

การศึกษารายวิชาในระหว่างของทำนองเสียงภาษาอังกฤษในนักศึกษาไทยที่พูดภาษาปัตตานีมาเลยเป็นภาษาแม่



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ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

AN INTERLANGUAGE STUDY OF ENGLISH INTONATION IN THAI STUDENTS
SPEAKING PATTANI MALAY AS THEIR MOTHER TONGUE



Mr. Suriyong Limsangkass

A Thesis Submitted in Partial Fulfillment of the Requirements
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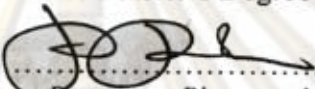
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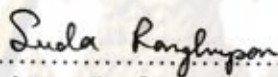
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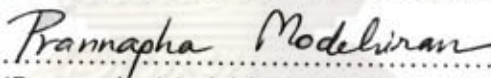
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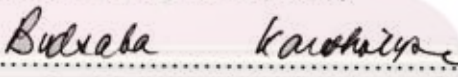

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สุริยงค์ ลิ้มสังกาศ: การศึกษาภาษาในระหว่างของทำนองเสียงภาษาอังกฤษในนักศึกษาไทยที่พูดภาษาปัตตานีมาเลยเป็นภาษาแม่
(AN INTERLANGUAGE STUDY OF ENGLISH INTONATION IN THAI STUDENTS SPEAKING PATTANI MALAY AS THEIR MOTHER TONGUE)
อ. ที่ปรึกษาวิทยานิพนธ์หลัก: ผศ. ดร. สุตาพร ลักขณนิยานวีน. 229 หน้า.

งานวิจัยชิ้นนี้มีวัตถุประสงค์เพื่อศึกษาภาษาในระหว่างของทำนองเสียงภาษาอังกฤษในนักศึกษาไทยที่พูดภาษาปัตตานีมาเลยเป็นภาษาแม่ ข้อมูลที่ใช้ในการวิเคราะห์ได้มาจากการอ่านบทอ่านภาษาอังกฤษประเภทต่างๆ ของนักศึกษาวิชาเอกภาษาอังกฤษ คณะมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยสงขลานครินทร์ วิทยาเขตปัตตานี จำนวน 30 คน โดยกลุ่มตัวอย่างได้รับการคัดเลือกจากระดับประสบการณ์การใช้ภาษาอังกฤษที่สูง-ต่ำต่างกัน

ผลการวิจัยพบว่า ในส่วนของท่วงเสียง (Tonality) จาก 8 ใน 11 ของรูปแบบการลงเสียงหนักเบา (Stress patterns) ระบบการแบ่งความของนักเขียนไทยที่พูดภาษาปัตตานีมาเลยเป็นภาษาแม่ ได้รับอิทธิพลจากปัจจัยประเภทเดียวกัน คือ อิทธิพลจากภาษาแม่ (L1 transfer) ซึ่งกำหนดให้พยางค์สุดท้ายของคำได้รับเสียงหนักเสมอ โดยพบเด่นชัด ในรูปแบบการลงเสียงหนักเบา '0o'0oo/ '0o,0oo' พบรูปแบบที่เบี่ยงเบน 27% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 33% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ นอกจากนี้ ใน 6 รูปแบบการลงเสียงหนักเบา พบกฎของการสร้างข้อสรุปเกินเหตุ (Overgeneralization) 2 ข้อ ข้อที่หนึ่ง คือ การใช้รูปแบบการลงเสียงหนักที่พยางค์ก่อนพยางค์สุดท้าย ข้อค้นพบที่เด่นชัดพบในรูปแบบการลงเสียงหนักเบา '0ooo' ซึ่งพบรูปแบบที่เบี่ยงเบน 53% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 86% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ กฎข้อที่สอง คือ การลงเสียงหนักที่พยางค์ใดก็ได้ที่ไม่ใช่พยางค์สุดท้ายซึ่งพบใน 5 รูปแบบการลงเสียงหนักเบา กรณีที่เด่นชัด พบในรูปแบบการลงเสียงหนักเบา '0ooo or ,0o'0o' ที่ 31% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 33% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำลงเสียงหนักที่พยางค์ที่สอง

ด้านการเน้นคำ (Tonicity) พบว่า ในกลุ่มประโยคที่หน่วยคำสำคัญ (Tonic word) สามารถเกิดขึ้นในตำแหน่งสุดท้ายของประโยค 42% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 38% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ เลือกคำในตำแหน่งกลางของหน่วยทำนองเสียง (Tone group) เป็นหน่วยคำสำคัญ เช่นเดียวกับ ในกรณีกลุ่มประโยคที่หน่วยคำสำคัญไม่สามารถเกิดขึ้นในตำแหน่งสุดท้ายของประโยค พบว่า 76% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 56% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ เลือกใช้คำในตำแหน่งกลางของหน่วยทำนองเสียง อย่างไรก็ตาม พบว่า 10% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 21% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำมีการเลือกเน้นคำไวยากรณ์ (Function word) และ คำเรียก 'sir' ที่อยู่ในตำแหน่งท้ายประโยค ทั้งนี้อาจเกิดจากความต้องการในการเน้นคำดังกล่าว หรือ อิทธิพลจากภาษาแม่ที่กำหนดให้หน่วยคำสำคัญอยู่ที่ตำแหน่งที่กำหนดให้หน่วยคำสำคัญอยู่ที่ตำแหน่งสุดท้ายของประโยคเท่านั้น นอกจากนี้ พบว่า หน่วยทำนองเสียงเพิ่มเติม (Additional tone group) เป็นอีกปัจจัยหนึ่งที่ส่งผลต่อการเน้นคำโดยทำให้หน่วยคำสำคัญในประโยคหนึ่งประโยคมีจำนวนเพิ่มขึ้น

ในเรื่องของการใช้เสียงสูงต่ำ (Tune) พบว่า 91% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 88% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำใช้เสียงลง (Falling tune: Tune 1) ในประโยคบอกเล่าและประโยคคำถามที่ขึ้นต้นด้วยคำแสดงคำถาม ในขณะที่คำร้อยละของการใช้เสียงลงในกลุ่มเจ้าของภาษาเป็น 100% ในส่วนของความหลากหลาย พบว่า 3% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 2% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ ใช้เสียงสูงขึ้น (Tune 2) นอกจากนี้ พบว่า 6% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 10% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำใช้เสียงต่ำขึ้น (Tune 3) ทางด้านการใช้เสียงสูงขึ้น (High-rising tune: Tune 2) พบว่า 68% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 46% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำใช้เสียงสูงขึ้นในประโยคคำถามใช่หรือไม่ (Polar question) ในขณะที่คำร้อยละของการใช้เสียงลงในกลุ่มเจ้าของภาษาเป็น 88% ทางด้านความหลากหลาย พบว่า มีการใช้เสียงลง (Tune 1) 12% ในกลุ่มเจ้าของภาษา 32% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 54% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ ในเรื่องการใช้เสียงต่ำขึ้น (Low-rising tune: Tune 3) พบว่า 37% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 34% ของกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำใช้เสียงต่ำขึ้น ในประโยคที่ยังไม่จบความ (Unfinished sentence) ในขณะที่คำร้อยละของการใช้เสียงลงในกลุ่มเจ้าของภาษาเป็น 54% ในส่วนของทางด้านความหลากหลาย พบว่า มีการใช้เสียงลง (Tune 1) 46% ในกลุ่มเจ้าของภาษา 63% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษสูง และ 65% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำ นอกจากนี้ พบว่า 1% ในกลุ่มผู้มีประสบการณ์ในการใช้ภาษาอังกฤษต่ำมีการใช้เสียงต่ำขึ้น (Tune 3) ด้วย จากข้อค้นพบแสดงให้เห็นว่าสาเหตุของความหลากหลายในการใช้เสียงสูงต่ำอาจเกิดจาก ความเข้าใจด้านความหมายของเสียงสูงต่ำ การสรุปเกินเหตุ (Overgeneralization) ความยาวของประโยค และการแทรกแซงจากบรรทัดในภาษาไทย

สาขาวิชา...ภาษาอังกฤษเป็นภาษานานาชาติ...ลายมือชื่อนิติ.....
ปีการศึกษา.....2552.....ลายมือชื่ออ.ที่ปรึกษาวิทยานิพนธ์หลัก.....

5087580420: MAJOR ENGLISH AS AN INTERNATIONAL LANGUAGE
KEYWORD: ENGLISH INTONATION / THAI / PATTANI MALAY /
INTERLANGUAGE

SURIYONG LIMSANGKASS: AN INTERLANGUAGE STUDY OF ENGLISH INTONATION IN THAI STUDENTS SPEAKING PATTANI MALAY AS THEIR MOTHER TONGUE. THESIS ADVISOR: ASST. PROF. SUDAPORN LUKSANEEYANAWIN, PH.D. 229 pp.

This research investigates English intonation in Thai students speaking Pattani Malay as their mother tongue. The data were collected from 30 students majoring in English from the Faculty of Humanities and Social Sciences, Prince of Songkhla University, Pattani Campus, by reading various English passages. The two sample groups were selected according to their relative English exposure score.

The results reveal that, in terms of tonality, 8 out of 11 stress patterns by Thai students who speak Pattani Malay as their mother tongue exhibited the influence of the stress pattern in Thai and Pattani Malay where the primary stress always falls on the last syllable. The most distinctive evidence was found in the 'Oo'Ooo/ 'Oo,Ooo' pattern where the percentage of the deviated pattern is 27% in High Exposure Group (HEG) and 33% in Low Exposure Group (LEG). Furthermore, two rules of overgeneralization were found. First, 6 stress patterns show the case that the subjects assigned stress into the syllable preceding the last one. The most salient evidence appeared in the 'Oooo' pattern where the percentage of the deviated pattern is 53% in HEG and 86% in LEG. The second rule is in 5 stress patterns where the subjects assigned stress into any syllable that is not the last one. The most distinctive case is in the 'Oooo or ,Oo'Oo' pattern where 31% in HEG and 33% in LEG assigned the stress into the second syllable.

