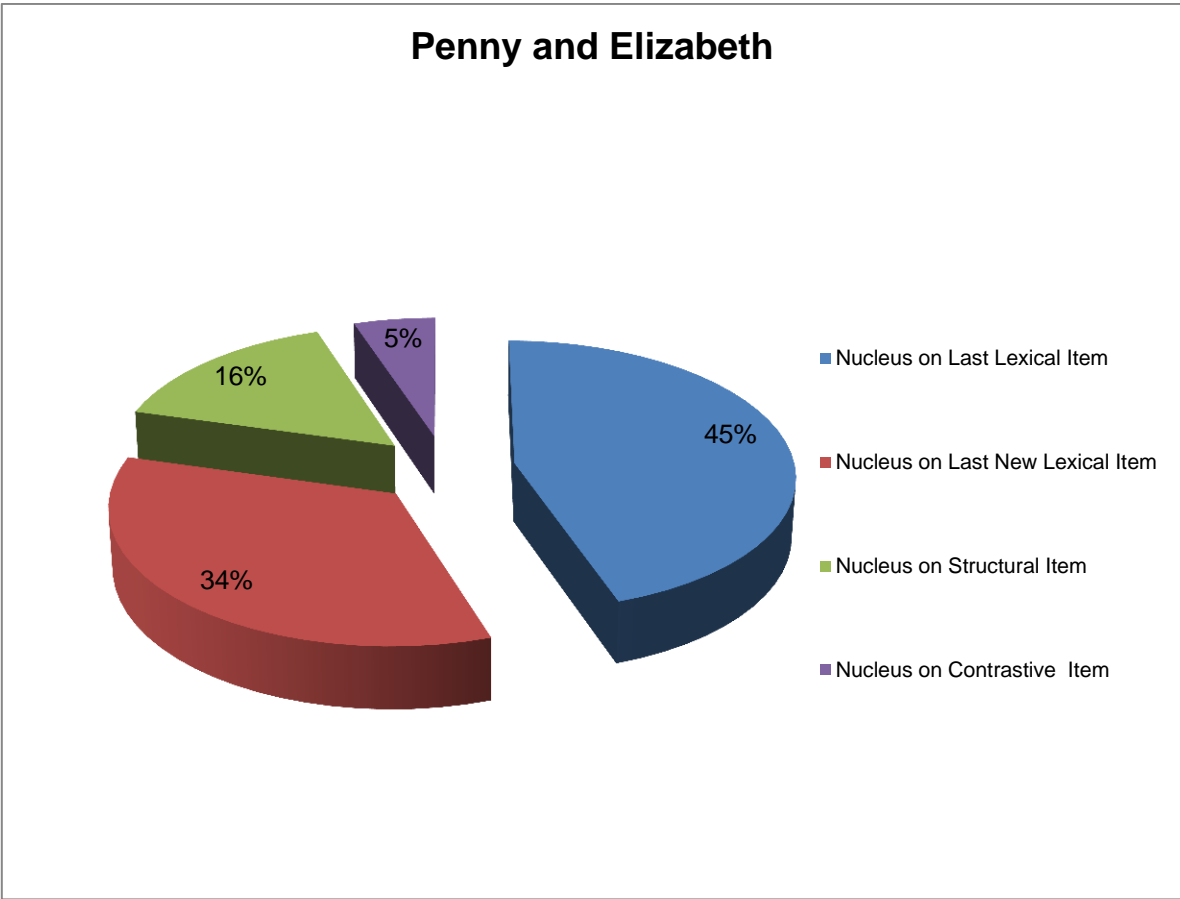
CI, which is the highest of the group, together with Andrea and Ellie in terms of percentages. The reason for this might be explained by the fact that these two conversations are controversial in some way; thus the contrastive views.



Graph N°9: Mark and Sharon

7.9 Penny and Elizabeth

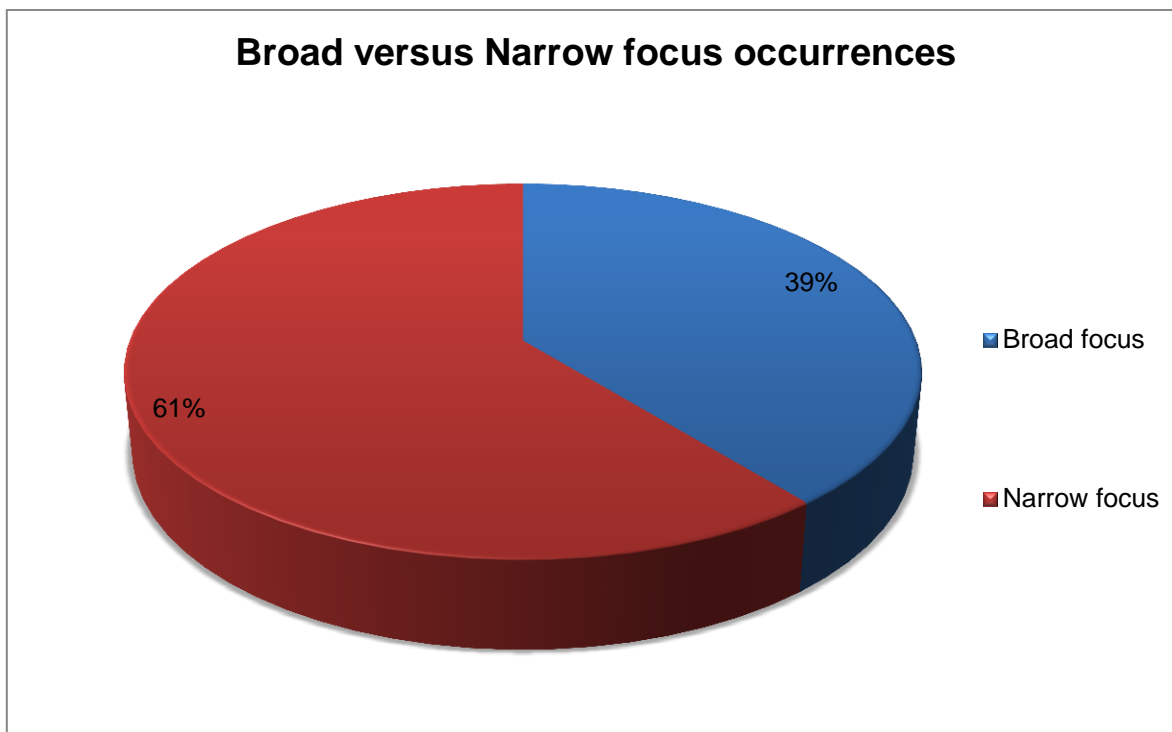
The last conversation analysed was the one by Penny and Elizabeth. This recording follows a very similar pattern to the one by Margaret and Rob. Interestingly enough, these two conversations share the characteristic of being quite friendly in terms of the tone the speakers use, as Margaret and Rob talk about a car, while Penny and Elizabeth do it about their school years. This might explain why there is a very low percentage of N on CI (3 IGs).



Graph N°10: Penny and Elizabeth

7.10 Broad focus versus Narrow focus and discussion of results

As observed in the analysis of the pie charts corresponding to the conversations, most recordings displayed a lower percentage than 50% for the neutral, unmarked pattern of nucleus on the last lexical item, or LLI rule. When adding all the occurrences of N on LLI, the percentage was 39%, or 182 occurrences in broad focus, versus 61% of the other three categories, or 283 occurrences of patterns in narrow focus.



Graph N°11: Broad focus versus Narrow focus

The reason for this phenomenon might be that there are not many studies that exert this type of corpus, which has a less fabricated atmosphere, and where people are mere users of the language and not necessarily experts on phonetics or intonation. It appears as if there is a fear on the phoneticians' part when it comes to using this kind of corpus because of the vast amount of variables that intermingle with every day conversations. In fact, it is true that there are variables which hinder the analysis in some cases. For instance, we could mention that there were cases where speakers overlapped with their conversation, so it was very difficult to make out what they were saying, not to mention how they were saying it, in terms of intonation patterns. Thus, those instances were left out of the analysis. In addition, there were other instances when speakers interrupted their speech for different reasons (self-interruption; the other speaker seemed to understand what they were saying without them needing to finish the sentence; or, the other speaker

interrupted them either to impose a point of view, or to continue with a previous thought, and so on).

