

Production of Intonation Patterns of Non-English Major Student Teachers

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Abstract – *The study described the production of intonation pattern of the Non-English major student teachers during their on-campus teaching. The qualitative research method was used to analyze the data and describe their intonation patterns. The utterances were investigated in distinction between falling and rising intonation of wh-questions and yes/no questions. In the conduct of analysis, an interview guide was used to gather data on the language profile of the student teachers. Data confirm that the student teachers' mother tongue (Filipino) was commonly used in most of their verbal exchanges activities. It is worthy to note that the utterances of the student teachers displayed evidence of intonation patterns variation on wh-questions and yes/no questions. The erratic production of intonation patterns of the student teachers was resulted from the common linguistic phenomenon in which they tended to carry the intonation and pronunciation rules from their mother tongue (Filipino) into their English spoken discourse. This qualitative research study implies that there is an interference of Filipino language in the production of the student teachers' intonation patterns which describes the Philippine English intonation pattern for wh- questions and yes/no questions. Forthcoming studies may obtain more valued insights by gathering geographically varied samples that would include student teachers across disciplines.*

Keywords – *Intonation Patterns, Student Teachers, Philippine English*

INTRODUCTION

Utterance in spoken discourse is a dynamic method of putting up meaning which entails more than just producing and receiving of words but more of processing of information [1]. The form and meaning of utterance as a process are dependent on the situation in which it happens, including the participants' involvement and the motives for speaking. It has its own skills and conventions different from written language [2]. It is habitually spontaneous, open-ended, and progressive.

English, being the medium of instruction in education, requires all teachers across disciplines to possess the ability to use the language effectively. However, the use of the English language varies significantly all over the world. It may be a foreign language in some places, but a second language in other countries. These variations in the use of English language demonstrate the linguistic identity of English speakers in those places [3].

However, this importance of spoken discourse performance is not completely acknowledged in terms of production of intonation patterns. For instance,

Gussenhoven and Warner [4] present a survey on spontaneous speech and they ascertain that little focus is paid to intonational structure. Likewise, Levis [5] argues that the decision to focus more strongly on segmental features contrast the approach which tends to foreground the suprasegmental features such as intonation pattern.

As regards performance, the researcher visited various resources and found out that many studies have been carried out on spoken discourse. However, among a multitude of study area are of artificially created utterances, while a few have looked at the natural setting of actual spoken discourse performance of non- native speakers of English exclusively for the production of intonation pattern. In some of the foregoing studies on language system, Pennington and Ellis [6] find that even for Cantonese speakers with advanced competence in English find difficulty recognizing the use of intonation in cuing various meanings. These non-native speakers were able to demonstrate significant improvement in performance only after they were explicitly directed to intonation on sentences. Further research is necessary to verify

the findings. Tayao [7] on the other hand described the evolution of studies of Philippine English phonology which provided a description of distinctive phonological features. The research suggested that future studies of Philippine English intonation according to first language background.

With these related studies and limited findings on spoken discourse performance on Philippine English variety, it is uncertain if student teachers who are non-English major produce intonation patterns similar to the American Standard Pattern or of another variety of English. The need to describe their production of intonation pattern may provide answers to some unresolved issues concerning spoken discourse performance. Specifically, there is a need to know whether or not the English language used by student teachers constitutes another variety of English.

Taking the said concern into account, the paper aimed to describe the production of intonation patterns of student teachers in their English language use during on-campus teaching. Identification of their intonation patterns, may help the researcher realize whether these conform with the General American Pattern or they produce a variety of English in which native language has its influence.

Very little research has been done on the intonation patterns of Philippine English and even less or none at all for the spoken discourse of student teachers. Mc Arthur [8] for instance, said that Philippine English is syllable timed, following the rhythm of the local languages. The intonation is widely characterized as 'singsong'.