Concerning tonicity, it is shown that, in the sentence category where the tonic word is allowed to be in the final position, 42% of High Exposure Group and 38% of Low Exposure Group chose the words in the middle position of the tone group as the tonic words. Similarly, in the sentence category where the tonic word should not appear in the final position, the findings from 76% of High Exposure Group and 56% of Low Exposure Group suggest that the words in the middle position are most frequently selected as the tonic words. However, it is also found that 10% of High Exposure Group and 21% of Low Exposure Group chose the function words and the addressing term 'sir' as the tonic words. This might be the result of the intentional emphasis or the interference from the first language which determines the final position for the tonic. Moreover, it is found that the additional tone group is another factor that influences tonicity in terms of the additional numbers of the tonic words within a sentence.

As for the use of tune, it is found that 91% of High Exposure Group and 88% of Low Exposure Group used the Falling tune (Tune 1) in the statements and the questions beginning with question words while the percentage of the use of Tune 1 in Native Group is 100%. The variation is also found in the non-native groups. That is, 3% of High Exposure Group and 2% of Low Exposure Group used tune 2. In addition, the findings of 6% of High Exposure Group and 10% of Low Exposure Group show the use of Tune 3. In terms of the High-rising tune (Tune 2), it is revealed that 68% of High Exposure Group and 46% of Low Exposure Group used Tune 2 in the polar questions whereas the percentage of this tune in Native Group is 88%. As for the variation, the findings show that the use of Falling tune is also found, 12% in Native Group, 32% in High Exposure Group, and 54 % in Low Exposure Group. Finally, regarding the use of the low-rising tune (Tune 3), it is found that 37 % of High Exposure Group and 34% of Low Exposure Group used Tune 3 in the unfinished sentences while the percentage of this tune in Native Group is 54%. Concerning the variation, the use of Falling tune is also found, 46% in Native Group, 63% in High Exposure Group, and 65 % in Low Exposure Group. Moreover, 1% of the Low Exposure Group reveals the use of Tune 3. The findings suggest that the cause of the deviation in terms of tune might come from the understanding of the meanings of all the tunes as related to the texts, the overgeneralization process, the length of the sentences, and the tone assignment rules in Thai.

Field of study: ... English as an International Language ... Student's signature.....

Academic year:2009.....Advisor's signature.....

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ศูนย์วิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

According to Nacaskul (1979), Thai people have been contacting with English speakers since 1610 for commercial purposes and we continued keeping in touch until now. In order to communicate with British traders, it is necessary for Thais to use some English names and lexical items. Later on, it has been found that we borrowed

a lot of English words and used them widely in many areas such as technology, food, and fashion. With this evidence, it could be said that Thai people have known English and used it for several centuries. However, at present, it seems that some of Thai people, especially the ones who have low exposure to the English language, have problems with English in many aspects, particularly pronunciation (Vairojanavong, 1984 and Nimphaibule, 1996). This problem might be a serious situation for Thai people in terms of communicating in the globalization period where people from different countries use English as an international language. This is because, with Thai English accent, the foreigners might misunderstand and it could lead to communication breakdown.

From the experience of the researcher teaching Practical Phonetics course at Prince of Songkhla, Pattani Campus, it is found that the problem of the students' production in segmental level is seldom to be found. This might be because of the richness in phonemes from their mother tongues (Chotikakamthorn, 1981) since the students in this area are bilingual (Thai and Pattai Malay) and also bidialectal (central Thai and southern Thai) (Pakkhem, 2007). On the other hand, the students' production in supra-segmental level is important to be concerned since it conveys attitudes and purposes of the speaker by putting the 'tonic syllable' or the most prominent stressed syllable in different positions and using different types of pitch movement (Halliday, 1970). Considering the differences in terms of tonic rules of the target language and the students' source language, it can be claimed that misunderstanding situation can occur since in English the position of the tonic word can vary depending on what the speaker wants to emphasize whereas, in Thai, it is determined that the tonic syllable would fall on the last word and the last syllable of the word in the tone group (Sankhavadhana, 1988). As for the tune or the choice of identifying the direction of pitch movements (Halliday, 1970), it is also claimed that

the Thai learners' production in terms of the pitch movement might be influenced by the Thai tonal rule (Vairojanavong, 1984). This phenomenon might be crucial in communication, since different tune or pitch movement convey different meanings. Consequently, the students' production in terms of supra-segmental level or in Halliday's term 'intonation' is essential because it could lead to confusion or misunderstanding.

1.2 Significance of the Study

At present, English is considered an international language which people from different countries use to communicate. With this notion, English accents from the countries speaking English as a second language and a foreign language are more accepted (Seidlhofer, 2003). However, according to Jenkins (1998), there are still some phonological features which is essential to maintain the original form in order to keep the 'intelligibility' of certain accents. These main features or 'Lingua Franca Core' contains several features in both segmental and supra segmental levels. For example, Jenkins found that all the consonants are important to pronounce correctly except for inter-dental fricative consonants /θ/ and /ð/ since their substitution forms are proved to be permissible. Also, consonant clusters at the beginning and in the middle of words are essential to be concerned. For example, the cluster in the word 'string' cannot be simplified to 'sting' or 'tring' and remain intelligible. As for the supra segmental levels, Jenkins stated that it is essential for the English speakers to have a notion of 'tonicity' referring to the choice of locating the tonic syllable or the most prominent syllable in the tone-group (Halliday, 1970). This is because English speakers use the tonic word for emphasizing or referring purposes. As a result, without this concept, the non-native speakers might not understand what their interlocutors want to mean.

Although Lingua Franca Core of Jenkins suggests that there are some features requiring non-native speakers to pronounce correctly, this concept might not be applicable for English major students since they are expected to show better production than others. This is because they spend more time studying English, and, after graduating, these students will be expected to work in the position requiring the capability of using English such as an interpreter or a business dealer negotiating with the foreigners. As effective and smooth communication is crucial to this field of

works, people who work in this position have to know the use of the three components of intonation, tonality, tonicity, and tune since they directly impact the meaning. Moreover, some of them will become teachers. Thus, it might not be acceptable for them to give incorrect examples to the students. Consequently, it is essential to study their intonation systems in order to identify the problems that might be influenced by their mother tongues and then find the effective solution to fix those problems.

1.3 Research Questions

- 1) What are the problems of Thai students who speak Pattani Malay as their mother tongue and learn to speak two dialects of Thai, i.e. central and southern in the production of English intonation in terms of tonality, tonicity, and tune?
- 2) What are the problems of Thai students who speak Pattani Malay as their mother tongue at two different interlanguage stages; fourth-year students with high exposure to English and first-year students with low exposure to English?

1.4 Objectives of the Study

- 1) To identify the problems of Thai students who speak Pattani Malay as their mother tongue and learn to speak two dialects of Thai, i.e. central and southern in the production of English intonation in terms of tonality, tonicity, and tune.
- 2) To identify the problems of Thai students who speak Pattani Malay as their mother tongue at two different developmental stages; fourth-year students with high exposure to English and first-year students with low exposure to English.

1.5 Hypotheses

- 1) The intonation patterns in terms of tonality, tonicity, and tune of the High Exposure Group would be closer to the intonation of the native speakers of the target language.
- 2) The influence from first language would be found in the Low Exposure Groups as follows.
 - 2.1 Due to the interference of the Thai and Pattani Malay accentual system, the last syllable of the polysyllabic words in English would be stressed.
 - 2.2 Due to the interference of the Thai and Pattani Malay tonic system,

the tonic word and the tonic syllable would fall on the last word and the last syllable of the word in the tone group.

2.3 Due to the interference of the Thai tonal system, the tune would be different from the target's tune patterns.

1.6 Scope of the Study

This thesis is conducted in order to study the interlanguage of Thai students in their English pronunciation in terms of intonation which includes tonality, tonicity, and tune. The approach that is used to investigate this phenomenon is a cross sectional study allowing the researcher to study the data collected from two groups of subjects at two different interlanguage stages. The subjects in this study are the first and fourth year students majoring in English from the Faculty of Humanities and Social Sciences, Prince of Songkhla University, Pattani Campus, during the 2nd semester of academic year 2008. The representatives of the low English exposure group are fifteen first-year students who have the lowest English exposure scores whereas the representatives of the high English exposure group are fifteen fourth-year students who have the highest English exposure scores.

1.7 Definition of Terms

- 1) **Interlanguage:** A type of language that is created by the second language learner who is in the process of studying a certain language (Richards, Platt & Weber, 1985).
- 2) **Intonation:** The highest rank of the phonological hierarchy. It is the system of level (rising and falling) and variation in pitch sequences within speech. (Crystal, 1992) According to Halliday (1970), intonation is composed of 3 components which are tonality, tonicity, and tone or tune.
- 3) **Tonality:** The system used to divide the flow of speech into tone groups or tone units (Halliday, 1970).
- 4) **Tonicity:** The choice of locating the tonic syllable within the tone-group (Halliday, 1970).
- 5) **Tone/Tune:** The choice of identifying the direction of pitch movements (Halliday, 1970). In this study, the terms 'tune' is used in order to differentiate this word from the terms 'lexical tone' in tone language.

- 6) **Pattani Malay:** The Malay dialect spoken in Thailand as a lingua franca of three provinces in the southernmost part of Thailand, namely Pattani (or Patani), Yala, and Narathiwat Provinces (Teeranon, 2007).
- 7) **English exposure:** A degree of frequency in doing activities using English both in formal classroom activities and informal outside the classroom activities such as going abroad, watching English film, listening to English songs, or contacting with foreigners (Modehira, 2005).
- 8) **High Exposure Group (HEG):** fifteen fourth-year students who have the highest English exposure scores.
- 9) **Low Exposure Group (LEG):** fifteen first-year students who have the lowest English exposure scores.