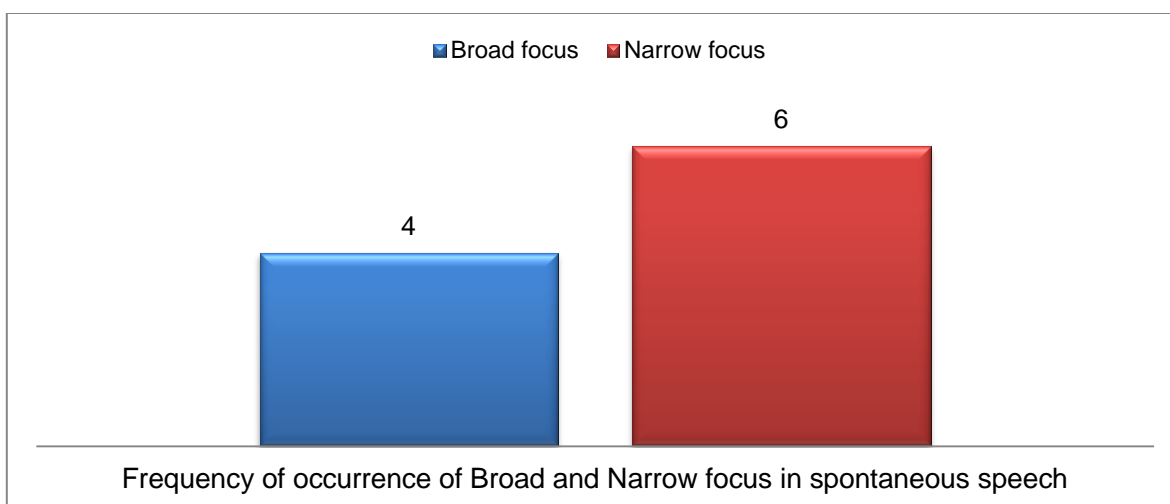
It was unexpected to find such a high percentage of marked patterns in natural conversation, (101 more occurrences in narrow focus than in broad focus), since in general those who study intonation focus their attention on the neutral patterns because there is a belief that they occur more often than marked patterns, which are certainly more difficult to teach because the possibilities are almost endless and depend on many factors, not to mention the variation that exists from speaker to speaker. To name a few intervening variables, we can point out mood, topic of conversation, degree of involvement, context of situation, semiotics, body language, previous knowledge, whether or not the speakers know each other, level of familiarity among speakers, ages of the speakers, level of education, and so on. This is definitely a drawback when analysing natural speech. However, the revealing findings in this initial study suggest that much more should be done using these corpora.

The general objective of this investigation has a positive outcome: that teaching marked patterns of intonation is indeed very important for people to be able to convey the message they want unambiguously. The results show that in spontaneous speech they will encounter many opportunities where marked patterns will become a necessity in order to get their message across and not be misunderstood or sound awkward.

In relation to the specific objectives, the first one consisted of determining the frequency of occurrence of IGs in narrow focus produced by native speakers of British English in spontaneous speech in relation to IGs in broad focus. The frequency of occurrence is the following: out of 10 IGs, 6 will be narrow and 4 will be broad.

The second specific objective was to determine the frequency of occurrence of IGs in broad focus produced by native speakers of British English in

spontaneous speech in relation to IGs in narrow focus. Therefore, out of 10 IGs, 4 will be broad and 6 will be narrow.



Graph N°12: Frequency of occurrence of Broad and Narrow focus in spontaneous speech

The third specific objective was to identify how significant was the distribution of frequency of narrow versus broad focus IGs. The answer to this objective is that the marked patterns happen 22% more than the unmarked patterns.

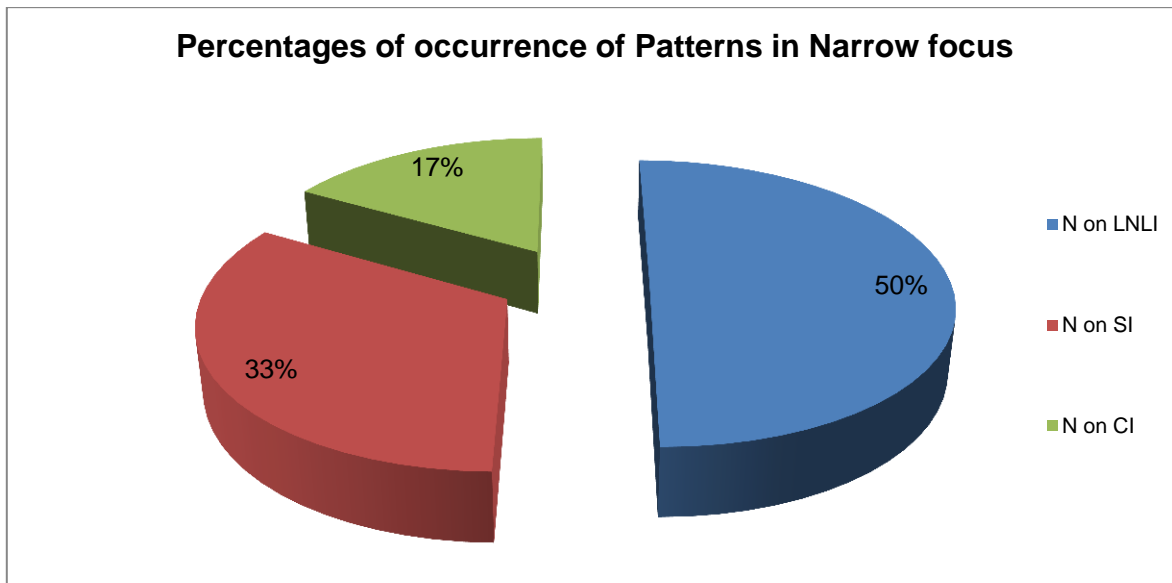
The last specific objective was to establish a hierarchy of patterns in narrow focus produced by native speakers of British English in spontaneous speech, following the model drawn by Ortiz-Lira, 2009. For this, we have devised a table showing percentages and results from the corpus:

Recording	Narrow focus occurrences	N on LNLI	N on SI	N on CI
Andrea and Ellie	42	31%	45%	24%
Jamie and Margaret	43	40%	42%	19%
John and Anna	25	40%	44%	16%
Laura and Steven	39	64%	26%	10%
Joe and Jess	36	53%	25%	22%
Margaret and Rob	34	71%	18%	12%
Mark and Sharon	32	41%	38%	22%

Penny and Elizabeth	32	63%	28%	9%
Total	283	50%	33%	17%

Table N°7: Hierarchy of patterns in narrow focus

The following pie chart can illustrate the preferred marked pattern:



Graph N°13: Percentages of occurrence of Patterns in narrow focus

The N on LNLI pattern is preferred more than 50% on 4 out of 8 occasions, while the second preference was N on SI, which varies from 18% to 45%, and the least preferred pattern was N on CI, where the lowest percentage was 9% and the highest was 24%. In terms of frequency of occurrence, N on LNLI will happen in 5 out of 10 IGs; N on SI will happen in 3 out of 10 IGs, and N on CI will happen in 2 out of 10 IGs.

The reason for this tendency can be explained by the fact that when people have a conversation their objective is to find out new information from the other part, whether to make a decision, change their mind about a topic, persuade the other of some idea, share a memory, share a feeling, and so on. When Halliday presents the concepts of givenness and newness, he gives us a clue as to how we

can explain the preference for the pattern of N on LNLI, as he points out that “...what is treated as non-recoverable may be something that has not been mentioned; but it may be something unexpected, whether previously mentioned or not” (p. 298). According to Couper-Kuhlen (1986), newness refers to “the element which has information focus in the unit [...]. New may mean that the information is factually new or that it is new [as Halliday (1967:204) points out] in the sense that the speaker presents it as not being recoverable from preceding discourse”.

Even when the tendency of N on LNLI is considerable, the second inclination of nucleus on a structural item is not negligible. This pattern might not appear so often, but let us remember that placing the N on a structural item seems a very improbable thing to do by speakers, nouns being the most accentable items in a hierarchy of accentability because of their richer semantic value, and structural items having a rather poor semantic value. Nonetheless, they still get the second preference, while N on a CI gets the lowest percentage of occurrences in all the recordings. This might be explained by the fact that the three patterns for narrow focus can express contrast, and not only placing the N on a contrastive item.

As a final comment regarding the discussion of the results, the objectives proposed for the present study were all met successfully. However, much more needs to be done regarding nucleus placement in patterns in narrow focus, probably with a larger corpus, or even with English as Foreign Language learners.

8. Conclusions

The question of intonation groups in narrow focus and a study of their importance was the starting point for this research. In our view, marked patterns seemed to be more salient than it was believed, and thus we decided to study them in depth. Consequently, the main objective of this research was to determine how important narrow focus IGs were in EFL teaching and learning, based on the frequency of their occurrence in spontaneous speech.

Our thesis aspires to become a contribution to the subject of intonation, in particular for EFL teachers and students to become aware of the fact that narrow focus is not a minor issue when we teach English as a Foreign Language with a communicative approach, or when the purpose is to teach students how to communicate effectively.

The first step of the investigation was to find a suitable corpus for the purposes of the study. Spontaneous conversations from BBC Radio Four 'The Listening Project' were a proper option, as they fit the characteristics we needed to analyse conversations that were both clear enough to examine, and at the same time natural, neither fabricated, nor taken from a movie script or something of the sort.

After deciding over the type of corpus we would analyse, a comprehensive literature review was carried out, with the intention of shedding light on concepts and see what had been done regarding the topic. Then, the recordings were selected and transcribed in the way of graphemes, so as to divide the conversations into intonation groups IGs, and place the nucleus N on each one of them. This gave way to the following phase of the analysis, which consisted of classifying the IGs into one of four categories: N on LLI, N on LNLI, N on SI or N on CI. Having done this, the results were backed up by means of the software Praat. Finally, this gave way to the discussion of the results yielded by the analysis.

About the outcome of the study, we can point out the high percentage of instances in narrow focus as the most relevant finding, together with that of N on LNLI as the most common pattern in narrow focus put to use by speakers in spontaneous conversation. The fact that more than 50 per cent of occurrences were found to be in narrow focus in this corpus makes us assert that taking the topic of intonation into account by EFL teaching and learning is of utmost relevance, since it definitely makes a change to have or not to have access to this knowledge by students of the language.