On the other hand, Gonzalez [9] said that the Philippine English is revealed to be influenced by the structures of native Filipino language(s), and by the contexts in which it is learned. It is argued that Philippine English, as language diversity, is in a state of instability and is in the process of standardization, with a clear accord only on which variety is mainly acceptable for the spoken discourse and with a conservative stance taken on all other features of English spoken discourse. While American English keeps on being the reference criterion for language education, the spoken variety is tolerant of peculiar modes of stress and little focus is paid to intonation, as intonation bears little useful load for changes of essential linguistic meaning. It is also argued that spoken Philippine English stresses the need of preserving phonemic features pertaining to the vocalic system and as regards certain distinctions in the

consonantal systems. Another research study was conducted by Tayao [10] which reveals that in Philippine English, the use of final rising intonation was favored for all types of questions such as yes/no, alternative and Wh- questions. Hence, research tells that the difficulties in the learning of second language intonation patterns are often due to the non-equivalence of the intonation of the learners' native language and the second language structure [11].

Research findings presented in this study anticipated the following benefits: Primarily, results may provide a response to the actuality that production of English intonation pattern needs to be described as a situational phenomenon like in on-campus teaching for pedagogic applications on how student teachers orchestrate classroom learning. Secondly, findings hope to help the present student teachers to have a reference of the previous student teachers' spoken discourse performance in terms of phonology. Data may lead them in realizing which need to be addressed and be improved in order to be communicatively competent teachers in the future. Finally, no study has been conducted yet to describe the production of English intonation pattern of Filipino student teachers during actual on campus teaching; therefore, this research may provide useful information on policies and practices with regard to professional industrial education curriculum development. Thus, findings may contribute the following to the body of knowledge in terms of a perspective of variousness Kachru [12] in the World Englishes through a variety of the Philippine English.

STATEMENT OF THE PROBLEM

The present study was designed to describe the production of intonation of non-English major student teachers:

Specifically, it sought to answer the following questions:

1. What is the language profile of the student teachers?
2. What is the production of intonation pattern of student teachers in terms of the following:
 - 2.1 WH Questions
 - 2.2 Yes/No Questions?

METHOD

The present study used a qualitative method research design. It takes a descriptive approach that uses the video recorded transcripts to describe the

spoken discourse performance of the student teachers during on-campus teaching. The student teachers' language profile was primarily established through their responses during the interview with the use of interview guide adapted from [13]. Examination of utterances for wh questions and yes/no questions of the student teachers was made out to describe their production of intonation patterns.

Instruments

The present study utilized a standardized English language Proficiency test questionnaire and a language background interview guide.

English Language Proficiency Test Questionnaire

The standardized proficiency exam for English language was adapted from the Transparent Language test, free edition, as a means of selecting the subjects of the study. The Transparent Language Test provides a way for English language learners to evaluate their English proficiency. The Transparent Language is a leading provider of best-practice language learning software for educational institutions which based the proficiency on the standard American English vocabulary and English grammar. This test can be found in any English language learning material. It measures the learners' command of the English language regardless of their English language learning background (<http://www.transparent.com/>). This instrument is standardized so that there was no further validation was needed for the purpose of the present study.

Language Background Interview Guide

The adapted structured interview guide of Pareja [13] was utilized for the participants' profiling. This interview guide was used as a research instrument and as a means to collect data of language background of the student teachers which contain indicators of the participants' language profile such as the language first learned to speak by the participants, the language they most frequently used at home, the language they best understood in listening, and the language they spoke fluently.

Participants

The subjects of the study were selected from the graduating Industrial Education student teachers who got the highest scores on a language proficiency test on Transparent Language which was personally

administered by the researcher. These student teachers were teaching freshmen and sophomore students in Industrial Technology courses as part of their on-campus teaching. These participants were homogeneous and shared common features such as age (young adults: between 19 and 21 years old), mother tongue (Filipino) and with no other foreign language except English.

Data Gathering Procedures

During the conduct of interview, the participants were told that there would be no right or wrong responses for the language profile structured interview which took approximately 15 minutes to finish. The researcher then observed and video recorded classroom sessions for each student teacher in which a total of 18 classes were videotaped during the actual teaching of the participants.

The transcriptions were done by viewing and reviewing the video recorded classes of student teachers during on-campus teaching. Transcriptions were completed verbatim. The video recorded data were then transcribed manually and further validated by language experts. Thus, transcriptions were done by hand and eventually used for analysis. Words from transcripts which were highly technical, as well as the unclear names uttered, were consulted with the student teachers themselves for accuracy. A total of 2,685 lines of utterances were transcribed and all of the wh- questions and yes/ no questions were analyzed.