1.8 Assumption of the Study

In order to study the interlanguage, this study is conducted by the cross-sectional method which investigates different groups of subjects at one point of time. Consequently, it assumes that the production of the first-year Low Exposure Group represents the early developmental stage of students' interlanguage while the production of the fourth-year High Exposure Group represents the more advanced stage.

1.9 Delimitation of the Study

This study focuses on the language exposure as a variable influencing the subjects' intonation. Therefore, it is controlled by selecting the subjects from different academic experiences, first-year and fourth-year, and using the language exposure questionnaire to assign to subjects into the Low and High Exposure Groups. However, there are some variables which are not controlled, for example gender. According to Clennell (1997), it is found that the gender of the subjects can influence the use of pitch movement. On the other hand, the male subjects consider rising pitch or rising tune as one of the indicators of femininity. Consequently, they try to avoid using this type of tune.

In addition, there is no interview section with the subjects after collecting the data in this study. Therefore, only the subjects' data is used to identify the factors influencing their English intonation in terms of tonality, tonicity, and tune.

1.10 Expected Outcomes and Benefits

- 1) From the interlanguage perspective, the cross-sectional study of the two groups of subjects with different English experiences will be used to exhibit the learners' problems in two developmental stages.
- 2) The result of this research can be applied to pedagogical material development for the pronunciation courses for the students with different English language experiences.



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CHAPTER II

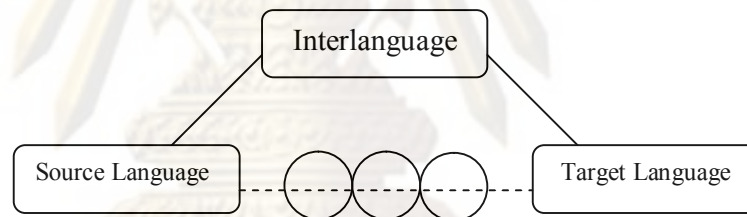
LITERATURE REVIEW

This review of relevant literature covers the following topics. To begin with, it includes the definition and aspects of interlanguage. It also presents the study of interlanguage in Thailand. Next, it shows the intonation system in languages related in this study which are English, central Thai, southern Thai, and Pattani Malay. Finally, it discusses a contrastive analysis study of Thai and English Intonation.

2.1 Interlanguage

2.1.1 Definition and Aspects

Nemser (1969) defined the terms interlanguage as “an Approximative linguistic system” that the learners use in order to reach the target language. James (1980: 4-5) presented the diagram of interlanguage to describe this concept as below.



According to the diagram, it can be seen that the terms interlanguage is used to refer to a kind of language that learners use before mastering the target language. Also, a source language is proposed in this process. For the case of the low proficiency or low target language exposure learners; it is usually found that some of their errors are influenced by their first language known as L1 transfer. It is also claimed that ,for the learner who has high degree in terms of knowledge or experience, his or her second language performance will be closer to that of the native speaker of the target language. Consequently, from this point of view, it could be said that, in terms of the Thai English accent, the one who has low exposure to English might have the intonation pattern influenced by some Thai systems such as accentual system and tonal system. (Sankhavadhana, 1988).

As mentioned before, interlanguage refers to the language that the learner uses before mastering the target language; therefore, before reaching that goal, the mother

tongue could be one of the factors that makes the language of the learner deviate from the target. Nevertheless, Selinker (1972) claimed that, apart from the learner's first language, there are some other factors that could influence the learner's performance in the interlanguage stage as follows;

- 1) **Language transfer** refers to the phenomenon where the learner use some features from first language in their second language. For example, French native speakers might use uvular /r/ in their English pronunciation or, for the Thai English case, the tonal system might be applied (Gandour, 1979).
- 2) **Transfer of training** is the situation where the errors are influenced by what the learners have learned in the second language classroom. That is to say, when errors appear, it is not always because the learners apply their first language rules. Rather, some problematic features might come from incorrect concepts that they learned from their teachers.
- 3) **Strategies of second language learning** are used to call the situation where the learners try to simplify the concept they have learned. For instance, the learners use the verb 'feel' with the -ing form in the sentence "I'm feeling thirsty" because they have a concept that this verb has to end with -ing.
- 4) **Strategy of second language communication** refers to the strategy that the learners use in second language communication. For example, they might avoid using the structures they are not sure of by repeatedly using the one they understand well (Keys, 2002). This strategy is called 'Avoidance strategy'.
- 5) **Overgeneralization of target language linguistic materials** can also be found when the learners learn a rule and try to apply it to every situation. For example, when the learners were taught to use the -ed form with verbs in past tense, some errors such as 'goed' or 'runned' might appear because of this process of learning.

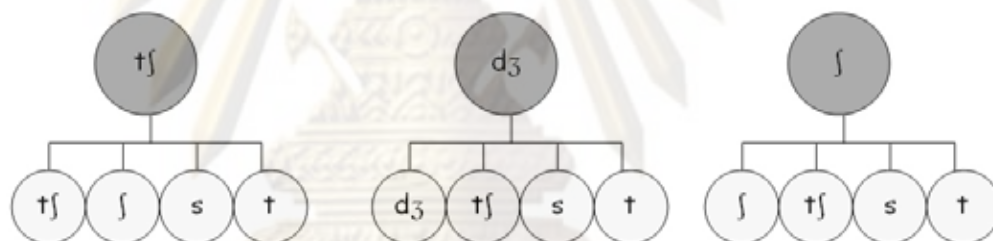
According to these five factors of Selinker, it should be noted that it is not only the learners' first language that could influence the learner's performance, but also their experience and their characteristics. Therefore, this study aims to investigate the influences on the subjects' intonation that come from their first language experiences or exposure which are central Thai, southern Thai, and Pattani Malay

as well as their second language ,namely English experience. In addition, considering the influence that might come from some strategies of communication, literal translation and avoidance strategy, reading aloud task is used in order to collect all of the expected features of the intonation and avoid the loss of feature resulted from those strategies (Keys, 2002).

2.1.2 Study of Interlanguage in Thailand

In terms of interlanguage study in Thai, several researchers study interlanguage phonology both in segmental and supra-segmental levels.

In the segmental level, Nimphaibule (1996) studied the use of the English affricates /tʃ/ and /dʒ/ and fricative /ʃ/ of flight attendants. From the interlanguage perspective, she found that use of these phonemes in the group with more English experience was different from that in another group with less experience. However, it does not mean that she found only two different variants between the two groups. Rather, four variants were found as in the following diagram.



According to the diagram, each phoneme could be replaced by four sounds, starting from the target sound itself to something very different. For example, the word ‘switch’ could be pronounced correctly as /swɪtʃ/, or differently like /swɪʃ/, /swɪs/, or /swɪt/. It should be noticed that the first sound of each group is the correct phoneme whereas the last one /t/ seems to be closer to Thai, because the subjects pronounce it without final sound. The reason why there is a variation of substitution is that this study is conducted in the interlanguage perspective which allows the researcher to see the developmental aspects, starting from the early stage where the features of the performance are more similar to the source language to the subsequent ones which are closer to the target language.

As for the supra-segmental level, Vairojanavong (1984), whose study was about the accentual system in English medical terms, found that English and Thai have similar systems in terms of monosyllabic words. That is to say, when

the monosyllabic words in Thai and English are accented, all features of those certain words which are loudness, pitch, vowel duration, and vowel quality are raised in order to make certain words seem more prominent than others which are unaccented (Collins & Mees, 2003). Also, in the unmarked situation, it is the content words like noun, verb, adjective, or adverb that are accented whereas the grammatical words such as pronoun or preposition are not when the words are put together to make a sentence.

However, the polysyllabic words of these two languages seem to be different, and this difference leads to the different way in assigning stress. In other words, mostly in terms of disyllabic words, the stress tends to fall on the first syllable in English, while for the Thai people case, they would assign the stress to the last syllable. For example, when Thai speakers pronounce the medical terms like ‘tumor’ which is actually pronounced as /'tju:mə:r/, they might pronounce it as /tju:'mɜ:r/.

Moreover, apart from 87% of words in her study indicating the first language interference in terms of the Thai accentual system, Vairojanavong suggested that some errors might also come from the ‘tone assignment rules’ since the syllable of the English words that is given the primary stress will have high pitch. Consequently, the subjects have used this notion to assign the tone instead of the stress in realization. In order to have a clearer picture, Gandour (1979) proposed the table below to explain how the tonal systems influence the pronunciation in the English loan words.

	Monosyllabic words	Polysyllabic words	
		Non-final position	Final Position
Live syllable	Mid	Mid	Fall
Dead syllable	High	High	Low

From his study, Gandour found that, before assigning the tone in those loan words, three dimensions are needed to be considered: the types of the syllable structure, the number of the syllable, and the position of the syllable.

For the case of the syllable types, it is categorized into two groups which are dead and live syllable. To begin with, a dead syllable refers to a word that ends with obstruent stops consonants /p/, /t/, and /k/ sounds or a syllable that consists of a short vowel which always ends with the glottal stop at the phonetic level. A live syllable is a word that ends with sonorant consonants /ŋ/, /n/, /m/, /j/, and /w/ consonants or

the open syllable that consists of a long vowel including syllables with /am/, /aɪ/, and /aʊ/.

According to the table, in case of a monosyllabic word, if that word is a dead syllable, Thai people are likely to assign a High tone such as the word ‘soup’ /súp/ or ‘wig’ /wík/ while, for the case of a live syllable, they seem to assign a Mid tone such as the word ‘cream’ /khri:m/ or ‘bar’ /ba:/.

