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A review of English intonation approaches and their application in the second-language acquisition

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Abstract
This scholarly paper presents a thorough synthesis of diverse English intonation approaches and their application in the context of second-language acquisition. The intricate and multifaceted nature of English intonation renders it an arduous challenge for non-native learners, making it imperative to explore an array of instructional paradigms that can effectively facilitate intonation acquisition.
The initial section of this synthesis scrutinizes conventional intonation methodologies, including the Structural Approach and the Tone Unit Approach, which have been conventionally employed in language instruction. These methodologies concentrate on segmenting spoken discourse into syntactically organized units and investigating pitch contours as markers of semantic meaning and discourse organization. While these approaches lay a groundwork for learners, their tendency to overlook the subtle intricacies of native-like intonation might limit their utility in facilitating full intonation competence, especially in complex conversational contexts.

Keywords: Intonation approaches, SLA, EFL

Introductions
English Intonation Approaches
The British Tradition
The British tradition originated in the 19th and early 20th centuries from scholars like Henry Sweet and Daniel Jones (1918, as cited in Tench, 2015) [21], who were among the first academics to establish a comprehensive characterization of the English sound system (Crystal, 1969 as cited in Tench, 2015) [21]. Although their concentration was generally on the segmental level, prosodic characteristics like intonation were also analysed.

British methods have usually been called contour analyses (Cruttenden, 1997; Roach, 2009) [6, 18] or prosodic analyses (Chun, 2002) [5]. They are usually derived from listening to lines of speech data and are hence more auditory, impressionistic and descriptive in nature. The auditory analyses preferred by British linguists may be classified into two sub-groups:

1. Tune analysis, or in other words, "the whole tune approach," which is advocated by the likes of Jones (1918) and as it is cited by De *et al*, 1998) [8].
2. Tonetic analysis, or in other words, the nuclear approach, advocated by Palmer (1922).

Tune Analysis
Over the course of tune analysis, pitch patterns are simplified to "holistic" tunes. Based on the ideas of Armstrong and Ward (1931 cited in De *et al*., 1998) [8], English intonation can be reduced into two main tunes, with a variation of these due to certain circumstances. These tunes are generally called Tune I and Tune II.

The tune I am characterised by a generally falling tone and is employed in:
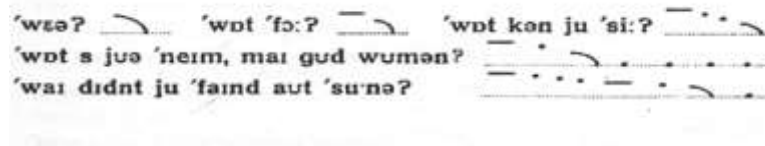
Affirmative

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WH-Questions

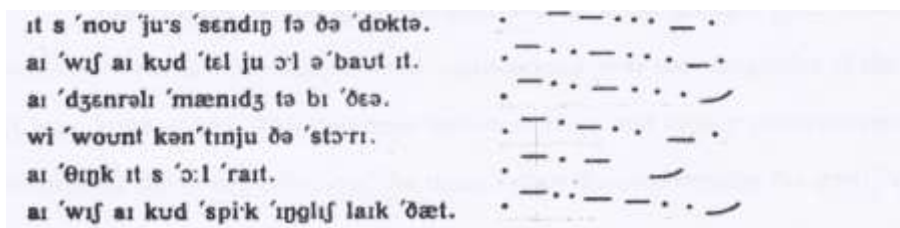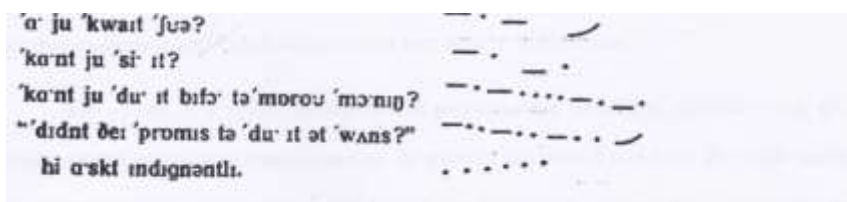ˈwɛə? ˈwɒt ˈfɔː? ˈwɒt kən ju ˈsiː?
ˈwɒt s juə ˈneɪm, maɪ gʊd wumən?
ˈwaɪ dɪdnt ju ˈfaɪnd aʊt ˈsuːnə?