Ethical Standards

Ethical considerations were closely observed hence, the identities of participants were kept confidential through the use of codenames in the analysis and reporting of data.

Reliability of the Data

To ensure the credibility and validity of the findings relative to intonation, the videos of the student teachers were reviewed and re-examined for their uniformity in the production of intonation patterns. Likewise, language experts checked the consistency of the data from the video recordings. Reviewers viewed the recordings and counterchecked several times by external evaluator and the researcher herself.

RESULTS AND DISCUSSION

This research answers the specific questions earlier raised in the research. The findings are given in two sections: the language profile of the student teachers and their production of English intonation pattern.

Language profile of the Student Teachers

Based on the data, all of the participants claimed that Filipino is the first language they learn to speak. Although there are who asserted that they first learned the Tagalog language to also mean Filipino. These students believed that Tagalog and Filipino are synonyms. Similarly, Filipino language is the most frequently used by the participants in their respective homes. Likewise, there are who said that the language they best understood listening to was either Filipino (Tagalog) and English. There was even a claim that he understood English language better in listening. Nonetheless the other participants of the study admitted that Filipino language is what they best understand in listening.

As to fluency, half of participants said that they spoke fluently in Filipino/Tagalog while the other claimed that they spoke both Filipino and English fluently.

In terms of writing, particular claimed that they were better using English language. However, others stated that they could write better, both in Filipino and English. Yet, there were who declared to be best in Filipino/Tagalog.

For the language they best understood, still there was who declared that she best understood English. Conversely, various asserted, they best understood Filipino/Tagalog. Even so, others affirmed that both Filipino and English languages were best understood when it comes to verbal discourses.

Additionally, in their manner of thinking, student teachers stated that they usually thought in English language while one pointed out that she usually did it in Filipino. Nevertheless, half of them stressed that they habitually thought in both Filipino and English language. Lastly, all the participants declared that they spoke English frequently during class hours; however, they said they tended to shift to Filipino language when not in classroom or in an informal setting within the vicinity of the campus.

Table 1 shows that as respondents have claimed, they used Filipino or Tagalog in most of their discourses. The national language, Filipino, is based on a mixture of Philippine languages rather than on Tagalog alone [14]. It is usually called Tagalog within the Philippines and among Filipinos to differentiate it from other Philippine languages. Nolasco [15], chair of Komisyon sa Wikang Filipino (KWF), acknowledged that Filipino was simply Tagalog in syntax and grammar with as yet no grammatical element coming from any of the other Philippine languages. Although, it has come to be known as Filipino to differentiate it from the languages of other countries, the former implies a regional origin, the latter a national [16].

Table 1. Language Profile of Student Teachers

Items	Student Teacher					
	A	B	C	D	E	F
<i>Language</i> first learned to speak	Filipino	Filipino	Tagalog	Tagalog	Filipino	Filipino
<i>Language</i> most frequently used at home	Filipino	Filipino	Tagalog	Tagalog	Filipino	Filipino/ Bicol
<i>Language</i> best understood in listening	Filipino	Filipino	Tagalog	Tagalog/ English	Filipino/ English	English
<i>Language</i> spoke fluently	Filipino / English	Filipino	Tagalog	Tagalog	Filipino/ English	Filipino/ English
<i>Language</i> used best in writing	Filipino / English	English	Tagalog	English	Filipino	Filipino/ English
<i>Language</i> best understood	Filipino	English	Tagalog	Tagalog/ English	Filipino	Filipino/ English
<i>Language</i> usually used in thinking	Filipino / English	English	Tagalog	Tagalog/ English	English	Filipino/ English
<i>Language</i> most frequently used in classes	English	English	English	English	English	English
<i>Language</i> most frequently used outside classes	Filipino	Filipino	Tagalog	Filipino	Filipino	Filipino

However, the participants of the present study did not differentiate the meaning of Filipino and Tagalog as they claimed they are their native language and used primarily in most of their daily utterances. They just merely interchanged the terms to mean the same. This suggests that the student teachers were not aware of the terms' differences. The researcher did not interfere to differentiate the meaning of Filipino and Tagalog so as not affect the answers of the subjects during the conduct of the interview.