On the other hand, if a word has more than one syllable, we have to consider their position first. For the case of dead syllable, if that syllable is not in the final position, Thai speakers are likely to assign a High tone; if it is , they seem to use a Low tone as can be seen in the word like ‘fitness’ /fítinèt/. In terms of live syllable, if that syllable is in the final position, Thai people will use a Falling tone, but, if it is not, they will assign a Mid tone such as the word ‘visa’ /wi:sâ/ or ‘fashion’ /fɛ:chân/.

2.2 Intonation Systems of Languages Related in This Study

2.2.1 Intonation System in English

As mentioned before, intonation refers to the system of pitch (rising and falling) and variation in pitch sequences within speech (Crystal, 1992). According to Halliday (1970), intonation is composed of three components: tonality, tonicity, and tone or tune.

2.2.1.1 Tonality

‘Tonality’ refers to the way speakers divide the speech into groups which are called ‘tone groups’ by using pauses as tone group boundaries. Within a tone group, the stress will play the role as the boundary of the tone group’s subunits which are the ‘rhythmic unit’. In other words, within the tone group, each rhythmic unit will start with the stressed syllable and end before the next stressed one as in the following example:

//¹Peter /¹likes /¹playing /¹tennis//.

(The symbol ‘//’ is the marker of tone group boundary while ‘/’ represents rhythmic unit boundary)

According to the example, the sentence “Peter likes playing tennis” is a ‘tone group’ that is divided from a speech, marked by ‘//’. Within this tone group, the subunits called ‘rhythmic unit’ will be divided into groups again by the stress,

marked by ‘/’. In this case, there are 4 rhythmic units which are ‘//Peter/’, ‘likes/’, ‘playing/’, and ‘tennis//’.

2.2.1.2 Tonicity

In addition, within one tone group, there is the word or the information unit that is the most important or prominent. The prominence of the word is also marked by the most prominent stress known as ‘sentence stress’ or in Halliday’s terms ‘tonic’. From this section, we could see another function of stress which is used to express an important part of each utterance. That is, in a speech or a tone group, there are several stressed words, but there’s only one that is the most prominent. Also, in an unmarked situation, it is stated that the tonic would fall on the last content word as in the following example:

//¹Peter /¹likes /¹playing /¹tennis//.

(The underlined syllable refers to the tonic syllable of the tonic word in a tone group)

According to the example, the tonic word or the prominent word in the tone group “//¹Peter /¹likes /¹playing /¹tennis//” is ‘tennis’. Since the first syllable of this word is a stressed syllable, it is considered the most prominent syllable or a ‘tonic syllable’, marked by underlining.

However, the idea of tonicity is not fixed in terms of where the tonic syllable should fall on. That is to say, every word has potential to be accented depending on whether the speaker wants to emphasize it or not. This notion agrees with Abercrombie’s (1976) concept about the difference between the accent and stress. In other words, when we want to say something, normally, the tonic would fall on the last content word of the sentence. But in realization, there are also some cases where the tonic could fall on another word. For example, according to the sentence above, if we want to emphasize that “It’s Peter who likes playing tennis”, not Ben, we might pronounce the sentence as //¹Peter /¹likes /¹playing /¹tennis//.

2.2.1.3 Tone or Tune

The last concept of Halliday’s intonation system is ‘tone’ or ‘tune’. It is essential to note that the word ‘tone’ in this part is different from the lexical tone. That is to say, in Halliday’s notion, ‘tone’ or ‘tune’ refers to the pitch movement used to convey the meaning in the sentence level whereas the lexical tone used to distinguish words in the tone language. For example, the word [na:] in Thai could

refer to several things depending on the pitch assigned, whether it is the low [ˌ], mid [ˊ], high [ˋ], rising [ˆ], or falling one [˗] (Fromkin & Rodman, 1998) as can be seen below.

Tone	Pronunciation	Meaning
Low (L)	[nà:]	A nickname
Mid (M)	[na:]	Rice paddy
High (H)	[ná:]	Young maternal uncle or aunt
Falling (HL)	[nâ:]	Face
Rising (LH)	[nǎ:]	Thick

In order to differentiate the terms referring to the choice of pitch movement from the terms ‘lexical tone’ in tone language, ‘tune’ is used in this study.

According to Halliday (1970), there are five tones or tunes in English which are ‘Tune 1: Falling,’ ‘Tune 2: High – rising,’ ‘Tune 3: Low-rising,’ ‘Tune 4: Falling-rising,’ and ‘Tune 5: Rising –falling.’

First of all, Tune 1 or Falling tune is usually used in statements, such as “//1 Arthur and /Jane /left for /Italy this /morning//.” In addition, since it could imply ‘definiteness’ or ‘closeness,’ we could use it in imperative sentences as in “//1 Sit down// ” as opposed to a request. Moreover, it could also be used in the yes-no questions to convey the expected ‘Yes’ answer. For example, if someone asked “//1 Shall we /dance?//”, it might imply that “I expect you to say ‘Yes.’”

On the other hand, Tune 2: High –rising shows the opposite meaning. In other words, it conveys openness; therefore, we could use it in yes-no question to express none presupposed answers. For example, when someone asks “//2 Shall we /dance?//, it means the listener can say either yeas or no. Also, with this notion, Tune 2 could be used in the imperative sentences to make the command softer. For instance, if we say an imperative sentence like “//2 Sit down//.” With Tune 2, the sense of this command will be toned down and changed into a request.

As for Tune 3: Low-rising, it is also a kind of Rising tune used to imply that “what we are speaking hasn’t finished yet”; therefore, it is used in long sentences as can be seen in a sentence like “//3 He /tucked up his /front legs and// //1 hopped on his /hind legs//. ”

Considering the Tune 4: Falling-rising and Tune 5: Rising-falling, these two tunes might not be familiar to Thai people since they could convey the deeper meaning apart from the structure. That is to say, when English speakers use Tune 4 in the sentence “//[^]4 You could /come with us//,” it doesn’t mean that “You could really do it.” Rather, Tune 4 implies condition, for example, “You could come with us” in the condition that “you can finish the paper in time.” On the other hand, if the Tune 5 is used in the sentence like “//[^]5 He /could do//,” it would not only show that “This is a statement,” but it also implies that “I am strongly certain that he could” (Halliday, 1970).

2.2.2 Intonation System in Central Thai

Luksaneeyanawin (1983, 1998) described the intonation in Thai based on Halliday’s intonation concept which consists of three components, tonality, tonicity, and tune.

2.2.2.1 Tonality

To begin with, in terms of the way Thai speakers divide the speech into tone groups, it is found that stress also plays the role as the rhythmic unit boundary. However, the position of the stress syllable in Thai is different from English. That is to say, in English, the stress can fall on several positions based on the stress patterns and the number of the syllables as can be seen in the words like table [ˈteɪblə], canal [kəˈnæl], or elephant [ˈeləfənt] (Sankhavadhana, 1988), whereas in Thai, the stress always falls on the last syllable of the words such as สาทีส [saːˈhat] <severe>, กะทันหัน [kat˨˥an˨˥˥han] <suddenly>, or คมนาคม [k˨˥amanaː˨˥k˨˥om] <communication>.

2.2.2.2 Tonicity

As for the way Thai speakers assign the most prominent stress to the most salient syllable of each tone group, it seems that the rule of tonicity in Thai is similar to English. That is, in an unmarked situation, the tonic stress will fall on the last content word as the following example;

//แม่ /ซื้อ /ผ้า /ชิ้น /นี้// [//ˈmeː/ˈsuː/ˈpʰaː/ˈtɕim/ˈniː//]
<Mom buys this cloth>

Moreover, in a marked situation such as emphasizing or expressing emotion, it is found that, in Thai, the tonic stress can fall on any words that the speaker wants to

emphasize. For example, if speaker says /¹แม่ /¹ซื้อ /¹ผ้า /¹จีน /¹นี้// [//¹mɛ:/¹su:/¹p^ha:/¹ci:n/¹ni:/], it conveys that “She buys a cloth, not a shirt.”

2.2.2.3 Tune

According to Luksaneeyanawin (1983), there are four tunes in Thai; ‘Tune 1: Falling tune,’ ‘Tune 2: Rising tune,’ ‘Tune 3: Lowering tune,’ and ‘Tune 4: Convolution.’

First, Tune 1: Falling tune refers to a sentence of which the pitch height, the pitch range, the length, and the loudness are in normal level. This type of tune is normally used in statements. For example, //1 กลาง/ชอบเดิน/ทาง// [//1 kla:ŋ/ɔ:p dɔ:n/t^ha:ŋ] <Klang likes to travel.> In addition, since it can convey ‘finality,’ it is also used to express agreement and submission.

Second, Tune 2: Rising tune refers to a sentence of which the pitch height is higher and the pitch range is narrower than the normal level. This type of tune is used to convey ‘Non-finality’; therefore, it is used when making a question, expressing disagreement or surprise, and implying that the speaker has not finished talking yet.

For instance, //2 ใคร /²ว่า // [//2 k^hraj/wa:/] <Who said so?>.

Third, Tune 3: Lowering tune refers to a sentence of which the pitch height is lower and the pitch range is narrower than Tune 1. It is used to express concealed anger, annoyance, or boredom. For example, //³ ฉัน/บอกคุณ/แล้วตั้ง/หลาย/ครั้ง// [//³ ɕan/bɔk k^hun/ lɛ:w taŋ/la:j/k^hraŋ] <I told you many times already.>

Finally, Tune 4: Convolution is a combination of the rising and falling tune. This type of tune is used to express disagreement, anger, and strong belief. For instance, //4 แม่ ไม่/ยอม ให้/หนู ได้/ชี้/แจง บ้าง /เลย// [//4 mɛ: maj/jɔ:m haj/ nu: daj ɕi:/tɕɛ:ŋ ba:ŋ/ lɛ:j] <Mom, you don’t give me any chance to explain at all!>. Indeed, Luksaneeyanawin (1983) also found that Tune 4 can be used to tone down or change the meaning of words. For example, when it is used in the positive connotation words like ดี [di:] <good> or สวย [suej] <beautiful>, it could imply ‘sarcasms.’ On the other hand, if the speaker uses Tune 4 in the negative meaning words such as ร้าย [ra:j] <wicked> or บ้า [ba:] <mad>, it can convey affection.