Commands

ˈoʊpən ðə ˈdɔə.
ˈriːd ðə ˈfɜːst ˈpærəɡrɑːf.

Exclamations

ˈwɒt ə ˈkoʊld ˈdeɪ!
ˈwɛlkəm ˈhoʊm əɡeɪn!
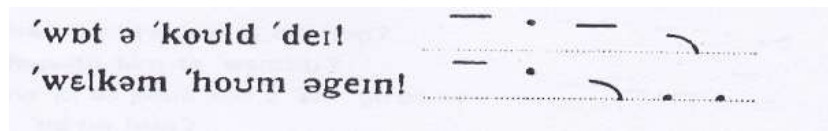
Tune II is represented by a rising tone in reference to:
Sentences that have implied meaning

ɪt s ˈnoʊ ˈjuːs ˈsɛndɪŋ fə ðə ˈdɒktə.
aɪ ˈwɪʃ aɪ kʊd ˈtɛl ju ɔːl əˈbaʊt ɪt.
aɪ ˈdʒɛnrəlɪ ˈmænɪdʒ tə bɪ ˈðɛə.
wi ˈwoʊnt kənˈtɪnju ðə ˈstɔːrɪ.
aɪ ˈθɪŋk ɪt s ˈɔːl ˈraɪt.
aɪ ˈwɪʃ aɪ kʊd ˈspiːk ˈɪŋɡlɪʃ laɪk ˈðæt.

Yes-No questions

ˈɑː ju ˈkwaɪt ˈʃʊə?
ˈkɑːnt ju ˈsiː ɪt?
ˈkɑːnt ju ˈduː ɪt bɪfɔː təˈmɒroʊ ˈmɔːnɪŋ?
"ˈdɪdnt ðeɪ ˈprɒmɪs tə ˈduː ɪt ət ˈwʌns?"
hi ˈɑːskt ɪndɪɡnəntlɪ.

Requests

ˈhæv ju biːn ˈsteɪɪŋ ðɛə ˈlɒŋ?
ˈhæv ju biːn tə ˈwɛmblɪ?
ˈdu ju səˈpoʊz ðɛə z ˈɛnɪ ˈtʃɑːns əv
ˈmiːtɪŋ hɪm?
"ˈdoʊnt ju ˈθɪŋk ɪt wʊd bɪ ˈjuːsful?"
ʃi ˈɑːskt koʊksɪŋlɪ.
ˈdʌz ðɪs ˈtreɪn ˈstɒp ət ˈklæpəm ˈdʒʌŋkʃn?
"ˈɪznt ɪt ˈpɒsɪbl tə ɡet əˈdɒktə?"
hi ɪnkwaɪəd ɪn ən ˈæŋʃəs toʊn.

These tunes, which are also called the sense groups begin "from the stressed syllable of the last prominent word and extend over the remainder of the sense group" (Chun, 200, p. 55) [5]. They distinguish the movements of rising and falling pitch and concentrate on the overall shape of the tunes rather than merely examining the smaller parts (Chun, 2002) [5]. One of the limitations of the tuning approach, which is advocated by Armstrong and Ward (1931 as cited in De *et al*., 1998) [8] is probably that it is deemed to be too simplistic in depicting the irregularities and complexities of English intonation. In addition, Crystal (1969 as cited in Tench, 2015) [21] pointed out that ill-defined terms such as

an emphasis and sense groups were not explained clearly and the intonation meanings were not really addressed.

Tune analysis provided the foundations needed for further advancements in intonational studies. It should also be pointed out that the method was primarily used for foreign learners of English who were trying to learn the basic patterns of English intonation.

Tonetic Approach
Expanding on the literature available on tune analysis, Palmer (1922m as cited in Xu, 2011) [24] suggested a tonetic approach that separated the tunes into smaller parts and investigated the "workings" inside the tunes. The basic unit would be sub-divided into two segments, a head and a nucleus, and include two separate tones (Chun, 2002) [5]. This method was further developed by O'Connor and Arnold (1973) [14].

O'Connor and Arnold's Approach
Regarding the traditions involving the tonetic approach presented by O'Connor and Arnold (1973) [14] the tone group is divided into a pre-head, head, nucleus and tail. The head has generally been defined as the part which precedes the nucleus and starts with the first syllable of the first accented word (before the nucleus) and ends with the syllable immediately preceding the nucleus (O'Connor & Arnold, 1973) [14]. These heads are subsequently sub-categorized into four groups: the low, high falling and rising heads. The pre-head is described as a syllable that comes before the stressed syllable of the first word, which is accented and sub-divided into a low, high or no pre-head at all.