With the aforementioned language profile of the student teachers of the present study, evidence confirms that their mother tongue (Filipino) seems to play a noteworthy role in using the second language (English). Böhmann and Trudell [17] even stressed that the research evidence today clearly shows that using the learners' mother tongue is crucial to effective learning. The present study may also support the research on second language acquisition that if the child masters the first language, then learning another language becomes less problematic, in that, habits of speaking and listening can be transferred to the learning of the second language [18]. Kroll [19] further claims that there is an underlying cognitive or academic proficiency that is common to languages and this enables transfer of literacy related skills across languages.

Production of Intonation Patterns of Student Teachers

The following phonological description of the student teachers under study was strictly bounded to illustration of their intonation patterns within their spoken discourse during on-campus teaching. For Wh-Questions, utterances of the student teachers were examined.

Table 2 presents the utterances of Student Teacher A for wh- questions. It is very much noticeable that almost all the utterances are rising intonations except in lines 93-94 "*Where are the capacitors*", which follows falling intonation of the General American Pattern. It is noteworthy that Student Teacher A was observed to produce rising intonation pattern for wh-questions despite the fact that she displayed fluency in most of her utterances in lines 1-636.

Student Teacher A even claimed during the interview of her language profile that she speaks English fluently. It seems true that if a non-native speaker is almost fluent in the English language, she often cannot appropriately use the intonation with any reasonable degree of confidence, and this is the only way in which one can tell that she is not a native speaker of the said language.

In Table 3, the data show Student Teacher B demonstrated a rising intonation in nearly all of her wh- questions. Line 639, "*Who's going to lead the prayer?*" and lines 981-982 "*Who can answer it on the board?*" follow the falling intonation pattern.

Table 2. Student Teacher A's observed Intonation for Wh- Questions

Line No.	Utterances
Line 10	who ELSE?
Lines 93-94	whERE ARE THEcapacitors?
Line 174	what type of DIODE?
Lines 176-177	Who has a PRIOR KNOWLEDGE here of a DIODE?
Lines 182-183	So what is a DIODE?
Line 222	Ok, how DO diodes WORK?
Line 228	Guys WHO would like to DRAW?
Lines 113-114	What about the other TYPES of the CAPACITORS?
Line 313	So what will HAPPEN?
Line 468	Sir what do we mean by RECTIFY?

Table 3. Student Teacher B’s observed Intonation for Wh- Questions

Line No.	Utterances
Line 639	WHO's going TO LEAD THE PRayer?
Line 852	:WHY?
Line 883	So what is the first step AGAIN?
Line 866	so what does that MEAN?
Lines 908-909	So what is again the FORMULA in getting the R _T for parallel CIRCUIT?
Line 954	And what's the ANSWER?
Lines 981-982	who can ANSWER IT on the board?

But unlike Student Teacher A, Student Teacher B exhibited hesitancy in the use of English language in most of her utterances as further discussed in the error analysis of the present study.

In the utterances *Who’s going to lead the prayer?* and *“Who can answer it on the board”?*, Student Teacher B ended them with falling intonations, which is the usual ending intonation for wh –question, based on the American English intonation.

The listener may infer that the speaker is not done speaking and will wait for more information if the said pattern is not used. The falling intonation implies that Student Teacher B was confident of the validity of the proposition contained in her utterance, while the rising

tone signifies that she was unsure, but enthusiastic to suspend to the supposed confidence of her student as reflected in the lines 852, 866, 883, 908 and 954.

Conversely, Table 4 shows that Student Teacher C exhibited a mixed up of rising and falling intonation patterns in her utterances. As observed, there are four utterances that are rising while the rest of the utterances follow the falling intonation pattern for wh –questions.

For rising intonation, Student Teacher C’s utterance in lines 1128-1129 *“So, how about THE OTHERS?”* indicated she wanted more similar answers from her students and wanted to know who would like to give another acceptable answer.

Table 4. Student Teacher C’s observed Intonation for Wh- Questions

Line No.	Utterances
Line 1119	What ELSE?
Line 1280	What does IT MEAN?
Line 1129	So, how about THE OTHERS?
Line 1236	WHO SAID in industry?
Lines 1128-1129	So, HOW ABOUT the others?
Line 1129	What CAN YOU SAY about the FUNCTION of a transistor?
Line 1259	How ABOUT YOU sir?
Line 1326	who CAN HELP Calora?
Line 1385	How ABOUT the other?
Line 1393	why are you LAUGHING?