To sum up, it could be seen that there are some tunes in Thai which are similar to the ones in English such as falling tone, rising tone, or rising-falling tone; however, it is still possible for errors to occur in this section. This is because, Thai is a tone language, and according to Luksaneeyanawin (1983, 1998), the tune cannot change the characteristic of the five contrastive tones in Thai; High tone, Mid tone, Low tone, Falling tone, and Rising tone. In other words, the maintenance of tone in Thai might influence the tune in English production spoken by Thai speakers.

2.2.3 Intonation System in Southern Thai

According to Kingkum (2004), southern Thai is different from central Thai in many aspects such as the use of words. For instance, central Thai people use the word ‘พูด’ [p^hūt] to call an action of speaking whereas southern people use the word ‘เพลง’ [lǎŋ]. As for the pronunciation difference, several deviations are found in both segmental and supra segmental level. In segmental level, it is found that southern people use different consonants, for example, they use [h] instead of [ŋ] or use the cluster consonant [k^hw] to replace a consonant [f] as shown below.

Word	Southern Thai	Central Thai	Meaning
งาน	[ha:n]	[ŋa:n]	Work
เงิน	[hɯn]	[ŋɯn]	Money
ไฟ	[k ^h wai]	[faɪ]	Fire
แฝด	[k ^h wɛ̀t]	[fɛ̀t]	Twin

In terms of supra segmental level, although there is no evidence stating that the stress patterns of southern Thai and central Thai are different (Kingkum, 2004), Somnuk (1982) found that there are some differences in the use of tone as shown in the following table.

Central Thai	Southern Thai
High [˥]	Low-falling [˩]
Mid [˨˨˩]	Mid-falling-rising [˩˩˨˩], Low-rising-falling [˩˩˥]
Low [˩]	Mid [˨˨˩], High [˥], High-rising [˥˩]
Falling [˥˩]	High [˥], Mid [˨˨˩], Low-rising [˩˩˥]

To begin with, the word that is pronounced with High tone in central Thai will be changed into Low-falling tone [˩]. This rule is applied in the word which is a low-class live syllable consonant and a low-class dead syllable word with short vowel.

The low-class consonant refers to a group of consonant that possesses Low tone as a basic form. The members of the low-class consonant are shown in the following table.

Sound	Alphabet	Sound	Alphabet
[ŋ]	ง	[k ^h]	ก, ก, ฆ
[n]	ณ, น	[tʃ]	ช, ฌ
[m]	ม	[t ^h]	ท, ฒ, ท, ฐ
[j]	ญ, ย	[p ^h]	พ, ภ
[r]	ร	[f]	ฟ
[l]	ล, พ	[s]	ซ
[w]	ว	[h]	ฮ

For example:

Word	Central Thai	Southern Thai	Meaning
1) Low-class live syllable consonant: ช้าง	[tʃá:ŋ]	[tʃà:ŋ]	elephant
2) Low-class dead syllable word with short vowel: วัด	[wát]	[wàt]	Temple

Secondly, the word that central Thai people pronounce with Mid tone will be replaced by Mid-falling-rising tone [~] and Low-rising-falling tone [^]. The reason why there are two variant tones in this case is because of class of the consonant. That is to say, southern people will use Low-rising-falling tone with a low-class live syllable. On the other hand, if a word is a member of mid-class live syllable consonant, it will be pronounced with Mid-falling-rising tone. The mid-class consonant refers to a group of consonant that possesses Mid tone as a basic form. The members of the low-class consonant are presented in the following table.

Sound	Alphabet	Sound	Alphabet
[k]	ก	[b]	บ
[tʃ]	จ	[p]	ป
[d]	ด, ฎ	[]	อ
[t]	ต, ฏ		

For example:

Word	Central Thai	Southern Thai	Meaning
1) Low-class live syllable consonant: ยาม	[ja:m]	[jâ:m]	Guard
2) Mid-class live syllable consonant: ดัน	[dan]	[dǎn]	to push

Thirdly, the word that is pronounced with Low tone in central Thai will change to three tones in southern Thai which are Mid tone [ˊ], High tone [ˊ̄], and High-rising tone [ˊ̂] (the same symbol as the High tone's). As for Mid tone, it will be pronounced with a mid-class dead syllable consonant with long vowel. On the other hand, in the case of high-class consonant, High tone will be used if that high-class consonant is a dead syllable with long vowel whereas High-rising tone will be pronounced with a high-class dead syllable consonant with short vowel. The high-class consonant refers to a group of consonant that possesses High tone as a basic form. The members of the low-class consonant are as following table.

Sound	Alphabet	Sound	Alphabet
[k ^h]	ข, ฃ	[f]	ฝ
[ç]	ฅ	[s]	ศ, ษ, ฐ
[t ^h]	ฐ, ถ	[h]	ห
[p ^h]	ผ		

For example:

Word	Central Thai	Southern Thai	Meaning
1) High-class dead syllable consonant with short vowel: หัด	[hàt]	[hāt]	to practice
2) High-class dead syllable consonant with long vowel: ขาด	[k ^h à:t]	[k ^h ā:t]	to be torn
3) Mid-class dead syllable consonant with long vowel: ดาบ	[dà:p]	[da:p]	Sword

Finally, the word that central Thai people pronounce with Falling tone will be replaced by High tone [ˊ̄], Mid tone [ˊ], and Low-rising tone [ˊ̂]. The High tone will be pronounced with a high-class live syllable consonant whereas the Mid tone will be used when a live syllable consonant is a member of mid-class consonant group. As for low-class consonant group, the Low-rising tone will be used in a live syllable consonant and a dead syllable consonant with long vowel.

For example:

Word	Central Thai	Southern Thai	Meaning
1) High-class live syllable consonant: ถ้า	[t ^h â:]	[t ^h ā:]	if
2) Mid-class live syllable consonant: ป้า	[pâ:]	[pa:]	Aunt
3) Low-class live syllable consonant: พ่อ	[p ^h ǎ:]	[p ^h ǎ:]	Father
4) Low-class dead syllable consonant with long vowel:ชาติ	[çâ:t]	[çǎ:t]	Nation

In conclusion, it should be noticed that the direction of using tone between southern Thai and central Thai tends to be opposed to each other. In other words, if a word in central Thai is pronounced with Low tone, it tends to be pronounced with High tone in southern Thai, as in the word ‘หัด’ <to practice> which is pronounced [hàt] in central Thai and [hât] in southern Thai. On the other hand, if a word in central Thai is pronounced with a High tone, it tends to be pronounced with Low tone in southern Thai, such as the word ‘วัด’ which is pronounced [wát] in central Thai and changed into[wàt] when it is spoken by southern people. Consequently, this variation in terms of the use of tone between these two dialects might be an explanation of the situation where the low exposure students use the pitch movement that deviates from what Gandour (1979) expects in central Thai.

2.2.4 Intonation System in Pattani Malay

Due to the fact that more than 80% of the students in this study are Muslim who use Pattani Malay or Yawi as one of their mother tongues (Chotikakamthorn, 1981), it is also essential to study the intonation system of this language since, according to the interlanguage notion; it could also influence the student’s production.

According to Teeranon (2007) , Pattani Malay refers to the Malay dialect spoken in Thailand as a lingua franca of three provinces in the southernmost part of Thailand, namely Pattani (or Patani), Yala, and Narathiwat Provinces. However, there are a number of villages in the central part of Thailand (i.e., Nonthaburi and Pathumthani Provinces) where the inhabitants, most of whom have migrated from those three provinces, communicate among themselves in this dialect.

In terms of the accentual system of Pattani Malay, Chotikakamthorn (1981) states that the position of the stressed syllable depends on the number of the syllables in a certain word.

In the monosyllabic words, the stress is on the peak of the syllable and there is only ‘primary’ stress, symbolized as ‘¹’ such as the word [pa¹] <four> or [ɔŋ] <coconut>.

As for the disyllabic case, there are two types of the stress group. First, it is the ‘presyllable’ (unstressed syllable) and major syllable (primary stress) stress group which means that the first syllable is unstressed while the second is stressed as can be seen in the words like [bu¹li] <to buy> or [ku¹leh] <to look>. The second type of the stress group is called ‘minor syllable and major syllable group’ referring to the words of which both syllables are stressed. The primary stress falls on the second syllable while the secondary stress, represented by ‘₁’, is given to the first one like the words [p₁tu¹] <door> or [p₁pa¹di] <grain>.

In the case of trisyllabic words, the primary stress always falls on the last syllable of the word whereas the first and the second syllables are unstressed or given the secondary stressed as in the following table;

Stress group	Example
Presyllable + Minor syllable+ Major syllable	[tu ₁ li ¹ ŋɔ] <ear>
Minor syllable + Minor syllable+ Major syllable	[du ₁ ni ₁ jɔ] <world>
Presyllable + Presyllable+ Major syllable	[subu ₁ lah] <eleven>
Minor syllable + Presyllable + Major syllable	[ɣaru ₁ na ¹] <Rabbit>

In conclusion, after studying the stress patterns in Pattani Malay, it is found that its stressed patterns are quite similar to Thai’s since the primary stress would fall on the last syllable of the words. Consequently, with this agreement, it is expected that, in the low exposure group, the subjects would assign the stress to the last syllable of the word due to their first languages’ influence.