We can affirm that teaching narrow focus patterns is indeed significant. The main reason to asseverate this is that these make communication more effective. The message that a person wants to convey will be much clearer when they convey it with an intonation that can actually be realized in the target language. Certainly, speakers are the ones who choose what to say and how to say it, but becoming aware of all the options they have to deliver a message, students of EFL will be able to better communicate and sound less foreign.

9. Limitations of the study

The limitations of this study are mainly related to the fact that there were many intervening variables in the utilization of this type of data, which made it more difficult to analyse. Among these variables we find pragmatics, semantics, semiotics, body language, which was impossible to access because of the nature of the corpus (only sound recordings), to name a few.

Another feature that made it laborious to carry out this investigation was that little has been studied concerning this topic, and the fact that this corpus was made up of spontaneous conversations is not comparable to many studies. Most research has been done taking examples from real life, which are then taken to more fictitious atmospheres, with fewer intervening variables, in order to make it a more teachable subject. Yet, the problem is that when simplified, some important part of the communication process is lost.

With regards to future studies, since this was a first attempt at the issue of narrow focus, this investigation could be done with a larger corpus, or even with a different one, classifying the conversations by topic and looking into them so as to compare them in terms of tendency of use of one pattern over another. Moreover, we could examine the role of emphasis in narrow focus, and the role of contrast in narrow focus, and see whether these characteristics of speech follow or not a particular pattern or tendency. Last, but not least, it would be desirable to find a method that can help systematise the teaching-learning process of this area of knowledge, which is so much subject to changing variables, such as the ones mentioned above, plus tone, mood, level of education, degree of attachment to the subject, or even the very speaker.

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11. Appendix

Corpus

The corpus is composed of each one of the transcripts of audio material which were divided into intonation groups by means of ear recognition in the first phase of the analysis. Some IGs changed later on, during the second and third phases of the analysis, where we made use of the software Praat. Therefore, neither all IGs nor all nucleuses are correctly placed in the transcripts, but they are in the tables below each transcript.

Andrea and Ellie

Andrea and her 21year old daughter Ellie. Andrea wants Ellie, and her younger sister too when she's old enough, to take a simple test to see if she has the hereditary gene BRCA1 which is present in their family. Andrea and her sister both had double mastectomies and their ovaries removed after being diagnosed with cancer and she wants her daughters to avoid ever having to suffer the disease in the first place.

Andrea: If you knew, at least then you could plan more, but because you don't want to know... you... I don't know. It just seems strange that you don't want to know, really.

Ellie: Well, I will eventually, but I'm not ready to know yet. In a few years I will, but not yet.

Andrea: I know but I just think that you've got support of people.

Ellie: Yeah...

Andrea: I mean you're frightened... I know like... you've got a really good figure and everything and maybe... [Ellie sighs] No, but seriously. You've got a nice...

nice body. Haven't you, though? [Ellie: Yeah I do, but I'm saying that I'm...] and and and maybe the... thought of like having your breasts taken off. I know that you've seen like everyone's who's had it done, you've seen other people not just me and Auntie Maggie's, but maybe there's that fear in your mind that "it's they're not gonna be as good as... as what I've got now" and you know these for some people that's a big thing. It's doesn't bother me at all. [Ellie: ... that's the bigger ones] Well yeah, you know I mean you could do, couldn't you? You can... Wait you wouldn't want any bigger than what you've got. But seriously, you wouldn't- you've still not really seen the true picture... That's the hard part for me.

Ellie: It's not that I don't see the whole picture; I think I just put a block... like to stop myself from...

Andrea: Because you are frightened that's gonna happen to you,

Ellie: I think so...

Andrea: ... that's the thing. You are frightened, but the only way to put your mind at ease is to find out either way /and then you WILL get that counselling/, /you will get that HELP/ /if you HAD it/. / Even just by having ONE operation/ /you can cut your chances so much more if you have the GENE /. / You know, it wouldn't be that you have to have both operations straight away/, / you could j- you could just have a double mastectomy / / and then you could THINK later on when you've had children / "right I'll have my ovaries removed" at THAT point/, /so yo-, so you'll HAVE it then./

Ellie: /I NEVER said I would./ /I said I'll THINK about it, ma./ /That's BETter/.

Andrea: /That's a BIT better/. /We're GETting somewhere now, /

Ellie: yeah

Andrea: /actually./ /No, we ARE though/ /cuz' I DON't think we've really... sort of talk a lot about it, have we?. //We had that conv- We've had a few converSations over the last few years, but.../

Ellie: /Nothing like s- like a SERious convo...// We just normally... have like little CHATS// and then we just walk OFF/.

Andrea: yeah

Ellie: And then...yeah

Andrea: /Nothing's ever REALLY sorted./ /I wanna STOP it now/ / while I CAN./ I wanna DO something about it,/ /yeah?/

Ellie: yeah.

Andrea: woohoo! Deal?

Ellie: Maybe?

Andrea:/ [laughs] Maybe/. /Still MAYbe?/

Ellie: /NO, but like/... /it's not THAT./ /It's just...just, it's a LOT to think about./

Andrea: /It IS/.

Ellie: /MUCH to take on/.

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Andrea	if you KNEW	X				
2	Andrea	at least then you could PLAN more	X				
3	Andrea	but because you don't WANT to know				X	Contrast between wanting and not wanting to know
4	Andrea	i don't KNOW	X				
5	Andrea	it just seems STRANGE that you don't want to know, really		X			

6	Ellie	well, i WILL eventually			X	X	contrast between opposing views on a topic
7	Ellie	but i'm not ready to KNOW yet	X				
8	Ellie	h- in a FEW years i will				X	contrast between opposing views on a topic
9	Ellie	but not YET			X		
10	Andrea	i KNOW	X				
11	Andrea	but i i just think that you've got supPORT of people	X				
12	Andrea	i mean you're FRIGHTened	X				
13	Andrea	i KNOW like	X				
14	Andrea	you've got a really good FIGure and everything		X			
15	Andrea	no, but SERiously	X				
16	Andrea	you've got a nice nice BOdy	X				
17	Andrea	and maybe the thought of like having your breasts taken OFF			X		
18	Andrea	but maybe there's that FEAR in your mind		X			
19	Andrea	they're not gonna be as good as as what i've got NOW			X		

20	Andrea	and for SOME people like it's a big thing			X		
21	Andrea	you know what i MEAN	X				
22	Andrea	well, you WOULDn't wear any bigger than what you've got				X	Andrea is expressing an opposite idea to 'wearing bigger ones', as apparently they are big enough, thus the nucleus so early in the IG
23	Andrea	you're still not REALy seeing the true picture				X	Contrast between 'seeing' and 'not seeing' the true picture
24	Andrea	that's the HARD part for me		X			
25	Ellie	it's not that i don't see the whole PICTURE				X	Contrast with IG N°24, in opposition to Andrea
26	Ellie	i think i just put a BLOCK	X				
27	Ellie	like i STOPped myself from		X			
28	Andrea	because you're frightened it's gonna happen to YOU			X		
29	Andrea	that's the THING	X				
30	Andrea	but the only way to put your mind at EASE is	X				
31	Andrea	to find out Either way			X		
32	Andrea	and then you WILL get that counsel			X		
33	Andrea	and you WILL get that help			X		
34	Andrea	if you HAD it			X		

35	Andrea	even just by having one operation you can cut your chances so much MORE if you have the gene			X		
36	Andrea	you know, it wouldn't be that you'd have to have both operations straight away		X			
37	Andrea	you could j- you could just have a double mastectomy		X			
38	Andrea	and then you could think later on when you've had children "right i'll have my ovaries removed" at THAT point			X		
39	Andrea	so yo,-so you WILL have it then			X	X	Contrast between having and not having the operation
40	Ellie	i never said i WOULD			X		
41	Ellie	i said i'll THINK about it, ma				X	Contrast of ideas between Ellie and Andrea: Both have opposite views on the topic being discussed
42	Ellie	if that's BETter	X				
43	Andrea	that's a BIT better				X	Contrast with IG N°43, in opposition to what Ellie says in IG N°42
44	Andrea	we're GETting		X			

		somewhere now					
45	Andrea	no, we ARE though			X		
46	Andrea	cuz' i don't think we've really...sort of TALKed a lot about it, have we?		X			
47	Andrea	we had that conv- we've had a few converSations over the last few years, but...		X			
48	Ellie	nothing like s-like a SERious convo-		X			
49	Ellie	we just normally...have like little CHATS	X				
50	Ellie	and then we just walk OFF			X		
51	Andrea	nothing's ever really SORTed	X				
52	Andrea	i wanna STOP it now		X			
53	Andrea	WHILE i can			X		
54	Andrea	i wanna DO something about it			X		
55	Andrea	maybe' still MAYbe?				X	Contrast in opposition to what Ellie replies to this whole explanation her mother gives her: 'maybe'
56	Ellie	it's not THAT			X		
57	Ellie	just...it's just a LOT to think about		X			
58	Andrea	it IS	X				
59	Ellie	much to TAKE on	X				

Jamie and Margaret

...that Jamie and his mum Margaret, probably fool. Jamie is hoping to leave his hometown of Middlesbrough to take up a place at the London College of Fashion in the autumn. That huge leap is a daunting one for any mum, and Margaret's concerns are heightened because recently Jamie has been working in the clubs of Middlesbrough as his alter-ego: a dominatrix called Fiffy. Jamie came out when he was 14, but Margaret is now worried that Fiffy is taking over his life and that his ambitions when he gets to London are setting him up for a fool.