Similarly, Student Teacher C seemed to hold no assumption as to what her student really means when she asked in line 1280, “*What does IT MEAN?*” She ended it in rising intonation asking her students as who would like to explain the topic she just introduced.

Perhaps she wanted to check whether her students had background knowledge on the new topic. In line 1393 however, Student Teacher C appeared to be a little irritated on her students laughing on something that led her utterances to rising intonation, “*Why are you laughing?*” These observed utterances of Student Teacher C displayed deviations on the intonation patterns of most English language users who follow the acceptable intonation pattern for asking wh- questions.

Table 5 presents the observed utterances for wh - questions of Student Teacher D. A wh -question begins with the words *who*, *what*, *why*, *when*, *where*, and *how*. These types of questions seek information and cannot be answered with “yes” or “no.” However, it might then be asked why some of the student teachers’ utterances in wh - questions are accompanied by a falling intonation, if they stand for asking for information. As seen in Table 5, all the utterances illustrate wh –questions, which are accompanied by rising intonations instead of falling.

As observed, Student Teacher D tended to end most of her questions (both for wh- and yes/no) in a rising intonation pattern. It seems that she was not fully aware of the rules of General American Pattern of intonation and that she probably thought, all questions follow the rising intonation pattern.

These findings also support what Tayao [10] has found out that in Philippine English the use of the final rising intonation is favored for all types of questions such as wh and yes/no questions.

Table 5. Student Teacher D’s observed Intonation for Wh- Questions

Line No.	Utterances
Lines 1650-1651	Who among YOU are SWIMMERS?
Line 1492	Yes, what's your NAME?
Line 1455	What's your NAME?
Line 1470	What is a half ADDER?
Line 1499	So what's your name AGAIN?
Line 1591	Who can TELL ME the principle BEHIND THAT?
Lines 1676-1677	oh by the way what is a PROPAGATION DELAY?
Line 1673	What do you call THIS...?

Table 6 shows the utterances of Student Teacher E for wh - questions. Data demonstrate indistinguishable intonation pattern as compared to the utterances of Student Teacher C. They both exhibited inconsistency in the production of intonation pattern for wh -questions. However, Student Teacher E produced an up- rise intonation pattern in line 1993, “*WHAT PLATE?*”? Here, she sounded as if she was suddenly reminded of asking this question that made her a little animated. Most of the utterances were rising and the remainder followed the falling intonations. The wh -questions ended with a rising or falling pitch boundary, depending on whether Student Teacher was asking a question, or was making a suggestion as a question or was confident about parts of her utterance that led her to use the falling intonation.

Table 6. Student Teacher E’s observed Intonation for Wh- Questions

Line No.	Utterances
Line 1993	WHAT PLATE?!
Line 2046	WHAT CAN you say?
Line 2192	How about THIS ONE?
Line 1753	Michael, WHAT CAN you say?
Line 1785	What can you say ABOUT THE STIPPLING technique?
Line 1798	And what is the shade in THE DRAWING?
Line 1811	WHY?
Line 2006	So what is natural VENTILATION?
Line 2188	What is THAT Robby?

Table 7. Student Teacher F's observed Intonation for Wh- Questions

Line No.	Utterances
Line 2228	So what have you <u>NOTICED</u> with the picture?
Lines 2312-2313	How about a <u>CAPACITOR</u> which has <u>NO</u> polarity?
Line 2422	what is <u>MISSING</u> in this <u>SCHEMATIC</u> diagram?
Line 2239	how do you <u>DEFINE</u> capacitors?
Lines 2411-2412	Basically, <u>WHAT IS</u> a transistor?
Line 2437	What do <u>WE MEAN</u> by NPN transistor?
Line 2659-2660	yes, Crizellene what are you <u>DOING</u> ?

Table 7 illustrates the observed production of intonation for wh -questions of Student teacher F who exhibited a nearly General American Pattern. Only in line 2659-2660, “*what are you doing?*” showed a rising intonation. With the observed utterances, Student Teacher F looked as if he was acquainted with the tenet for wh - questions, although, he missed it in one of his utterances.