Considering the use of pitch, since the different use of pitch in a word doesn’t change its meaning, Pattani Malay is not a tone language (Salae, 1991). Rather, it is found that the use of pitch in Pattani Malay depends on the purpose of the speaker. That is to say, the speaker will use ‘Falling contour’ in the statement, commands, and Wh-question. For example;

- (1) //¹ diŋ na¹? /pəhŋ /əŋ// (Statement)
 He climb tree coconut <He climbs coconut tree.>
- (2) //1 dudə? dulu// (Commands)
 Sit before <Sit down.>
- (3) //1 su/kə ma/kɛ ka/pə// (Wh-question)
 Like eat what <What do you like to eat?>

On the other hand the ‘Rising contour’ will be used when the speaker wants to make a request and Yes-no question. For example;

- (1) //2 tulo/ŋ bu/kə pi/tu siki?// (Request)
 Help, please open door little, particle <Please open the door.>
- (2) //2 ma/kɛ su/kuren// (Polar question)
 Eat ice-cream <Will you eat ice-cream?>

According to Chotikakamthorn (1981), it seems that, the use of pitch in Pattani Malay is quite similar to that in English since both of them are not tone languages. Therefore, the influence of Pattani Malay might not appear in the part of tune. However, the Thai tonal system still plays the major role here since the use of pitch is fixed by the syllable structure as Gandour proposed. Moreover, the different use of tone in the central dialect and the southern dialect might also cause the different feature in the production of the subjects. For the case of the features influenced by the southern dialect, it could be identified when the production of tone assignment deviates from the patterns of Gandour which are based on the central Thai.

2.3 A Contrastive Analysis Study of Thai and English Intonation

Before doing the interlanguage study, it is essential reviews the contrastive studies since it could show the prediction of errors which could be used as the hypothesis of the interlanguage study.

Sankhavadhana (1988) who did a contrastive study of intonation in English and Thai claimed that the Thai accentual system would influence the English pronunciation by the Thai speaker and make the tonality deviate from the original one. That is, the last syllable of the polysyllabic word in English would always be

stressed. For example, in an unmarked situation, English speakers would divide the tone group as //,She's a /primary /school /teacher.//, whereas Thai speakers would say //,She's a prima/ry /school tea/cher.//. This example shows that Thai stress patterns influence the system of dividing the rhythmic units within a tone group by changing the position of the rhythmic unit boundary, marked by '/'. Apart from the change in rhythmic unit boundary which might lead to confusion, Thai stress patterns affects on the tonic syllable. That is to say, Thai people might pronounce the word 'teacher' as 'tea/cher' instead of '/teacher'.

And since the tonic also relates to the accentual system, Sankhavadhana claimed that the accentual system in English words would be influenced by the Thai tonic system. In other words, Thai speakers would assign the tonic to the last syllable of the sentence. For example, in the sentence "Don't let the price worry you," the English speakers might assign the tonic to the content words like 'price' or 'worry,' but not the pronoun 'you' since the grammatical word would not be given the stress, except the case that the speaker wants to emphasize it. On the contrary, the pronunciation of Thai speakers would be like "//,Don't /let the /price /worry /you.//," even though they do not intend to emphasize the pronoun. Also, due to the stress patterns in Thai which allows the stress to fall only on the last syllable of a word, some errors can appear in terms of the position of the tonic syllable as mentioned before. For example, Thai speaker might say //,I'm clea/ning the ta/ble.// instead of //,I'm /cleaning the /table.//. With the change in tonic syllable's position, it might also affect the tune since tonic syllable is the beginning of the pitch movement.

In terms of tune which deals with the pitch movement, Sankhavadhana also predicts that Thai learners will have difficulty interfering from the tone assignment rules. For example, when Thai people pronounce the word 'hostess' of which all syllables are dead syllable (Gandour, 1979), they could produce the sound like /hóstèt/ which is still comprehensible in some situation. However, they might find it uncomfortable when this word is in the sentence like "Do you like that hostess?" since it is the yes-no question which needs the Rising tune. With the fixed rule of tonal system in Thai, they might use the Falling tune instead. That could be one of the examples of misunderstanding (Sankhavadhana, 1988).

Also, in terms of the types of the tone itself, the Thai speakers might find difficulty, especially from the use of tunes 4 and 5 which are not familiar to them as mentioned before. Take an example from the sentence like “Do you want a cup of tea?” First of all, it seems easy to use the Rising tune or Tune 2 immediately to signal that it is the question due to its structure. However, it could mean something deeper when it is said with the Falling-rising tune since it conveys reservation or condition. That is to say, when one says //,4 Do you /want a /cup of /tea? //, it does not mean that “You could have it now if you want.” Instead, the speaker tries to imply that “If you want it, you might have to wait” (Halliday, 1970). As a result, in order to give a tune to a sentence, it is vital to consider the structure of the sentence as well as the meaning behind it. With this notion, it could be said that the communication break down could easily appear since not only Thai people use the fixed rule of tone assignment, but they also do not notice the importance of using different tunes in order to convey different meanings.

To sum up, after comparing the intonation rules of Thai and English, it can be predicted that an error would appear in all elements of English intonation spoken by Thai speakers. In other words, since the stress always falls on the last syllable of polysyllabic words in Thai, it will affect tonality and tonicity. Also, because Thai is a tone language, the tonal rule of Thai will influence tune. As for Pattani Malay, although the contrastive study between it and English is not found, after studying its intonation, it can also be predicted that some errors that result from its stress patterns will occur. That is, the difference in terms of the stress patterns of Pattani Malay and English could influence the speakers’ intonation in the part of tonality and tonicity.

However, although the concept of contrastive analysis could predict some errors that could be found in the second language speaker, it could not be claimed that those errors would really exist. Therefore, in order to confirm the prediction, the interlanguage notion is essential for the next step of the study since it could be used not only to validate the predicted hypotheses, but it could also show the developmental sequence of learning (Ellis, 1987 cited in Samana, 2005).

CHAPTER III

RESEARCH DESIGN

Chapter 3 presents the research design of the current study. The presentation begins with the sample group. Then, it discusses the research instruments which are Language Exposure Questionnaire, the Reading Aloud Task, and Praat program which is used to record and analyze the data in this study. As for the Reading Aloud Task, the development of the task is also discussed, starting from the pilot project phase to the post-pilot project phase. Finally, the data collection procedure and data analysis are presented.

3.1 Population and Samples

3.1.1 Sampling Technique

The technique used in this study is ‘purposive sampling.’ This is because the researcher aims to study the intonation of two different sample groups in terms of the degree of English exposure. Therefore, the characteristic of the subjects is expected to be fixed, and in order to assign the subjects into the Low or High Exposure Groups, the researcher uses the Language Exposure Questionnaire which consists of several questions about the frequency of doing activities using English. Also, considering the First language transfer which, in this case, is quite complex since the subjects speaks two languages (Thai and Pattani Malay) and two dialects (central Thai and southern Thai), the degree of using each first language and each dialect is necessary to be controlled in order to collect the data from the subjects that have similar language background. Therefore, questions about the frequency of doing activities using central Thai, southern Thai, and Pattani Malay are also included in the Language Exposure Questionnaire.

After completing the English Exposure Questionnaire, the first-year students majoring in English were selected according to their scores of experience. Fifteen students ranked from the lowest one were selected as the representative of the Low Exposure Group. The questionnaire was also given to the fourth-year English major students. Fifteen students ranked from the highest one were selected as the representative of the High Exposure Group.

3.1.2 Justification of the Samples

Since the approach used in this study is a cross sectional study which allows the researcher to collect the data from two groups who have English experience in different levels, the subjects in this study were selected by completing the Language Exposure Questionnaire. Also, the level of the students is considered the second criteria. That is to say, the fourth-year students are assumed to be ‘High Exposure Group’ whereas the first-year students are ‘Low Exposure Group’. This is because the fourth-year students have more experience since they study in English major for 4 years, and they also took the compulsory course called ‘Practicum’ which requires third-year students to work during summer in the places where people use English to communicate with the foreigners such as hotels or tourism company. In addition, in order to have a better picture of the developmental stages in using English intonation, the representatives of the low English exposure group are determined to be first-year students who have the lowest English exposure scores whereas the representatives of the high English exposure group are fifteen fourth-year students who have the highest English exposure scores.

3.1.3 Background information of the subjects

As mentioned before, the subjects in this study are the students majoring in English from the Faculty of Humanities and Social Sciences, Prince of Songkhla University, Pattani Campus. There are 6 male students and 9 female students in High Exposure Group (HEG). On the other hand, there are 2 male students and 13 female students in Low Exposure Group (LEG). In terms of their first language, it is presented in the following table.

Subject	Gender	English exposure score (N=96)	Central Thai (N=20)	Southern Thai (N=20)	Pattani Malay (N=20)
HEG1	Male	73	18	0	12
HEG2	Female	62	13	8	12
HEG3	Male	57	14	2	16
HEG4	Female	54	17	1	15
HEG5	Male	53	14	12	11
HEG6	Male	52	14	0	15
HEG7	Female	52	12	12	9
HEG8	Female	50	20	0	5
HEG9	Female	46	17	9	10
HEG10	Male	45	12	0	20
HEG11	Male	43	15	14	3
HEG12	Female	42	20	0	3
HEG13	Female	41	15	0	5
HEG14	Female	41	14	0	13

HEG15	Female	41	20	0	13
LEG1	Female	20	17	0	13
LEG2	Male	23	18	1	8
LEG3	Female	23	15	0	14
LEG4	Female	26	16	4	12
LEG5	Female	26	13	0	14
LEG6	Female	26	14	1	8
LEG7	Female	26	12	0	13
LEG8	Female	29	18	4	13
LEG9	Female	30	16	0	15
LEG10	Female	30	11	0	13
LEG11	Female	30	15	2	16
LEG12	Female	31	15	0	15
LEG13	Female	35	12	0	16
LEG14	Female	39	20	0	10
LEG15	Male	39	20	0	10

According to the table, it is found that both HEG and LEG are likely to use central Thai and Pattani Malay more frequently than southern Thai. As for the English exposure, the highest score in HEG is 73 whereas the lowest one in LEG is 20. It should be noticed that, the lowest score in HEG and the highest score in LEG seems equal (41 points in HEG13-15 and 39 points in LEG14-15). This finding might be evidence showing that the interlanguage stages of HEG and LEG is close to each other. However, the difference in terms of the years that the subjects study in English major might influence the distance of their interlanguage stages.