Jamie: / drag, and fiffy, is literally my LIFE,/ /like these other people who do what I do,/ / but... they don't seem to LIVE it like i do./ /If I make on that I am this successful person who goes to FASHion week,/ /who does all those FABulous things,/ /but I am not THERE yet./

Margaret: /well I KNOW,/ /but that's WHY / / you've got to get CHANGED in the back of the car and in the toilet./ / I'm sure Johnny Larue and Paul O'Grady and all of those big STARS.../ / did ALL of this first, Jamie,/ / if you ask any ONE of them./ /You can't run before you can WALK./ / And there GOT they / /and they got the fabulous DRESSing room with all the flush... couches and the champaign and the mirrors and.../ /everything./ / But they didn't when they FIRST set off./ /They maybe thought at the time that it was NEVer gonna happen,/ /but it DID./ /You're WORKing towards that all the time/. /You're just gonna have to wind your neck in a little bit and WEAR it a bit longer./

Jamie: /Uff, this is inTENSE!/ /To be fair, I'd rather cry in FerRari.../ /than have like normal newbe..._work in a dead end JOB in stuff like/ /I just... need to find... my BREAK./

Margaret: /I think we need to talk more HOnestly with each other./ /And I think if there's... things that are WORRYing you/ /you've got to TALK to me about it.../ /instead of just being all BLASsy and.../

Jamie: /I think 'cos... generally I have to... not really enACT,/ /but I have to put on this over the top confident perSOna,/ /you get that TREATment as well/ which you SHOULDn't/ /as a MOther.../ /like as MY mum./

Margaret: /I like the fact that we ARE friends, Jamie/ /and we CAN talk about anything and everything./

Jamie: /'Cos we USEd to/ /and I think just with EVerYthing going on/... /I think that we forGOT about that/.

Margaret: /Well I feel as if you DO sometimes./

Jamie: /just this HEART-knows bitch/ /which is like rubbing OFF./

Margaret: /But I KNOW you are not like that underneath,/ /but at the end of the day you don't ever have to preTEND in front of us/, /you should KNOW that.

Jamie: /I KNOW/ /I just need to SEParate the two/ /and I think that's why this conversation has made me REALise/ /I NEED to have Jamie time./ /Like COMPLETE switch off/. /Like have a BATH/ /read a BOOK,/ /so my mind is taken off Flffy.

Margaret: /But I want you to carve YOUR bit out/ /for YOU/, /be who YOU are.../ /not because you THINK that that's what people want./

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Jamie	drag, and fifty, is literally my LIFE	X				
2	Jamie	like these other people who do what I do			X		
3	Jamie	but...they don't seem to LIVE it like i do		X			
4	Jamie	if i make on that i am this successful	X				

		person who goes to FASHion week					
5	Jamie	who does all those FABulous things	X				
6	Jamie	but i am not THERE yet			X		
7	Margaret	well i KNOW	X				
8	Margaret	but that´s WHY			X		
9	Margaret	you've got to get changed in the back of the car and in the TOLlet	X				
10	Margaret	i´m sure johnny laRUE	X				
11	Margaret	and paul o´GRAdy	X				
12	Margaret	and all of those big STARS	X				
13	Margaret	did all of his FIRST, jamie	X				
14	Margaret	if you ask any ONE of them	X				
15	Margaret	you can't run before you can WALK	X				
16	Margaret	and they GOT there	X				
17	Margaret	and they got the fabulous DRESSing room with all the flush couches		X			
18	Margaret	and the chamPAIGNE	X				
19	Margaret	and the MIrrors and	X				
20	Margaret	Everything			X		
21	Margaret	but they didn´t when they FIRST set off				X	Contrast between Jamie and the other famous people mentioned by Margaret in the

							conversation (Johnny Larue, Paul O'Grady)
22	Margaret	they maybe thought at the time that it was never gonna Happen	X				
23	Margaret	but it DID			X	X	Contrast between event 'happening' and 'not happening'
24	Margaret	you're working towards that all the TIME	X				
25	Margaret	you're just gonna have to wind your NECK in a little bit		X			
26	Margaret	and wait a bit LONGer	X				
27	Jamie	this is inTENSE	X				
28	Jamie	to be FAIR	X				
29	Jamie	i'd rather cry in ferRari		X			
30	Jamie	than have like normal newbe work in a dead end JOB in stuff like	X				
31	Jamie	i just need to find my BREAK	X				
32	Margaret	i think we need to talk more HOnestly with each other		X			
33	Margaret	and i think if there's things that are WOrrying ye-		X			
34	Margaret	you've got to TALK to me		X			

		about it					
35	Margaret	instead of just being all BLAssy and....	X				
36	Jamie	i think 'cos...generally i have to...not really enACT		X			
37	Jamie	but i have to put on this over the top condifent perSONa		X			
38	Jamie	you get that TREATment as well		X			
39	Jamie	which you SHOULDN't			X		
40	Jamie	as a MOther	X				
41	Jamie	like as MY mum			X	X	Contrast with 'the rest of the people' as opposed to 'my mother'
42	Margaret	i like the fact that we ARE friends, jamie			X	X	In these two IG s the two nucleuses go on the verbs, and not on nouns, which shows some kind of contrast by the speaker
43	Margaret	and we CAN talk about anything			X		
44	Margaret	and Everything			X		
45	Jamie	cos we USED to			X		
46	Jamie	and i think just with everything going ON			X		
47	Jamie	i think we forGOT about that		X			

							The nucleus falls on the verb Do, which denotes clausal substitution of a previous clause: 'i think we forgot about that'.
48	Margaret	well i feel as if you DO sometimes			X	X	
49	Jamie	jus this HEART-knows bitch		X			
50	Jamie	which is like rubbing OFF			X		
51	Margaret	but i KNOW you are not like that underneath		X		X	the early nucleus on this IG shows contrast to what 'others' may think of the interlocutor Jamie
52	Margaret	but at the end of the DAY	X				
53	Margaret	you don't ever have to preTEND in front of us		X			
54	Margaret	you should KNOW that	X				
55	Jamie	i just need to SEParate the two		X			
56	Jamie	and i think that's why this conversation has made me REALise	X				
57	Jamie	i NEED to have jamie time		X		X	Early nucleus on the verb denotes contrast on the part of the speaker Jamie

58	Jamie	like comPLETE switch off				X	early nucleus on comPLETE' as opposed to 'not complete'
59	Jamie	like have a bath, read a BOOK	X				
60	Jamie	so my mind is taken OFF fifty			X		
61	Margaret	but i want you to carbe YOUR bit out			X		These three IG s bear the N on similar structural words. The speaker Margaret was probably trying to show emphasis, contrasting her son Jamie to the rest of the people
62	Margaret	for YOU			X		
63	Margaret	be who YOU are			X		
64	Margaret	not because you THINK that that's what people want		X			

Joe and Jess

Joe and Jess have been together for fourteen years. Joe's son Howard is now eighteen, but two years ago he suffered a stroke. As a result, he now has locked-in syndrome, and needs full-time care, although technology does enable him to communicate through eye movements. Here Joe and Jess talk about the night when all of their lives changed.

Joe: /Howard's DOOR was open,/ /and then I saw him LAYing on the floor,/ /SHAKing./

Jess: /With no CLOTHES on./

Joe: /And he was just COLD,/ /BREATHing very badly,/ /with his EYES.../ /after ALL this time/, /you'd think it would be easy to SAY, wouldn't ye?.../ /with his eyes pushed UP in his head,/ /he couldn't comMUnicate or anything,/ so I thought, 'CRIkey,/ /what has HAPPened?'/

Jess: /Can you reMEMber what.../ /YOU felt like?/ You seemed much more, when I got there, much more, sort of, in conTROL of things/ /than I was./

Joe: /Yeah.../

Jess: /I felt a bit USEless,/ /but you...

Joe: /I was just sort of trying to be PRACTical, I suppose./ /Very confused, cause I didn't know what HAPPened./

Jess: /He looked so POORly there, didn't he?/

Joe: /He looked VEry poorly, yeah,/ /TErrible./ And then the AMbulance.../

Jess: /I can remember saying, 'Looks like there's something stuck in his THROAT',/
/and I had VISions of them doing like you see them do on 'Casualty',/ /like cutting in
and putting in a Blro.../

Joe: /...What, a tracheOtomy thing?/

Jess: /Yeah./ /And I remember them saying, 'it almost looks like he's had a
STROKE',/ /and they were really PUZZled by that,/ /because obviously, a sixteen
year old, fit and healthy young MAN/, /WHY would he have had a stroke?/

Joe: /Yeah.../ /When he's in icU,/ /and them WIRES/ /and maCHINES.../

Jess: /They more or less told us to be prepared for him not to LIVE, didn't they?/

Joe: /They DID./

Jess: /THAT was when they said,/ /'he doesn't know what's going on around him,
and he won't have KNOWN anything since this happened',/ /and I... remember
saying, 'Sure wish he'd just DIE,/ /cause he wouldn't wanna be like THIS./' /Cause I
was a HEAP./

Joe: /And everything was very NEgative/, /just PLAYing everything down, down,
down,/ /NO hope./

Jess: /And read 'The Diving Bell and the BUTterfly',/ /and I know it's a true STOrY,/ /
/and all the REST of it/, /but it it was like, this is HOW it's gonna be./

Joe: /Get USED to it./

Jess: /Yeah./ /And you didn't beLIEVE it./

Joe: No.