In a nutshell, on the observed intonation for wh - questions of student teachers, they all exhibited deviation from the intonation pattern for wh -questions. No one perfectly made the production of the General American Pattern for a falling intonation. Student Teacher A, for example, who claimed during the interview of her language background that she spoke English fluently produced the falling intonation pattern for most of her wh - questions utterances. Similarly, Student Teacher E, who also said she spoke English fluently, produced the intonation pattern inconsistently. In the same way, Student Teacher C randomly produced the intonation pattern for wh -questions utterances. On the other hand, Student Teacher D reversely produced the intonation pattern as rising intonation instead of falling in all of her wh - questions. It was Student Teacher F, who also claimed fluency in English, nearly produced the General American Pattern in most of his utterances.

Results show therefore, that there were inconsistencies in the production of intonation pattern for wh -questions, whether the participants claimed fluency in English or not. Hirst and DiCristo's [20] findings in their survey of intonation systems also showed instances of wh -questions which were produced with rising intonation rather than a falling tone as observed in some Romanians and Greeks. Their findings are similar to the present research the fact that there were also occurrences when student teachers

produced rising intonation instead of falling for wh - questions.

In general, the data on the intonation patterns for wh - questions support the stand of Brazil [21] when he said that the significance of intonation is related to the function of the utterance. He further claimed that the intonation should be existentially appropriate part of an interactive discourse such as the classroom discourse. Indeed, the student teachers have their own choice in any of the intonation systems with the assumptions of understanding from their students [22].

Table 8 shows the intonation pattern produced by student teachers for yes/no questions. As seen in Table 8, Student Teacher A produced rising intonation pattern in all of her utterances. It appears that she could manage to produce the General American intonation pattern for utterances as a word or complete sentence of yes/ no question. Her utterance, though there was neither subject nor subject verb inversion as in the usual yes/ no questions, showed that she could handle the intonation of rising well enough. The intonation within a word changes its meaning quite a bit as in line 228, “*NoBODY?*” The intonation production of Student Teacher A shows a combination of a question and a surprise emotion towards the reaction of her students. It is a tonic stress which she uttered with extra pitch height. It seems that she was asking for a repetition or clarification, or indicating disbelief.

Similarly, in line 85, “*Do you have an assignment?*” she overtly gave an emphasis on the word “assignment” with up- rise intonation. Perhaps she would like to make sure if her students really did their assignment. Her intonation suggests doubts towards the preparation of her students. Even so, Student Teacher A was able to produce the appropriate intonation pattern for yes/no questions.

Table 8 . Student Teacher A’s observed Intonation for Yes/No Questions

Line No.	Utterances
Lines 89-90	So do you have the CAPACITORS with you NOW?
Line 85	Do we have an ASSIGNMENT?
Line 168	Ready?
Line 228	NoBODY?
Line 127	Are you DONE?
Lines 215-216	Are you WRITING?
Lines 236-237	is it the FIRST TIME you have heard of that forward-bias MODE?
Line 348	Guys, do YOU understand?
Line 362	Have you SEEN circuit BOARDS?
Lines 408-409	So have you SEEN one of these BEFORE?
Line 588	Are you DONE?

Table 9. Student Teacher B’s observed Intonation for Yes/No Questions

Line No.	Utterances
Line 697	Can we PROCEED to the EXAMPLES I HAVE PREPARED?
Lines 694-695	So, do you UNDERSTAND how?
Line 735	Is THAT CORRECT?
Line 707	Are you SURE?
Line 805	So do you have ANY questions SO FAR?
Line 821	oKAY?
Line 825	Do you UNDERSTAND the TRANSformer now?
Line 827	Do you HAVE any QUESTION?
Line 1018	So do you REALLY understand THE TOPIC?
Line 1020	Is there ANY quesTION?

Table 9 shows the intonation pattern of Student Teacher B for her yes/no questions. As shown in Table 9, some of the utterances of Student Teacher B that displayed the yes/no question seem to follow the typical rising intonation pattern, although there were

some that sounded differently and which led to falling intonation.

These yes/no questions of Student Teacher B sounded that she was more polite with her students when she asked if they could proceed to the examples as expressed in line 637, “Can we PROCEED to the

EXAMPLES I HAVE PREpared”? Similarly, in lines 694-695, “So, do you understand now?” and in line 825 “Do you UNDERSTAND the TRANSformer now?” in which she expected a yes answer from her students. Instead of the typical rising intonation for yes/no question, falling intonations were observed in her utterances.