In addition, in order to explore the native speakers' intonation in real situation, the empirical data was collected from 3 native speakers called 'Native Group' (NG). All of them are male teachers working in the English program at Patumwan Demonstration School, Srinakharinvirot University. They are native speakers of American English from Georgia, Michigan, and California. Their age range is from 35 to 40.

3.2 Research Instruments

3.2.1 Language Exposure Questionnaire: This questionnaire is adapted from Sudasna Na Ayudhya (2002). It consists of 5 questions about the frequency in doing activities using central Thai, southern Thai, and Pattani Malay as well as 24 questions asking about the frequency in doing activities using English. All the subjects were asked to do this task first so that the researcher could use the score of their English exposure for the sampling (See Appendix A).

3.2.2 Praat: It is a freeware program developed by Paul Boersma and David Weenink of the University of Amsterdam. This program is used to record data and analyze acoustic features in terms of duration, intensity, and pitch of the utterance which are used to indicate tonality, tonicity, and tune.

3.2.3 Reading Aloud Task: It is the task that is used to elicit the subjects' intonation components in terms of tonality, tonicity, and tune. In this study, the development of the instrument is divided into 2 phases which are Pilot project phase and Post-pilot project phase.

3.2.3.1 Pilot project phase: It is the first version of Reading Aloud Task. In order to examine the effectiveness and the weakness of the instrument, the task was tried out with one native speaker (British accent), one high English exposure informant (third-year student) and one low English exposure informant (first-year student). The task is divided into three parts as below (See Appendix B).

1) **Part 1: Passage reading 'Batman: The Dark Knight Synopsis'** is used to examine whether the stress would be assigned to the last syllable of the polysyllabic words by giving words where the stress fall on first syllable, second syllable, third syllable, and fourth syllable. In addition, since this task is aimed to detect stress patterns, it is designed to be a passage reading which contain several focused words. Moreover, in order to make the content of the task authentic and related to the student, the movie synopsis is selected to be a topic of this part.

2) **Part 2: Short dialogue reading 'Shopping'** is used to examine whether the tonic word and the tonic syllable would fall on the last word and the last syllable of the word in the tone group by providing sentences where the tonic words could fall on the final and non-final position. This task is designed to be a short conversation because tonicity deals with emphasizing and referring to something. Therefore, a situation where two people talk about something might enhance the subjects to notice the sense of emphasis and reference and speak naturally.

3) Part 3: Storytelling ‘The Frog and the Ox’ is used to examine whether the subjects’ production in terms of tone would be different from the target’s tone patterns by adding dead and live syllabic words in the statements, Yes-no questions, and long sentences. Aimed to examine several words and sentence types, this task is designed to be storytelling since it does not only contain several words in the narrator’s part, but it is also full of different types of sentence in the part where the characters are talking.

3.2.3.2 Post- pilot project phase: After the task has been tried out with the subjects in the pilot project, it was adapted based on the findings and problems that the researcher found during the pilot project phase. In this phase, the second version of Reading Aloud Task is still divided into 3 parts as follows (See Appendix C).

1) Part 1: Passage reading ‘Infotainment: A New Kind of TV Programming’ is used to examine whether the stress would be assigned to the last syllable of the polysyllabic words by giving words where the stress falls on the first syllable, second syllable, third syllable and fourth syllable. After conducting the pilot project, it is found that proper names and unfamiliar words created the problems in the use of pauses and stress patterns. Consequently, in this second version, the content of the task is changed into ‘TV program’ in which proper names do not appear and unfamiliar words are reduced.

2) Part 2: Comic strip reading ‘Why now?’ is used to examine whether the tonic word and the tonic syllable would fall on the last word and the last syllable of the word in the tone group by providing sentences where the tonic words could fall on the final and non-final position. According to the pilot project, although the first version of part 2 is considered ‘Short dialogue’, it is full of long and complex sentences which might make the subjects stop and think about how to chunk the information (Luksaneeyanawin,1988). In addition, according to the findings from the native speaker, an attempt to differentiate a female character from a male character by using different levels of pitch might not be able to elicit an actual

performance of the speaker since he had to concentrate on acting as those two characters instead of the assigning the stress. Concerning the problem resulted from the long and complex sentences, the second version of this task is changed into a comic strip which contains short and concise sentences. Also, pictures showing the situation where the customer was trying to ask the waiter to clean other tables can help the subjects to concern more about the sense of emphasis and reference. As for gender of the character, the characters in this part are determined to be males in order to avoid the situation where the subjects might use different pitch to differentiate a female character from a male character as in the findings of the native speaker

- 3) Part 3: Dialogue reading ‘How to succeed at a job interview’** is used to examine whether the subjects’ production in terms of tune would be different from the target’s tune patterns by adding dead and live syllabic words in the statements, Yes-no questions, and long sentences. In the second version of this part, it is changed into the dialogue reading since the problem resulted from having too many characters also appeared in this part. That is to say, the native speaker tried to use different pitches in order to act as three characters: little frog, old frog, and a narrator. Consequently, in the second version, the subjects were asked to act as one character talking to another character named ‘Jerry’, showing as the voice recorded from a native speaker. In order to make this task more authentic and real, the subjects were asked to interact with the other character by listening to the voice first and then read their lines. Also, since the data from both native and non-native speakers show that they used only Tune 1 (Falling), 2 (High-rising), and 3 (Low-rising), it might be claimed that the notion of Tune 4 (Falling-rising) and Tune 5 (Rising-falling) might be beyond the knowledge of the non-native subjects. For the native speakers, the use of these 2 tunes depends on the situation and their own opinion. Therefore, in this version, the task is designed to focus only Tunes 1, 2, and 3.

3.3 Validation of Instruments

- 1) The task was tried out with several subjects in a pilot phase in order to validate the instruments before collecting the data.
- 2) Three native speakers (American accent) were asked to do the task in order to use the data as a part of the framework along with the framework that was designed based on the notion of Halliday's intonation system (1970) and the study of Thai and Pattani Malay's intonation system from Sankhavadhana (1988) and Chotikakamthorn (1981).

3.4 Data Collection Procedure

- 1) Design the task based on the notion of Halliday's intonation system (1970) and the study of Thai and Pattani Malay's intonation system from Sankhavadhana (1988) and Chotikakamthorn (1981).
- 2) Try out the task (Appendix B) with one native speaker, one high English exposure 3rd year student and one low English exposure 1st year student in the pilot study. The findings are found as follows.

Part 1: Batman: The dark knight synopsis (Focusing on tonality)

Low exposure student:

It was found that the subject used extra pauses in the words like 'lieutenant,' 'plague,' 'Gotham,' 'mastermind,' 'chaos,' 'technology,' 'triangle,' 'personal,' and 'develop. Due to the fact that some of these words are not frequently used, it could be assumed that the unfamiliar words might make the subject stop and think about how to pronounce them. As for stress, the subject assigned stresses to the last syllable of a few proper names such as 'Bat/man' or 'Jo/ker.'

High exposure student:

The subject also used extra pauses in the unfamiliar words like 'lieutenant,' 'attorney,' 'Gotham,' 'mysterious,' and 'mastermind.' Regarding stress, the subject assigned stresses to the last syllable of a few proper names such as 'Gor/don', 'Har/vey', or 'Go/tham'. In addition, the findings shows that stress would also fall on the last syllable of the unfamiliar words like 'attor/ney' or 'trian/gle'.

Native speaker:

The subject used pauses and stresses according to the rules. That is to say, he paused when he reached an end of each information chunk or at syntactic junction and assigned the stress to the correct position.

In conclusion, the findings from part 1 suggest that the task can be used to elicit the focused features in terms of tonality from the native speaker. However, in the case of non-native speakers, the proper names and unfamiliar words create the problems in the use of pauses and stress patterns.

Part 2: Shopping (Focusing on tonicity)**Low exposure student:**

The tonic syllable did not always occur in the last word of the tone group. However, there was evidence suggesting that that tonic stress was given to the last syllable of the tonic word as can be seen in the tone group like ‘//I’m off to /do shop/ping/ now//.’ In addition, with the long sentences and some unfamiliar words, the subject also used extra pauses in this task which had an effect on her production as in the tone group like ‘//It’s /such a /struggle for me to /undo //the// //top// //bolt// on the garage door.//’

High exposure student:

The tonic syllable did not always occur in the last word of the tone group. Moreover, there was no evidence showing that the subjects incorrectly assign the tonic stress to the last syllable.

Native speaker:

The subject used stresses according to the rules. That is to say, he assigned a tonic syllable to a word or information that he wanted to emphasize. However, since there were two characters in this part, a husband and a wife, the subject tried to differentiate one from the other by using different levels of pitch.

To conclude, long sentences might make the subjects stop and think about how to chunk the information (Luksaneeyanawin, 1988). Consequently, this kind of sentence influences the subject s’ decision of the position of the tonic syllable. In addition, according to the findings from the native speaker, an attempt to differentiate a female character from a male character by using different levels of pitch might not be able to elicit an

actual performance of the speaker since he had to concentrate on acting as those two characters instead of the assigning the stress.