Jess: /...And you were RIGHT,/ /and that was enough to, sort of, bring ME up again./

Joe: /Yeah,/ /but it was unbelIEvable/ /to think of HOW with having a stroke.../ I don't use the 'F' word,/ which I've never used in front of HOWard very much.../ of that... hardly ever... I don't think I SWORE.../

Jess: /I don't think you HAD./ /I think you do NOW./

Joe: /He's GROWN up a lot./

Jess: /Yeah/, /I KNOW./

Joe: /And he's more in touch with REALity now, I think, in some ways./ First time I said to him, 'you can BEAT this effing thing,/ /I KNOW you're in there, Howard.'/

Jess: /And he resPONDed, didn't he?/

Joe: /That's when he fixed a STARE at me/ /and just GLARED at me./ /I thank GOODness for that./

Jess: /'Somebody actually beLIEVES that I'm here./ /Completely PAalyzed,/ /initially no control of his HEAD,/ it just FLOPPED down, his breathing.../

Joe: /That was the first time I heard of locked-IN syndrome./

Jess: /I KNEW of it./

Joe: /Right./

Jess: /And I knew what it MEANT./ /It's CHANGED our lives somewhat, hasn't it?/

Joe: /CoLOssal./

Jess: /Do you ever reGRET coming into this family?/

Joe: /NO./ /No, of COURSE not./ /In some respects, I'm just glad I was THERE for him./

Jess: /GOD,/ /me TOO./

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Joe	howard's DOOR was open,		X			
2	Joe	and then i saw him laying on the FLOOR	X				
3	Joe	SHAKing	X				
4	Jess	with no CLOTHES on	X				
5	Joe	and he was just COLD breathing very badly				X	Contrast between being 'cold' and at a 'normal' temperature
6	Joe	with his EYES...	X				
7	Joe	after all this TIME	X				
8	Joe	you'd think it would be easy to SAY,		X			

		wouldn't ye?					
9	Joe	with his eyes pushed up in his HEAD	X				
10	Joe	he couldn't comMUnicate or anything,		X			
11	Joe	so i thought, 'CRIkey	X				
12	Joe	what has HAPPened'?	X				
13	Jess	can you remember what YOU felt like?			X	X	Contrast between speaker Jess and speaker Joe: Jess makes the contrast between her reaction and the other speaker's
14	Jess	you seemed much more, when i got there, much more, sort of, in conTROL of things		X			N falls on 'conTROL', as speaker Jess is making a contrast between herself and her husband's reaction towards the episode.
15	Jess	than I was.			X	X	Contrast between speaker and her interlocutor, Joe, regarding reactions towards the situation described

16	Jess	i felt a bit USEless,	X				
17	Joe	i was just sort of trying to be PRACTical, i suposse.		X			
18	Joe	i was very confUSED,	X				
19	Joe	cause i didn't know what HAPPened	X				
20	Jess	he looked so POORly there, didn't he?		X			
21	Joe	he looked VErY poorly, yeah,		X			
22	Joe	TErrible.	X				
23	Joe	and then the AMbulance	X				
24	Jess	i can remember saying, 'looks like there's something stuck in his THROAT',	X				
25	Jess	and i had visions of them doing like you see them do on 'CAsuality',	X				
26	Jess	like cutting in and putting in a Blo...	X				
27	Jess	and i remember them saying 'it almost looks like he's had a STROKE',	X				
28	Jess	and they were really PUZZled by that		X			
29	Jess	because obviously, a sixteen year old, fit and healthy young MAN	X				

							This question shows contrast because of the situation described; a young person is not prone to strokes
30	Jess	WHY would he have had a stroke?				X	
31	Joe	when he was in icU,	X				
32	Joe	and them wires and maCHINES	X				
33	Jess	they more or less told us to be prepared for him not to LIVE, didn't they?		X			
34	Joe	they DID			X		
35	Jess	that was when they said, 'he just doesn't know what's going on around him, and he won't have KNOWN anything since this happened',				X	Contrast between before and after the episode
36	Jess	and i remember saying, 'sure wish he'd just DIE,	X				
37	Jess	cause he wouldn't wanna be like THIS			X		
38	Jess	cause i was a HEAP	X				
39	Joe	and everything was very NEgative	X				
40	Joe	just PLAYing everything down, down, down		X			
41	Joe	no HOPE	X				

42	Jess	and read 'the diving bell and the BUTterfly'	X				
43	Jess	and i know it's a true STORy,	X				
44	Jess	and all the REST of it		X			
45	Jess	but it it was like, THIS is how it's gonna be.			X		
46	Joe	get USED to it			X		
47	Jess	and you didn't beLIEVE it.		X			
48	Jess	and you were RIGHT	X				
49	Jess	and that was enough to, sort of, bring ME up again.			X		
50	Joe	but it was unbelievable to think of HOWard having a stroke...				X	Howard being a ' healthy young man'
51	Joe	i now use the 'F' word which i've never used un front of howard very much...		X			
52	Jess	i think you do NOW			X		
53	Joe	he's GROWN up a lot		X			
54	Jess	yeah, i KNOW	X				
55	Joe	and he's more in touch with reAlity now, i think, in some ways.		X			
56	Joe	first time i said to him 'you can BEAT this effing thing,		X			
57	Joe	i KNOW you're in there, howard'				X	Contrast between 'knowing' and 'not knowing'

58	Jess	and he resPONded, didn't he?	X				
59	Joe	that's when he fixed a stare at me and just GLARED at me.	X				
60	Joe	i thank GOODness for that		X			
61	Jess	somebody actually believes that i'm HERE			X		
62	Jess	completely PARalyzed,	X				
63	Jess	initially no control of his HEAD,	X				
64	Jess	i KNEW of it	X				
65	Jess	and i knew what it MEANT	X				
66	Jess	it's CHANGED our lives somewhat, hasn't it?				X	Semantic contrast between before and after the episode of the stroke
67	Joe	coLOssal	X				
68	Joe	no, of COURSE not.		X			
69	Joe	in some respects, i was GLAD i was there for him.		X			
70	Jess	me TOO	X				

John and Anna

Father and daughter combo: John and Anna. John has a passion for the Morris Minor, and when he started restoring the cars he found a willing helper in his then teenage daughter Anna, who bought one of her own as soon as she could drive.

John: /You took WHEELS off the back,/ /tracked the CAR up.../ and replaced BRAKE shoes/ which, actually is- you know- not many BLOKES would be able to do that./

Anna: /Well, I DID have to use a starting hand-/ or I can't remember where it WAS now,/ and you SEE?/ NO one comes to help you, /plenty of people are happy to DRIVE past,/ WIND down their windows,/ mainly OLD men,/ /and go 'Ooh, haven't seen a lady do THAT for a long time! /That's LOVEly, you see, not-/ /'oh would you like a HAND, madam? /They're just a LOVEly little car./ /They're not SNOBby as some classics can be./ /You know, people still LOOK at you and go/ /'Ooh, look at that GIRL in the car- ooh! /

John: /Yes, they ALL wave, don't they? /

Anna: yeah

John: yeah

Anna: /And when SPROcket was here/ /she used to LOVE going in that car, our dog./ /She was so SWEET./ /I used to look ONE way,/ /and she'd look the SAME way as we were getting to a junction,/ /but admittedly there ARE times in the travel/ /when I thought 'It would be really really nice to have an electric WINDow,/ /or to have... not just one jet stream of HEAT'./ /What I liked about the CARS especially/, is that... sort of when- when you and mum sort of SEparated was/ um- the car's is

one of the things that as a family Unit/ /we do all really LOVE/ /and when we DO meet up/ /and we ARE doing the cars/ /we have such a good TIME,/ /and we LAUGH a lot./

John: /Yes, we DO/

Anna: /Yeah,/ /it's sort of added a lot of CHAracter to our family and relationship/.

John: /This is the golden THREAD that runs through the whole family/ /which is a LINK with the cars in a way/

Anna: /They're WONderful to have-/

John: /Yeah/

Anna: /-and I don't know what else we'd do if we DIDN't have them./ /We'd come round and watch a FILM./ /YOU'd be really fat,/ /and we'd probably be a bit BORing./

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	John	you took wheels off the BACK	X				
2	John	tracked the CAR up	X				
3	John	and replaced BRAKE shoes	X				
4	John	which, actually is-you know-not many BLOKES would able to do that				X	Contrast between her, a female speaker (Anna), and any other male person.