These irregularities in the production of intonation for yes/no questions may have something to do with Cauldwell and Hewings’ findings. According to them, the rules of intonation given in ELT books are “inadequate descriptions of what occur in naturally-occurring speech” such as the classroom spoken discourse. They claimed that studies of yes/no questions “in authentic speech support the view that the relationship between intonation and question form is more complex than that suggested in textbook rules” [23]. Perhaps, this is one of the reasons why erratic intonations occurred in the utterances of student teachers.

As shown in table 10, there are inconsistencies again in the intonation patterns used. It should be noted that all the utterances in the table are yes/no questions and yet irregularity of the production of intonation pattern is once more observed. There are only three utterances, lines 1076, 1181-1182 and 1300, which carried the rising intonation.

The rest of the utterances showed the falling intonation. Moreover, this is seen in line 1109, “so IS IT OK with you class?” and in line 1037, “Do YOU

HAVE ANY idea?” where the intonation patterns are falling. Utterances sound that there are something extra to the questions. Comrie [24] referred to it as an abruptness in the utterance. In Student Teacher C’s utterance, this could mean an imperative sentence addressed to her students. This yes/no question in falling intonation of Student Teacher C sounded as if she was giving a command to the students to present an idea on the introduced topic.

Table 11 illustrates Student Teacher D’s production of intonation pattern for yes/no questions. As shown in Table 11, there are only two utterances of yes/ no question that are identified as falling intonation. The lines 1478-1479, “Are YOU FAMILIAR with this kind of circuit?” and line 1562, “Is THIS clear?” are the utterances of Student Teacher D in which she produced falling intonation. The other utterances however, followed the rising intonation pattern.

This production of intonation for yes/no questions of Student Teacher D is a bit similar to the manner of production of Student Teacher B. Both of them almost demonstrated the General American Pattern for yes/no questions except for few utterances that are falling. It can be recalled that the observed intonation for the wh- questions of Student Teacher D was as well rising for the entire utterances who commonly associated questions with rising intonations.

Table 10. Student Teacher C’s observed Intonation for Yes/No Questions

Line No.	Utterances
Line 1109	So IS IT OK with you class?
Line 1037	Do YOU HAVE ANY idea?
Line 1027	Do YOU HAVE ANY IDEA about common collector?
Lines 1050- 1051	do you have YOUR HANDOUTS, class?
Line 1076	So, is it OK?
Lines 1181-1182	Are you familiar WITH THIS?
Line 1300	Isn’t IT?
Line 1313	IS IT clear?

Table 11. Student Teacher D's observed Intonation for Yes/No questions

Line No.	Utterances
Line 1478-1479	Are YOU FAMILIAR with this kind of circuit?
Line 1524	Are you CONVINCED?
Line 1434	Do I look like A MAN?
Line 1443	Do you get THIS?
Line 1481	Class do you HAVE your MANUALS WITH YOU?
Line 1508	have you read your LESSON?
Lines 1535-1536	Here, do we GET the same ANSWER?
Line 1559	Is there any QUESTION?
Line 1562	Is THIS clear?

Table 12. Student Teacher E's observed Intonation for Yes/No Questions

Line No.	Utterances
Line 2018	OKAY?
Line 2027	Did I make MYSELF CLEAR?
Lines 2013- 2014	Ok class, HAVE YOU encountered the word aperture BEFORE?
Line 2145	Are you ANGRY?
Lines 2171-2172	Ahh, are you ready for the QUIZ?

Table 13 . Student Teacher F's observed Intonation for Yes/No Questions

Line No.	Utterances
Line 2677	So is it ALRIGHT if I will GIVE YOU a quiz today?
Line 2679	Are you VERY MUCH CONFIDENT that YOU will answer the QUIZ correctly?
Lines 2408-2409	Are you SURE that transistor is a pair of DIODE,
Line 2404	So much for that, would you BELIEVE class that a transistor is a pair of DIODES?
Line 2338	are you an ele...electronic SHOP?

Table 12 presents the observed intonation for yes/no questions of Student Teacher E. As seen in the table, all the utterances followed the rising intonation. It appears that Student Teacher E was aware of the

suitable intonation pattern for yes/no questions. However, the fact that she just produced limited utterances for yes/no question in her entire transcripts and with reference to her previous production of

intonation for wh-questions where she demonstrated inconsistencies in the intonation pattern, the researcher then cannot instantaneously tell if she really knew the General American Pattern for yes/no questions.