The tone groups provided by O'Connor and Arnold (1973) [14] are categorized into ten different tunes, which are named the Low Drop, the High Drop, the Take-Off, the Low Bounce, the Switchback, the Long Jump, the High Bounce, the Jack-knife, the High Drive and the Terrace. As the nucleus is believed to be the obligatory unit, each unit can include various combinations of optional parts, such as pre-heads, heads and tails. Each group also can include attitudinal functions. As an example, the High Bounce is described as (low pre-head + high head + high rise). The attitudinal characteristics of the High Bounce as it is stated below:

In Statements: questioning, trying to elicit a repetition, but lacking any suggestion of disapproval or puzzlement; (in non-final words groups) casual, tentative. In WH-QUESTION: with the nuclear tone on the interrogative word, calling for a repetition of the information already given; with the nuclear tone following the interrogative word. Either echoing the listener's question before going on to answer it or (in straightforward, non-echo questions) tentative, casual. In Yes/No Questions: either echoing the listener's questions or (in straightforward, non-echo questions) light and casual. COMMANDS and Interjections: querying all or parts of the listener's command or interjection, but with critical intention.
(O'Connor & Arnold, 1973, p. 46) [14]

However, since there are so many tunes and combinations included in this area, separating the subtle diversities and matching the multiple tunes with the relative range of attitudinal meaning may be a difficult and perplexing task (Chun, 2002; Trench, 1997) [5]. O'Connor and Arnold (1973) [14] discussed this problem and stated,

If every one of these parts of a tune can be combined with every other part, the total number of basic pitch patterns will be 105, without considering compound tunes (O'Connor & Arnold, 1973, p. 63) [14].

Unfortunately, even by knowing this huge matter, the tone groups were never reduced or simplified to make them more manageable and approachable.

Another criticism made about this approach is that based on the ideas of O'Connor and Arnold (1973) [14], the meaning and function of the intonation is entirely attitudinal (Chun, 2002; Setter & Jenkins, 2002) [5]. Tunes that express similar attitudinal meanings and identical pitch features are classified next to one another. Even though intonation can possess an attitudinal function, a specific pattern is not merely dependent on one specific attitudinal meaning. There are other vital characteristics such as lexical choice and the circumstance of interaction that need to be taken into consideration while understanding the meaning (Trench, 1997). Despite these shortcomings, O'Connor and Arnold's (1973) [14] study proved to be pretty popular, specifically in the field of English as a foreign language (EFL) teaching and has subsequently come near to shaping the seminal framework for various other auditory analyses, including speech divisions into intonation groups as proposed by Roach (2009) [18], Cruttenden (1997) [6] and Wells (2006) [23]. With regard to the present study, O'Connor & Arnolds's (1973) [14] study has been helpful in explaining "heads" that are not discussed in Halliday's (1970, 2015) [11, 13] sub-grammatical model, which will be explained in the next sub-section.

Halliday's Approach
While O'Connor and Arnold (1973, 2015) [14] viewed the concept of intonation mainly as attitudinal, on the other hand, Halliday (1970) [11] viewed it as grammatical. By adopting a systematic functional linguistic approach toward intonation, it has been determined that the patterns of intonation act systematically grammatically. In Halliday`s (1970, 2015) [11, 13] model, English discourse is classified by the systems of tonality, tonicity and tone, which come together to form a system of logical relationships.

Extending this idea, Halliday and Graves (2008) [12] suggested intonation as having a construction of meaning through using a meta-functional analysis in textual, experiential, interpersonal and logical terms. Generally speaking, tone systems (falling, rising, etc.) define interpersonal meaning, while 'tonality' systems (division into tone units) and 'tonicity' systems (prominence location inside the tone unit) define textual meanings. Tone sequences (which are sequential selections of tone in successive tone units) have a key role in experientially construing logical meanings, which is the only meta-function to which intonation has no specific contribution (Halliday and Graves, 2008) [12].