5	Anna	well, i DID have to use a starting hand-			X		
6	Anna	or i CAN't remember where it was now			X		
7	Anna	and you SEE?	X				
8	Anna	no one comes to HELP you,	X			X	contrast between having 'someone' to help and not having anyone to do it
9	Anna	plenty of people are happy to DRIVE past,	X				
10	Anna	wind down their WINDows,	X				
11	Anna	MAINly old men,				X	Contrast between 'old' men and 'younger' ones
12	Anna	and go 'ooh, haven't seen a lady do THAT for a long time!'			X		
13	Anna	that's LOVEly', you see,	X				
14	Anna	no-'oh would you like a HAND, madam?	X				
15	Anna	they're just a LOVEly little car.		X			
16	Anna	they're not SNOBby as some classics can be				X	Early nucleus shows contrast between being 'snobby' and not
17	Anna	you know, people still LOOK at you		X			

		and go					
18	Anna	ooh, LOOK at that girl in the car-oh!		X			
19	John	yes, they ALL wave, don't they?			X		
20	Anna	and when SPROCKET was here		X			
21	Anna	she used to LOVE going in that car, our dog.		X			
22	Anna	she was so SWEET.	X				
23	Anna	i used to look ONE way,		X			
24	Anna	and she'd look the same way as we were going to a JUNCTION,	X				
25	Anna	but admittedly there ARE times in the travel			X		
26	Anna	when i thought 'it would be really really nice to have an electric WINDOW,	X				
27	Anna	or to have...not just one jet stream of HEAT'	X				
28	Anna	what i liked about the CARS especially		X			
29	Anna	is that...sort of when-when you and mum sort of SEparated was	X				

30	Anna	um-the car's is one of the things that as a family Unit	X				
31	Anna	we do all really LOVE	X				
32	Anna	and when we DO meet up			X		
33	Anna	and we ARE doing the cars			X		
34	Anna	we have such a good TIME,	X				
35	Anna	and we LAUGH a lot		X			
36	John	yes, we DO			X		
37	Anna	it's sort of added a lot of CHAracter to our family and relationship		X			
38	John	this is the golden thread that runs through the whole FAMILY	X				
39	John	which is a LINK with the cars in a way		X			
40	Anna	they're wonderful to HAVE			X		
41	Anna	-and i don't know what else we'd do if we DIDN't have them.			X		
42	Anna	we'd come round and watch a FILM	X				
43	Anna	YOU'd be really fat,			X		
44	Anna	and we'd probably be a bit BOring.	X				

Laura and Steven

Presenter: Laura and Steven have two sons: Declan and Chris, and Chris emigrated to Australia in 2006. He's settled in Melbourne with his New Zealand wife, Janine, and last year they had a baby: Nathan. As soon as he was born, Laura and Steven travelled from Downpatrick in Northern Ireland to spend a couple of months with their first grandchild.

Laura: /Just the FEEL of him,/ /the wee solid BUNdle/ /right NEXT to you,/ /and the SMELL of him,/ /and all the wee, animal, GRUNty sounds that he was making./ /And I remember, just, one night, just LOOKing at him/ /and it must've been maybe an HOUR that passed/ - /just looking at him BREATHing./

Steve: /You see, we apPREciate it more,/ /or we DID, when we were there,/ /because it's not like our NEIGHbours across the road/ where they know they can see them every DAY/

Laura: / It's more inTENSE/

Steve: /It's MORE intense./ /I'm STILL getting over it,/ /but not in the way that YOU're getting over it./ /I mean with ME it was,/ /you know, eight to NINE weeks,/ /living in somebody ELSE's house/ /and, with MY views of looking after the baby/ /and, and REARing an infant/ /and what-have-you and Janine's would have different VIEWS,/ / you know, having to keep your mouth SHUT/ (*Laura starts laughing*) /and, say NOthing, you know./

Laura: /Do you mean the argument over whether to use a DOdo or water?/

Steve: /Yeah,/ /you KNOW,/ /I mean, it was, I BOUGHT the dodo and,/ /er, I bought it the FIRST week I was there,/ 'cause I knew that, three o'clock in the morning is not the time to be saying "I wish I had a DODO." /Yeah,/ /you know,/ /but you can't put an old head on YOUNG shoulders/ /but I think they were surprised at how HELPful we were/ (laughs).

Laura: Hmmm

Steve: /But then CHRIStopher did say,/ /"I don't know what we're gonna do when you guys go BACK." /I mean, I can see the GROWTH in his personality.../

Laura: /Oh yeah I can SEE that,too/

Steve: .../ since he's been OUT there/

Laura: /And THAT's one of the things that,/ /you know, when I feel myself, sometimes, being SELfish/ /and , well you know, just wishing that he was CLOser/ /I KNOW that too,/ /but, erm, it has been GOOD for him/ /and I can see how CLOSE they are to each other/, /and,also, I can see how GOOD they are with the baby./ /You know when you get those VIDEos coming in/ - /we JUST had one the other day:/ /the child is blowing BUBbles/ /which is, you know, the SILliest thing,/ /but I would say it's maybe not long until he starts to TEETH/. /I mean getting two minutes and a little PRIvate link to Youtube,/ /watching your GRANDson blowing bubbles/ /and you can SEE the difference between one week and the next/ /and what he's able to do,/ you know, that he wasn't able to do two WEEKS ago:/ /that is all WONderful,/ /but, there is nothing that beats actually HOLDing him./ /You know, NOthing./

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Laura	just the FEEL of him,		X			
2	Laura	the wee solid BUNdle	X				
3	Laura	right NEXT to		X			

		you,					
4	Laura	and the SMELL of him,		X			
5	Laura	and all the wee, animal, GRUNty sounds that he was making.		X			
6	Laura	and i remember, just, one night, just LOOKing at him		X			
7	Laura	and it must've benn maybe an HOUR that passed		X			
8	Laura	just looking at him BREATHing	X				
9	Steve	you see, we apPREciate it more,		X			
10	Steve	or we DID, when we were there,			X		
11	Steve	because it's NOT like our neighbours across the road			X	X	Contrast between the speakers' and the neighbours' way of being around a baby
12	Steve	where they know they can see them every DAY	X				
13	Laura	it's more inTENSE	X				
14	Steve	it's MORE intense		X			
15	Steve	i'm STILL getting over it,		X			
16	Steve	but not in the way that YOU're getting over it			X		
17	Steve	i mean with me it was, you know, eight to NINE weeks, living in somebody		X			

		else's house					
18	Steve	and, with MY views of looking after the baby			X	X	speaker's views as opposed to his daughter in law's views
19	Steve	and, and REARing an infant and what-have-you		X			
20	Steve	and janine's would have different VIEWS,	X				
21	Steve	you know, having to keep your mouth SHUT	X				
22	Steve	and say NOthing, you know		X			
23	Laura	do you mean the argument over wether to use a DOdo or water?		X			
24	Steve	i mean, it was, i BOUGHT the dodo and,		X			
25	Steve	er, i bought it the first week i was THERE			X		
26	Steve	cause i KNEW that, three o'clock in the morning is not time to be saying "i wish i had a dodo."				X	Contrast between knowing and not knowing something from experience, thus N falls on 'knew'
27	Steve	but you can't put an old head on YOUNG shouldors		X			

28	Steve	but i think they were surprised at how HELPful we were		X			
29	Steve	but then CHRIStopher did say "i don't know what we're gonna do when you guys go back"		X			
30	Steve	i mean, i can see the GROWTH in his personality...		X			
31	Steve	since he's been OUT there			X		
32	Laura	and THAT'S one of the things that,			X		
33	Laura	you know, when i feel myself, sometimes, being SELfish	X				
34	Laura	and, well you kow, just wishing that he was CLOser	X				
35	Laura	I know that too			X		
36	Laura	but, erm, it has been GOOD for him		X			
37	Laura	and i can see how CLOSE they are to each other		X			
38	Laura	and, also, i can see HOW good they are with the baby			X		
39	Laura	you know when you get those VIDEos coming in		X			
40	Laura	we JUST had one the other day			X		
41	Laura	the child is blowing BUBbles	X				

42	Laura	which is, you know, the SILliest thing,		X			
43	Laura	but i would say it's maybe not long until he starts to TEETH	X				
44	Laura	i mean getting two minutes and a little PRlivate link to youtube,		X			
45	Laura	watching your grandson blowing BUBbles	X				
46	Laura	and you can see the difference between one week and the NEXT	X				
47	Laura	and what he's able to DO	X				
48	Laura	you know, that he wasn't able to do two WEEKS ago		X			
49	Laura	that is all WONderful,	X				
50	Laura	but, there is nothing that beats actually HOLDing him.		X			
51	Laura	you know, NOthing.				X	This is a repetition of part of the utterance in IG n°52. However, this time the N falls on the word 'nothing', and which denotes a contrast with the opposite idea expressed earlier in the

							recording of 'the neighbours'
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Margaret and Rob

Margaret trained as a nurse and midwife and spent 3 years working in central Africa in the 1960s. Many years later she became an Anglican priest, one of the first women to be ordained in Wales. And Rob is a French teacher, although he's on sick leave right now and his health isn't great. His love of French, though, started on school exchanges when he was young.

Rob: /That's how I started you see,/ /cause I was sent out when I was thirteen, fourTEEN by my dad on this exchange,/ /and I was in FRANCE/, /on my OWN, Margaret./

Margaret: /At thirteen or fourteen years of AGE?