Student Teacher F however, displayed a mixed up of intonation patterns in Table 13. Out of five utterances with yes/no questions, two of them are falling and the other three utterances follow the rising intonation.

The performance of Student Teacher F appears to be comparable with Student Teacher C. They both exhibited apparent irregularities in their production of yes/no questions. This result is similar to that of Grabe and Post, who found that the falling intonation was common in Dublin English in yes/no, question utterances [25].

The results of the study showed contrary to what Crystal [26] reported that almost majority of tones will be falls – almost in any type of discourse in spoken English and to what Celik [27] stressed that a falling tone is by far the most common used tone of all. The present study however, shows that majority of the utterances of student teachers used rising intonation (both for wh-questions and yes/no questions). This is possibly because the participants tended to ask questions during class discussions, thus, the use of the rising intonation pattern. As Brazil, Coulthard, and Johns [28] point out, the rising intonation is frequently used by a speaker who has a more dominant role in a conversation, which is true among student teachers for they nearly dominated the class discussion.

The findings presented in this study however, have so far shown some distinct features in the intonation patterns of student teachers' utterances. One is a rising intonation on wh-questions. Another is a falling intonation to some yes/no questions, which is normally rising. These erratic intonation patterns produced by the student teachers for wh and yes/no questions may be comparable to what Rintell [29] found that there was a negative L1-L2 transfer in the production of phonology particular the difficulty in identifying the English intonation pattern that resulted to errors. In view of that, the present research supports what Cruz- Ferreira [11] stressed in his study that the difficulties in the learning of second language intonation patterns are often due to the non-equivalence of the intonation structure of the learners' native language and the second language structure.

Likewise, it also agrees to the claim that intonation carries little functional load for changes of basic linguistic meaning [9]. Also, as Hudson [30] argued, intonation is less liable to standardization as compared to morphology and syntax.

Truly, every language has its own intonation system; certain correlations exist between intonation patterns with special meanings [31]. In fact, the utterances of the student teachers showed that their intonation patterns would indicate that they have their own choice about prominence of syllables or words within their utterances according to their perception of the understandings they share with their students [24]. Participants of the study may have demonstrated a variety of Philippine English, which Dayag [32] refers to as 'localized' or 'nativized'. This is shown by adding some language features of its own, like the Philippine English intonation patterns characterized by McArthur [33] as "sing song" intonation pattern. The student teachers demonstrated variations of intonation patterns in asking wh-questions and yes/no questions during their on-campus teaching. Their intonation patterns did not conform to the General American Pattern. Intonation patterns of student teachers for wh- and yes/no questions had rising tones. The analysis shows that the participants assigned prominence to words to highlight new information in order to expand students' shared understanding. Thus, the data show that there is an interference of the mother tongue of the student teachers in the production of their intonation patterns that further describes their spoken discourse performance on phonology.

CONCLUSION

The student teachers' intonation patterns account for their spoken discourse performance. The student teachers demonstrated variations of intonation patterns in asking wh-questions and yes/no questions during their on-campus teaching. Their intonation patterns did not conform to the General American Pattern. Intonation patterns of student teachers for wh- and yes/no questions had rising tones. The analysis shows that the participants assigned prominence to words to highlight new information in order to expand students' shared understanding.

Thus, data of the present study reveal that there was an interference of Filipino language (L1) in the production of intonation patterns of the utterance of English language (L2). Data further present a variety

of Philippine English based on the utterances of student teachers which are patterned on the Philippine language structures.

RECOMMENDATION

The study puts forward the following recommendations as a result of the conclusions: There is an evidence of a need to generalize the results to other populations, it is necessary to have geographically diverse samples that would include student teachers across disciplines from different colleges and universities.

In addition, it is believed necessary that the findings of the present research should be explored further. In particular, it would be interesting to directly investigate production of English intonation pattern through a descriptive-quantitative longitudinal research which merits both descriptive and inferential statistics.

Thus, it is hoped that the study of production of intonation pattern among non - English major student teachers presented here will serve as a stimulus for further research in this area.

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