Speakers are presented with intonation selections that are lexico-grammatical by nature, which helps to make meaning within the range of the three meta-functions that are related to intonation. Tones are classified into five groups: Tone 1, fall; Tone 2, rise; Tone 3, level rising; Tone 4, fall rising; and Tone 5, rise falling.

Intonation, which is known as the accentual function of intonation (Wells, 2006) [23]. Wells' (2006) [23] categorisation is similar to that of previous studies such as O'Connor and Arnold's (1973) [14], where the part of no

accented syllable before onset is called a pre-head, and the head is defined as the part between the onset of linguistic pitch prominence and the last syllable before the nucleus. The tail is the part after the nucleus. However, in contrast to O'Connor & Arnold (1973) [14] or Halliday (2015) [13], Wells (2006) [23] identifies only three basic tones: fall, rise and fall-rise.

The American Tradition

Contrastive to the British tradition, American characterization of intonation has been shown to be somehow more instrumental and is generally referred to within a framework characterised by a "phonemic approach" or "levels." Pitch contours are analysed in tone sequences or levels of pitch and hence defined as pitch phonemes and morphemes (Chun, 2002) [5]. Examples of studies in this tradition are studies on pitch accents and four levels of analysis.

Pike's Approach

Pitch theory was believed to be an important model in the American tradition for many years. Pike (1945) understood that the contour analysis method of the British tradition was not robust enough to separate between the variations inside the same contour type. Three defining characteristics of Pike's model are first, the application of pitch height and phoneme as the basic signal of intonational contours, second, an arranged set of characteristics in regard to the attitude of the speaker, and last, the idea of interdependent systems like rhythm, stress and voice quality, which coexist and influence the intonation. He distinguished four pitch levels, numbered from one to four (Pike, 1972), and three-terminal junctures: falling, rising and level (Chun, 2002) [5]. The example below shows how a sentence can be labelled by using Pike's (1972) model.

The boy in the house is eating peanuts rapidly
 3- ˚2-3 3- ˚2-3 3- ˚2-3 ˚2-3 -4
(Pike, 1972)

Brazil's Approach

Believed that intonation primarily has a discourse function. According to Brazil, Coulthard, and Johns (1980), intonation selections might carry some information on the structure of intonation, the relationship between intonation and discourse characteristics of individual utterances, interactional 'givenness and 'new-ness of the information, and the condition of divergence and convergence of the participants.

Brazil's discourse intonation (DI) has roots in the British tradition, is originally related to the studies of Halliday (1970) [11], and is contrastive to the contoured analyses advocated by Cruttenden (1997) [6], Wells (2006) [23], Roach (2009) [18] lexical grammatical approach of intonation. The depiction of intonation can be seen as one side of the description of distraction, and it is argued that Brazil's (1997) [2] ideas in suggesting a DI model were "(a) that intonation choices are not related to grammatical or syntactic categories (rather, they depend on the speakers' contextually referenced perceptions) and (b) that there is no syntactic link between intonation and attitude." Based on Brazil (1997) [2], speakers make intonation selections based on a constant assessment of the understanding which is present between themselves and the interlocutor(s), which is

also called the context of interaction. This common ground is a shared type of knowledge that exists between the participants over the course of an interaction. The basic elements of Brazil's (1985, 1997) DI model are prominence, tone, key, the tone unit and termination.

Bollinger's Approach

Another pioneering study in the American tradition is theory of pitch accent. According to Chun (2002) [5], study was one of the first in the literature to employ acoustic measurements, although this is not elaborated upon or exemplified by Chun (2002) [5]. Theory bears some similarity to British contour analysis in that the contours are also included. However, there is a difference between these two since theory includes an important role for stress (prominence) in addition to the idea that stress has a direct connection with pitch (Chun, 2002) [5]. Chun (2002) [5] suggested that pitch and stress are phonemically independent, and since variation in stress can influence intonational contours, they must not be referred to in terms related to pitch and stress but rather be called upon as pitch accents. Based on work, "[a] ccentual systems involve more than singling out important words by accenting them. Accents and positions of accents become characteristics of sentences." Rather than contour lines or symbols (dots or arrows), Bolinger employed the actual printed words to show the rises and falls of the intonation. The example below illustrates a sentence that is referred to as the "bumpy suspension bridge" because it possesses an initial accent on "snow" and the last or final accent on "to," based on Bolinger's ideas as pillars for this bridge. Primarily classified American English tradition into three different pitch accents, which were labelled A, B and C. In later works in this field, the three accents were retained, but they became profiles which include additional profiles (Bolinger, 1986, 1989) [1]

It should be considered that, even in Bolinger's works (1989), the acoustic features like pitch accents are described and measured but neither explicitly explained nor clearly illustrated, as shown by the examples.