Rob: /On MY own,/ /in up in the ALPS,/ /and I was in a CONvent school./ /Do you know what the worst PART of it wa-/ /DO you know what the worst part of it was?/ /There wasn't a toilet for the BOYS./

Margaret: /That BROADened your lifestyle then./

Rob: /well, yeah, DIDn't it?/ /Eventually the mother superior wanted to meet this little British SCHOOLboy who was there/. /She spoke quite good ENGLISH/ /and she wanted to know did I have any PROBLEms/ /and I said 'well there is ONE thing/, /I can't find the TOIlet'/. [laughing] /And she allowed me to use HERS./ /My one claim to FAME/, /I was allowed to use the mother suPERior's toilet in the convent./ /Not many people can SAY that!/
[laughing]

Margaret: /NObody! /I wouldn't have THOUGHT./ [laughing] /I didn't speak French at ALL./ /You know I didn't go to a GRAMmar school as it was, in the eleven plus/, /you know which everybody really aimed... it was the only HOPE for any education really/ /when I was YOUNG/ /and I failed OUT/. /And there was no language studies in a compreHENSive school/ /so i turned everything on its HEAD/ /by, you know insisting that i went to Africa./

Rob: /What was the main reason for you WANTing to go there then?/

Margaret: /Well I was a nurse and MIDwife/ /with, umm, a Christian soCIETY/ /and in these sort of NINEteen fifties sixties/ /there was a huge drive to missionary OUTreach/

Rob: Yeah

Margaret: /and, umm, the mission were actually working and sending people to the Belgian CONgo./

Rob: /yeah,/ /was that umm, a dangerous place to GO at that time?/

Margaret: /Oh, VEry dangerous./ /Nineteen sixty- eight, seventy-ONE and umm..../

Rob: /Were you aWARE of that danger?/

Margaret: /YES/, /YES./

Rob: /And that DIDn't put you off?/

Margaret: /Well, I was young and enthusiastic and very adVENTurous./ /I knew where I was GOing/ /but I had no idea, you know, how distant it WAS/ /and I can remember a VEry handsome gentleman/, /cos' I was young enough to NOtice then,/ /and he LOOKed at me/ /and he said, umm, 'MademoiSELLE' he said,/ /'you must be a MISSIONary/. /NObody else', he said/ /'would be going where YOU're going' he said/. [laughing] /I was asked if I was ready to DIE/. /You know, this side of the JOURney in London./

Rob: /REALLY?/

Margaret: /Yes/. /My MOther said to me once/, /you know, she said 'if anything happens to you Margaret we'd like you to come HOME/. /HOME, mother? I said/. /I'd be buried in FOUR hours/. [laughing] /In the heat of the tropical JUNgle! /My MOther's face,/ /I can still SEE my mother's face/. /I mean I was twenty-FOUR and,/ /you know, very BLAsé really/.

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Rob	that's how I started, you see			X		
2	Rob	cuz i was sent out when i was thirteen, fourTEEN by my dad on this exchange		X			
3	Rob	and i was in FRANCE	X				
4	Rob	on my OWN, margaret		X			
5	Rob	in up in the ALPS	X				
6	Rob	and i was in a CONvent school		X			
7	Rob	D'YOU know what the worst part of it was?			X		
8	Rob	there wasn't a toilet for the BOYS				X	Semantic contrast between 'boys' and 'girls'
9	Margaret	that BROADened your lifestyle then				X	Episode of toilet makes speaker's life broader, socially speaking
10	Rob	well, yeah, DIDn't it?			X		
11	Rob	eventually the mother superior wanted to meet this little british SCHOOLboy who was there		X			
12	Rob	she spoke quite good ENGLISH	X				
13	Rob	and she wanted to know did i have any PROblems	X				

14	Rob	and i said 'well there is one THING	X				
15	Rob	i can't find the TOLlet'	X				
16	Rob	and she allowed me to use HERS			X		
17	Rob	my one claim to FAME	X				
18	Rob	i was ALLOWED to use the mother superior's toilet in the convent		X			
19	Rob	not many people can SAY that!	X				
20	Margaret	NObody!	X				
21	Margaret	i wouldn't have THOUGHT	X				
22	Margaret	i didn't speak french at ALL	X				
23	Margaret	you know i didn't g to a GRAMmar school as it was,		X			
24	Margaret	in the eleven PLUS		X			
25	Margaret	you know which everybody really aimed...it was the only HOPE for any education really		X			
26	Margaret	when i was YOUNG	X				
27	Margaret	and i failed OUT	X				
28	Margaret	and there was no language studies in our- in a compreHENSive school		X			
29	Margaret	so i turned everything on its HEAD	X				
30	Margaret	by, you know insisting that i went to Africa		X			

31	Rob	what was the main reason for you wanting to GO there then?		X			
32	Margaret	well i was a nurse and MIDwife	X				
33	Margaret	with, umm, a christian soCIeTy	X				
34	Margaret	and in these sort of nineteen fifties sixties there was a huge drive to missionary OUTreach	X				
35	Margaret	and, umm, the mission were actually working and sending people to the belgian CONGo	X				
36	Rob	was that umm, a dangerous place to GO at that time?		X			
37	Margaret	oh, VEry dangerous		X			
38	Margaret	nineteen sixty-eight, seventy-ONE and umm...	X				
39	Rob	were you aWARE of that danger?		X			
40	Rob	and that DIDn't put you off?			X		
41	Margaret	well, i was young and enthusiastic and very adVENTurous		X			
42	Margaret	i knew where i was GOing	X				
43	Margaret	but i had no idea, you know, how DIStant it was		X			

44	Margaret	and i can remember a very handsome GENTleman	X					
45	Margaret	cuz i was young enough to NOtice then,	X					
46	Margaret	and he LOOKed at me		X				
47	Margaret	and he said, umm, mademoiSELLE' he said		X				
48	Margaret	' you must be a MISSionary	X					
49	Margaret	nobody else' he said, 'would be going where YOU'RE going', he said			X	X		Contrast between everybody else and speaker
50	Margaret	i was asked if i was ready to DIE	X					
51	Margaret	you know, this side of the JOURney in london		X				
52	Margaret	my MOther said to me once		X				
53	Margaret	you know, she said 'if anything happens to you margaret we'd like you to come HOME	X					
54	Margaret	HOME mother? i said				X		Speaker chooses nucleus on the same place as previous speaker (mother), as it was virtually impossible that she could go back 'home'.

55	Margaret	i'd be buried in FOUR hours		X			
56	Margaret	in the heat of the tropical JUNgle!	X				
57	Margaret	my MOther's face,		X			
58	Margaret	i can still SEE my mother's face		X			
59	Margaret	i mean i was twenty-FOUR	X				
60	Margaret	you know, very BLAsé really		X			

Mark and Sharon

And Mark and Sharon met six years ago. Sharon is ten years older than mark and didn't expect their relationship to take off, but it did. Sharon had three girls from a previous relationship, all about to hit their teens. And the couple then had two other children. Sharon has been diagnosed with terminal cancer and they wanted to talk about how their family will manage with what's coming.

Sharon: /Well, DISCiplining the kids has been, ehm/ /well, we've had quite a JOURney with that, haven't we?/ /Because with the girls and I was bringing them up and I had little time on my OWN/ /and then YOU came into that/ /and they just saw me as one that did ALL the disciplining,/ /not as quite as POSitives/. /They're very CLOSE to you;/ /as a result they're both Daddy's Little Boy and Daddy's Little GIRL, aren't they?/ /Without DOUBT./ /I have this ehm really DIFFicult kind of,/ /I want to get really CLOSE/ /and be really SPEcial/ /but, at the same time, feel I need... some DIStance as well;/ /it's a good thing for THEM/.

Mark: /WHY?/

Sharon: /They're gonna be DEvastated/ /at SOME point/ /when something HAppens,/ /like, and you think "How can you proTECT them from that?"/ /I want to be the one that they DO/, /you know, beCOME Mummy's girl/ /and, but at the same time... I know it's better for them to carry ON/ /and you to HAVE that special relationship./

Mark: /I know but I'm used to use kind of... you would... say that you wouldn't want to get close to... I don't know, the logical WAY,/ /what's LOGical?/ /the logic to this, it's ALL this but.../ /you'd want them to grow up knowing that their parents loved 'em more than ANYthing/ /and you wouldn't want them growing up thinking that "My mum was a little bit cold and a little bit DIStant and.../ /I don't know why she was LIKE that",/ /it's.../

Sharon: /You're threatened NOW/ /but I haven't THOUGHT about it in those terms./ /What scares me is what... impact Everything's gonna have in the future/ /and... It's kind of like this PANic/ /and I think that's why I have SLEEPless nights over/ /thinking well how could I DO more/ /and I feel this urgency of, not just doing the daily thing of getting UP/, /what's for TEA/, /doing the HOUSE sweeping/, /switching OFF again,/ /and you're at WORK/ /and I want everything to be MAGical/ /and you you want to keep it Ordinary/ / where do we MEET in the middle?/

Mark: /What is scarce is TIME isn't it?/

Sharon: Yeah...

Mark: /That's the...the BIG thing isn't it?/ /and it's about being appreciative of SMALL things as well, I guess,/ /that I will remember./

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Sharon	well, DISCiplining the kids has been, ehm				X	Contrast between 'disciplining' and being 'inient'
2	Sharon	well, we've had quite a JOURney with that, haven't we?		X			
3	Sharon	because with the GIRLS	X				
4	Sharon	and i was bringing them up and i had LITtle time on my own				X	N on 'Lillte' to contrast with having 'a lot' of time
5	Sharon	and then YOU came into that			X	X	Contrast between speaker and interlocutor, regarding roles in the family structure

6	Sharon	and they just saw me as one that did ALL the disciplining			X		
7	Sharon	not as quite as POSitives				X	Contrast between 'positives' and 'negatives'
8	Sharon	they're very CLOSE to you		X			
9	Sharon	as a result they're both daddy's little boy and daddy's little GIRL, aren't they?		X			
10	Sharon	without DOUBT	X				
11	Sharon	i want to get really close and be really SPEcial	X				
12	Sharon	but, at the same time, feel i need...some distance as well is a GOOD thing for them		X			
13	Sharon	they're gonna be DEvastated	X				
14	Sharon	at SOME point			X		
15	Sharon	when something HAPpens,	X				
16	Sharon	like, and you think " how can you proTECT them from that?"		X			
17	Sharon	i want to be the one that they DO			X		
18	Sharon	you know, beCOME mummy's girl and...		X			

19	Sharon	but at the same time...i know it's better for them to carry ON			X		
20	Sharon	and you to HAVE that special relationship			X		
21	Mark	i know but i'm used to use kind of...you would...say that you wouldn't want to get close to... i don't know, the LOGical way,		X			
22	Mark	what's LOGical?	X				
23	Mark	the logic to this, it's ALL this but...			X		
24	Mark	you'd want them to grow up knowing that their parents loved 'em more than ANYthing	X				
25	Mark	and you wouldn't want them growing up thinking that "my mum was a little bit cold and little bit DISTant and...	X				
26	Mark	i don't know why she was LIKE that",		X			
27	Sharon	you're threatened NOW			X		
28	Sharon	but i haven't THOUGHT about it in those terms		X			
29	Sharon	what scares me is what... impact Everything's gonna have in		X			

		the future					
30	Sharon	and...it's kind of like this PANic	X				
31	Sharon	and i think that's why i have SLEEPless nights over		X			
32	Sharon	thinking 'well how could i DO more?'			X		
33	Sharon	and i feel this urgency of, not just doing the daily thing of getting UP			X		
34	Sharon	what's for TEA	X				
35	Sharon	doing the HOUSE sweeping		X			
36	Sharon	switching OFF again,			X		
37	Sharon	and you're at WORK	X				
38	Sharon	and i want everything to be MAGical	X				
39	Sharon	and you you want to keep it ORdinary	X				
40	Sharon	where do we MEET in the middle?		X			
41	Mark	what is scarce is TIME, isn't it?				X	Contrast between what is scarce and what is not (time)
42	Mark	that's the... the BIG thing isn't it?				X	as opposed to the rest of the things, which are 'not big'
43	Mark	and it's about being appreciative of				X	not only the 'big' things, but also the

		SMALL things as well, i guess,					'small things'
44	Mark	that I will remember			X		

Penny and Elizabeth

First to Suffolk, where Penny and Elizabeth wanted to recall some of the events of 1953 and the east coast tidal surge. They were just 9 when the seas came over the land, 43 people lost their lives and 30,000 residents had to leave their homes.

Penny and her family had been living in Southwold for just a week when the floods came. That night, they all took shelter in the roof of their house. Earlier that day, Penny's mother had called a doctor to attend to her younger brother. That doctor was Elizabeth's father and, as we're about to hear, because he'd been to the house earlier, he knew it was occupied. Both Penny and Elizabeth now live in Cambridge. This conversation was recorded on the day that they met in person for the very first time.

Penny: /The two brothers... younger than me were ILL/, /hence your dad coming to SEE them./

Elizabeth: /good THING/

Penny: /Ha-ha, YES!/

Elizabeth: /Otherwise nobody might have known whether you were there or NOT!/

Penny: /Well, eXActly!/ /eXActly/. /Dad was in koREA./ /Ahm, my mum got me to sit up with her quite LATE/. /And the wind seemed to be getting louder and LOUder/, /and she said "I think I'm just going to go across the road and make a PHONE call"/. /And about two minutes later, I heard this GASPing noise in the kitchen/ /and ran THROUGH/ /and she'd been swept away by the WAVES/ /and just managed to catch hold of the FENCE/ /and come back into the HOUSE/. /So, she needed to get into dry CLOTHES/ /and said "we've got to get up into the ROOF"/. /She got up in the roof and said "right, now bring the BOYS to me"./

Elizabeth: /You were the ELDest?/

Penny: Yes.

Elizabeth: Right.

Penny: /The LIGHTS went out./ /We felt all this spray coming up through the EAVES of the house/. /A few hours later, we heard this bang downSTAIRS/ /and this MAN shouted up/ /"Mrs. OWen,/ /are you THERE?/ /it's doctor, now, as we know, leedam GREEN)/. /And I've come with eh FIFteen strong men and true/. /We've come to TAKE you back down the beach"/.

Elizabeth: /MY recollection of that story/ /is that they'd shouted several TIMES/ /because, presumingly, your mother hadn't HEARD/. /And they were thinking that you'd PRObably got out/ /so they were about to go aWAY/, /in fact, when they gave one last shout and heard the rePLY,/

Penny: /That's...

Elizabeth: /which is...quite INteresting./

Penny: Oh. YES!/
/

Elizabeth: /We came first to OUR house/ /because my MOther had a funny story/ /that the REScue brigade.../

Penny: Yes

Elizabeth:/...were sitting in the SITting room/ /partaking with the WHISkey/ /and my mother said "THIS won't do!"/ /and she DASHed in/ /and GRABbed the bottle/ /and said "I think Mrs. Owen NEEDS some!"/.

Penny: (laughing) Oh dear!

Elizabeth: (laughing) /And these were the sort of silly stories that one DOES remember/.

Penny: / Gosh./ /Can you remember your dad TALKing much about it?/

Elizabeth: /NOT really/. /MOSTly we were just/ - /it was these sort of semi-FUNny stories/ /that were a sort of reLIEF./

Penny: /Yes/. /Well, we remember him as a HEro, really./

Elizabeth: /He would be very surprised/.

Penny: yes (laughing)

Elizabeth: /And what did your FATHER make of all this?/

Penny: /Well he was in koREA, of course./

Elizabeth: /He must've been PROUD of her, though./

Penny: /Oh, well, YES./ /But she was a pretty reMARKable lady/. /Yes/.

Elizabeth: / HOPE she appreciated the whiskey./

Penny: /I'm SURE she did!/

n° IG	Speaker	Intonation Group	Nucleus on Last Lexical Item	Nucleus on Last New Lexical Item	Nucleus on Structural Item	Nucleus on Contrastive Item	Explanation
1	Penny	the two brothers... younger than me were ILL	X				
2	Penny	hence your DAD coming to see them.		X			
3	Elizabeth	good THING	X				
4	Elizabeth	otherwise nobody might have known whether you were there or NOT!			X		

5	Penny	well, eXActly, exactly		X			
6	Penny	dad was in koREA.	X				
7	Penny	ahm, my mum got me to sit up with her quite LATE				X	As opposed to 'early', since she was too young to be sitting with her mother 'late'
8	Penny	and the wind seemed to be getting louder and LOUder	X				
9	Penny	and she said "i think i'm just going to go across the road and make a PHONE call"		X			
10	Penny	and about two minutes later, i heard this GASPing noise in the kitchen		X			
11	Penny	and ran THROUGH			X		
12	Penny	and she'd been swept away by the WAVES	X				
13	Penny	and just managed to catch hold of the FENCE	X				
14	Penny	and come back into the HOUSE	X				
15	Penny	so, she needed to get into dry CLOTHES	X				
16	Penny	and said "we've got to get up into the ROOF"	X				
17	Penny	she got up in the ROOF	X				
18	Penny	and said "right, now bring the BOYS to me"		X			
19	Elizabeth	you were the	X				

		ELDest?					
20	Penny	the LIGHTS went out		X			
21	Penny	we felt all this spray coming up through the EAVES of the house		X			
22	Penny	a few hours later, we heard this bang downSTAIRS	X				
23	Penny	and this MAN shouted up		X			
24	Penny	"mrs OWen	X				
25	Penny	are you THERE?			X		
26	Penny	it's doctor, now, as we know, leedam GREEN	X				
27	Penny	and i've come with eh fifteen strong men and TRUE	X				
28	Penny	we've come to take you back down the BEACH"	X				
29	Elizabeth	MY recollection of of that story			X	X	Contrast between 'her' recollection and the interlocutor's recollection of the story being told
30	Elizabeth	is that they'd shouted several TIMES	X				
31	Elizabeth	because, presumably, your mother hadn't HEARD	X				

							The N on the verb denotes a marked pattern, as there is contrast between different ideas or views of the same event
32	Elizabeth	and they were thinking that you'd probably GOT out				X	
33	Elizabeth	so they were about to go aWAY	X				
34	Elizabeth	in fact, when they gave one last shout and heard the rePLY,	X				
35	Elizabeth	which is...QUITE interesting			X		
36	Elizabeth	we came first to OUR house			X		
37	Elizabeth	because my MOther had a funny story		X			
38	Elizabeth	that the REScue brigade		X			
39	Elizabeth	... were sitting in the SITting room	X				
40	Elizabeth	partaking with the WHISkey	X				
41	Elizabeth	and my mother said "THIS won't do!"			X		
42	Elizabeth	and she DASHed in	X				
43	Elizabeth	and GRABbed the bottle		X			
44	Elizabeth	and said " i think mrs OWen needs some!"		X			
45	Elizabeth	and these were the sort of silly stories that one DOES			X		

		remember					
46	Penny	can you remember your dad TALKing much about it?		X			
47	Elizabeth	NOT really			X		
48	Elizabeth	it was these sort of semi-FUNny stories		X			
49	Elizabeth	that were sort of reLIEF	X				
50	Penny	well, we remember him as a HEro, really	X				
51	Elizabeth	he would be very surPRISED	X				
52	Elizabeth	and what did your FATHER make of all this?		X			
53	Penny	well, he was in koREA, of course		X			
54	Elizabeth	he must've been PROUD of her, though		X			
55	Penny	oh, well, YES	X				
56	Penny	but she was a pretty reMARKable lady		X			
57	Elizabeth	HOPE she appreciated the whiskey.		X			
58	Penny	i'm SURE she did		X			