Bollinger argued at length that pitch contours hold more importance and significance in the study of intonation as compared to individual pitch levels. Chun (2002) [5] observed that was the first to adopt acoustic analyses and that it was rather similar to British contours in its use of pitch contours. Initially classified American English intonation into three different pitch accents, which are labelled A, B and C, but in later works, the three accents are retained but referred to as profiles with additional profiles included (Bolinger, 1986, 1989) [1].

Similar to the criticism of the auditory analyses of the British tradition, this approach is questioned on the number of pitch levels and the distance present between the levels that are relative and different among individuals and various contexts (Chun, 2002; Cruttenden, 1997) [6, 5].

For language teachers and for linguistic theory in general, the main problem remains the fact that various pitch levels are believed to be relative. However, the question is how relative they are. If the levels are considered relative, then three or five levels would work equally well. If one assumes four levels, then would the pitch range be separated into four equal intervals? What are the relative phonetic details of moving from one pitch to another one, e.g., where

precisely does a rise in pitch from Level 4 to Level 1 take place (Chun, 2002) [5]?

The above discussion covers the most significant theories related to intonation and how each model differs from others. The following sections provide a discussion of second-language acquisition (SLA) history and the most relevant theories and approaches in relation to the purpose and objectives of this study.

Theories of Second-Language Acquisition

In brief, second language acquisition (SLA) theories elaborate on how people learn a second language. Research in SLA is thoroughly associated with various disciplines such as linguistics, sociolinguistics, psychology, neuroscience, and education. Accordingly, most SLA theories are rooted in one of the abovementioned disciplines. Although it is accepted that each relevant theory sheds light on one part of the language learning process, no comprehensive theory of second-language acquisition has been universally acknowledged by researchers (Cook, 2013) [7].

It is difficult to accurately assign a date for the emergence of SLA as an interdisciplinary field but two distinguishing works were influential in developing the modern study of SLA. On one hand, rejected a behaviourist perspective in SLA, proposing that learners employ their intrinsic internal linguistic processes, while on the other hand, as it is cited by Piccardo and North (2019) [16] maintained that second-language learners possess their own individual linguistic systems which are different from those defined for the L1 and L2. In brief, during the 1970s, SLA research commonly focused on examining the concepts of Corder and Selinker, while rejecting behaviourist theories of language acquisition. Indeed, the research trend in that era had been led by naturalistic studies of people learning English as a second language.

In the 1980s, Stephen Krashen advanced his input hypothesis, postulating that language acquisition is controlled exclusively by comprehensible input, language input that learners can understand. Once having gained dominance in the field of SLA, Krashen's model imposed a great impact on language learning while leaving some essential processes in SLA unsolved. The majority of research studies in the 1980s endeavoured to address the mentioned gaps.

In the 1990s, new theories emerged such as Michael Long's interaction hypothesis, Merrill Swain's output hypothesis, and Richard Schmidt's noticing hypothesis. Nonetheless, research was mostly interested in linguistic theories of SLA based on Chomsky's universal grammar as well as psychological approaches such as skill acquisition theory and connectionism. Yet, the main trend was the sociocultural theory, which deals with SLA in view of the social environment of the learner.

Recently, research in the 2000s worked on the same areas as in the 1990s when the research was divided into two main categories, namely, the linguistic and psychological approaches. According to VanPatten and Benati, this trend would not undergo serious changes in the future.

According to there are many different acquisition models that have moved in and out of circulation (approximately 40 models). Some of these models include the semantic theory, sociocultural theory, universal grammar, the input hypothesis, the monitor model, the interaction hypothesis, the output hypothesis, the competition model, connectionism and second-language acquisition, the noticing hypothesis, processability, automaticity, the declarative/procedural model, as well as memory and second-language acquisition. Yet, only a limited number of such models deals with the SLA of phonology-related processes, while a minority have been applied to research and findings on suprasegmental aspects. What follows is a brief account of theories and models related to prosody and intonation acquisition.

Approaches to Second Language Prosody Acquisition

In linguistics, prosody is the rhythm, stress, and intonation of speech. Prosody presents numerous features of the speaker of the utterance, including the emotional state of the speaker, the form of the utterance, emphasis, contrast, and focus, or other elements of language that may not be encoded by grammar or by choice of vocabulary.

As mentioned earlier, 40 SLA models have emerged, but only a few deal with the L2 acquisition of phonology-related processes. A minority of these models has been applied in research and findings on suprasegmental aspects. For example, the speech learning model (SLM), postulates a directionality of difficulty for the second language learner, highlighting that the similarity can be regarded mostly as a problem rather than a difference. To acquire a sound of the target language, the learners need to primarily recognize the sound as adequately different from the ones appearing in their own first language. Being unable to reach such recognition, the substitution of a sound from the L1 would occur.

Similarly, as specified by the ontogeny phylogeny model, learners would be more efficacious at acquiring the sounds representing the highest difference to the sounds in the first language. However, the sounds which are near the present units would result in the biggest challenge.

SLA and Intonation

There are two issues related to SLA that are relevant to the purpose and objectives of the current study and have influenced the learning of intonation for EFL learners. The first is language learning strategies (LLS) and the second is interaction theory (IT). These are explained in detail in the following two subsections.

Strategies of Language Learning

It is clear that the second language acquisition literature provides a variety of research proposed for the sake of creating diversity in approaches for explaining language teaching and learning processes. Thus, the theories related to SLA, such as those of as it is cited by Piccardo & North (2019) [16], in addition to Flege (1998) [8], enriched the literature with a wide range of frameworks for research related to applied linguistic areas, as did. However, it is not easy to decide which theory is suitable for application in the study of intonation.

The main goal behind learning and teaching is to create situations for good learning for students and to apply the acquired knowledge in new situations. Argued that learners vary in characteristics (e.g., gender, age, motivation, competence, cognition, and style), which relate to limits on their learning rates and other difficulties regarding the strategies adopted in their learning.

Stated that language learning strategies are procedures or techniques that learners can use to facilitate a learning task. Similarly, Rubin (1987) [19] defined LLS as strategies that contribute to the development of the language system that learners form and which affect learning directly, whereas defined LLS actions or techniques as intentionally acquired by learners to improve their L2 skills. Thus, in her definitions, she argued that by adopting such strategies, learners can enhance their internalisation and use of the

target language. Introduced examples of LLS including repetition, selective attention, note-taking, and cooperating. In the current study, the above definition by has been adopted. Thus, LLS might take the form of certain techniques and actions that learners apply to improve their internalization of L2 language knowledge. In this sense, the study applied this definition for improving intonation ability. Proposed 12 LLS characteristics, which are shown in Table 1.

Table 1: Characteristics of Oxford's (1990) LLS

Sr. No.	LLS	LLS characteristics
1	Communicative competence	Develop learner's communicative competence
2	Self-directed	Allow learners to identify, to be more self-directed
3	Creative roles of teachers	Guide, consultant, advisor, coordinator, etc.
4	Problem-oriented	Solve learners' problems
5	Action-based	Require specific learner actions and behaviour to enhance learning
6	Varied functions	Meta-cognitive, social, affective functions
7	Support learning	Involve direct learning
8	Not always observable	Many activities can be observed by making a mental association.
9	Conscious	Learners' conscious effort is needed to control learning
10	Teachable	Can be taught
11	Flexible	Not found in predictable sequences; precise patterns
12	Influenced by various factors	Degree of awareness, age of learning, task

As shown in Table 1, the characteristics of LLS are related to each other, e.g., problem-oriented and action-based might be flexibly teachable. Oxford (1990) classified the first three characteristics as 'typical' features, with the remaining features given as "other characteristics." It is clear, however, that any strategy might consist of one or more of the above characteristics, thus categorising characteristics into groups may not be necessary.

Conclusion
In conclusion, this comprehensive synthesis emphasizes the amalgamation of traditional and innovative approaches in the instruction of English intonation to second-language learners. The integration of advanced technological tools and the astute recognition of cultural factors can significantly enrich the acquisition process. The pedagogical empowerment of learners to attain heightened intonation proficiency is pivotal in nurturing their communicative competence and successful acculturation within English-speaking communities. However, further scholarly inquiry is warranted to ascertain the enduring impact of these approaches on learners' intonation abilities and their broader ramifications for language pedagogy.

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