Part 3: The Frog and the Ox (focusing on tune)

Low exposure student:

The subject used only Tune 1, 2, and 3. Indeed, there was evidence showing that she assigned the Thai tonal rule. First of all, it is found that Falling tune was used in unfinished sentences of which last syllable is a polysyllabic live syllable, such as “//Bigger// //Father// //bigger,//” Also, the subject assigned a High tone in statements and unfinished sentences of which the last syllable was a monosyllabic dead syllable such as //^he asked// and //^but I could /easily /make my/self /quite as /bróad//.

High exposure student:

The subject used only Tunes 1, 2, and 3. Similar to the low exposure subject, some evidence shows that he assigned Thai tonal rule. To begin with, a Mid tone was used in unfinished sentences of which the last syllable is a monosyllabic live syllable, for example, ‘//^ to the big one// //sitting by the side of a // //pool,//’ In addition, a High tone was found in the statements of which the last syllable is a monosyllabic dead syllable as in ‘//said the /young /Fróg.//’.

Native speaker:

Since this task is a story telling task, the native subject used different levels of pitch to differentiate the characters and the narrator. Also, to make the story more vivid, he told the story with the emotion of the characters in the story. These performances might influence the decision of assigning the tune. Moreover, according to his performance, Tunes 4 and 5 did not appear in the expected sentences.

In summary, the finding from this part suggests that the task can elicit the focused features in terms of the influence of Thai tonal system in Thai speakers’ production. However, due to the types of the task, storytelling can influence the use of the pitch in native speaker’s performance since he has to act as three characters: little frog, old frog, and a narrator. Also, according to the data from both native and non-native

speakers, it is found that they used only Tune 1 (Falling), 2 (High-rising), and 3 (Low-rising).

- 3) Use the findings from the pilot study to develop each task as below.
 - 3.1 Select the new topic containing common words without any proper nouns for Part 1.
 - 3.2 Change the task from reading the dialogue into reading the comic strip with shorter sentences for Part 2 and change the gender of the characters into the same one.
 - 3.3 Change the task from storytelling into dialogue reading for task 3.
- 4) Validate the task and collect the native like intonation pattern from three native speakers (American accent).
- 5) Distribute the questionnaire adapted from Sudasna Na Ayudhya (2002) to 34 fourth-year students and 37 first-year students to select the students as the two sample groups: High Exposure Group and Low Exposure Group.
- 6) Assign the sample groups to do the task in the language laboratory room.

3.5 Data Analysis

- 1) After collecting the data, all of the tokens were detected and analyzed by the auditory method where the researcher listened to the sound data and put some symbols on the paper. However, in order to confirm the correctness in the researcher's hearing, an acoustic method is also applied in this study by using the Praat program with these following criteria.
 - 1.1 In terms of tonality, the researcher listened to the data, searched for the pause and put the symbol ‘//’ as the tone group boundary. After that, the researcher used Praat program to find the pause which could be located by the thin line, without frequency.

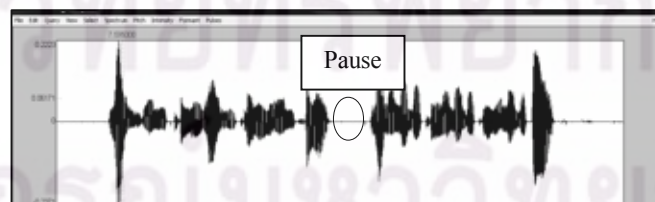


Figure 3.1: The tone group boundary indicated by pause, represented as the thin line without frequency

As for the rhythmic unit boundary, it is marked by the stress. After listening to the data, the researcher marked the symbol ‘/’ in front of the stressed syllable of certain words. As for the acoustic evidence from Praat, according to Collins & Mees (2003), stress can be detected by loudness, pitch, vowel duration. These three features can be indicated by ‘intensity’ (dB), represented by a solid line, ‘pitch’ (Hz) represented by a dotted line, and ‘the length of the wave form’ (Sec.) represented by amplitude namely, as can be seen in Figure 3.2A and Figure 3.2B.

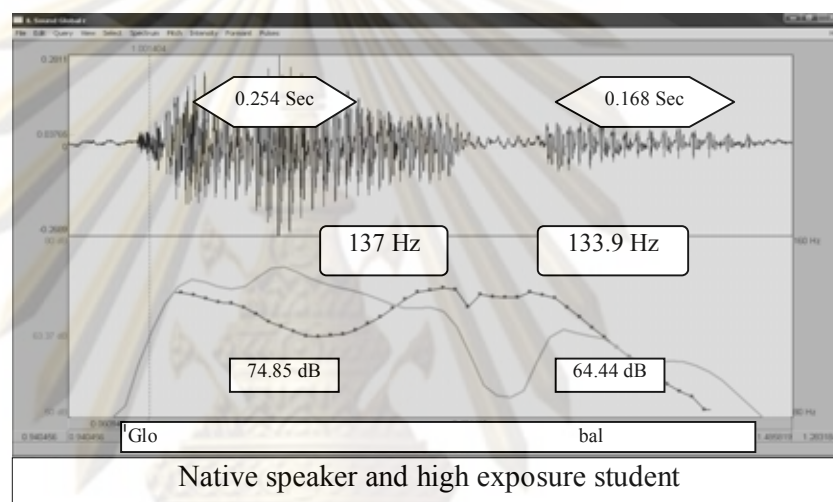


Figure 3.2A: The wave form, the pitch, and the intensity of the word said by the native speaker and the high exposure student

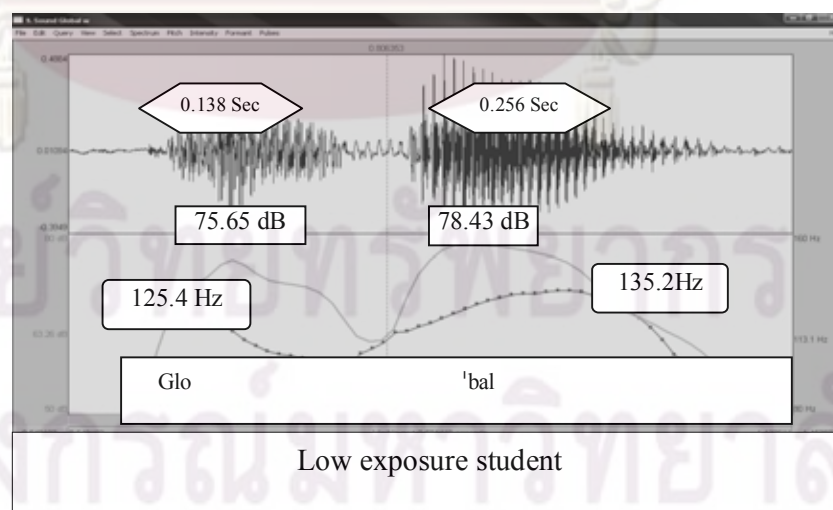


Figure 3.2B: The wave form, the pitch, and the intensity of the word said the low exposure student

Figure 3.2A demonstrates the way Praat program indicates the stressed syllable of the word ‘global’ by the length of wave form, the pitch, and the intensity. According to the figure, since the first syllable has a higher level of pitch as well as intensity and also longer wave form, it can be claimed that the first syllable is stressed. On the other hand, Figure 3.2B shows the opposite finding since the second syllable has a higher level of pitch as well as intensity and longer wave form. This stress pattern spoken by the Low Exposure Group might be one of the examples showing the influence of the Thai stress pattern.

1.2 As for tonicity which refers to the most important or prominent syllable within a tone group, regarding the auditory method, the researcher searched for the most prominent syllable in each tone group and mark it by underlining. In terms of the acoustic evidence, because tonic syllable is also marked by the stress, it can be located by intensity, the length of the wave form, and the pitch movement as demonstrated in Figure 3.3A and Figure 3.3B.

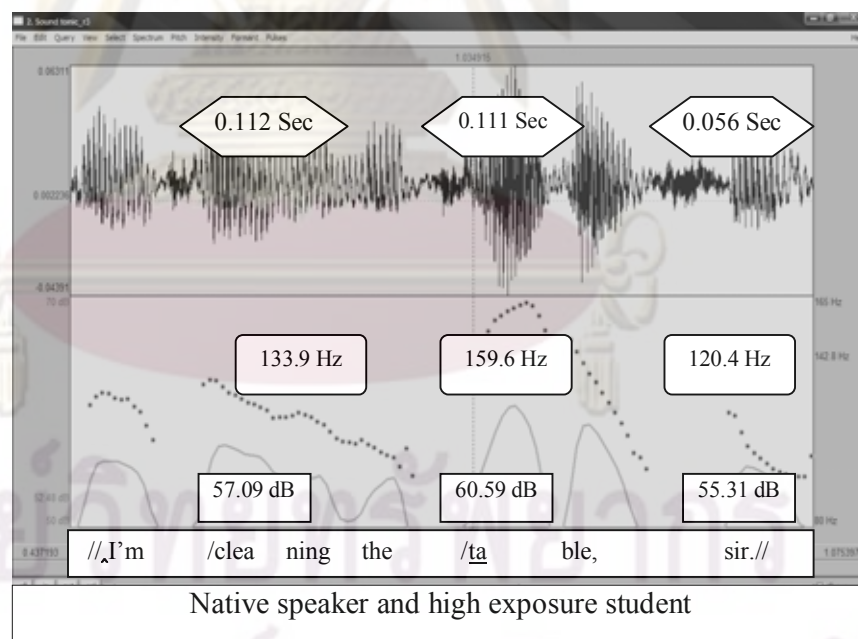


Figure 3.3A: The wave form, the intensity and, the pitch movement of the sentence said by the native speaker and the high exposure student

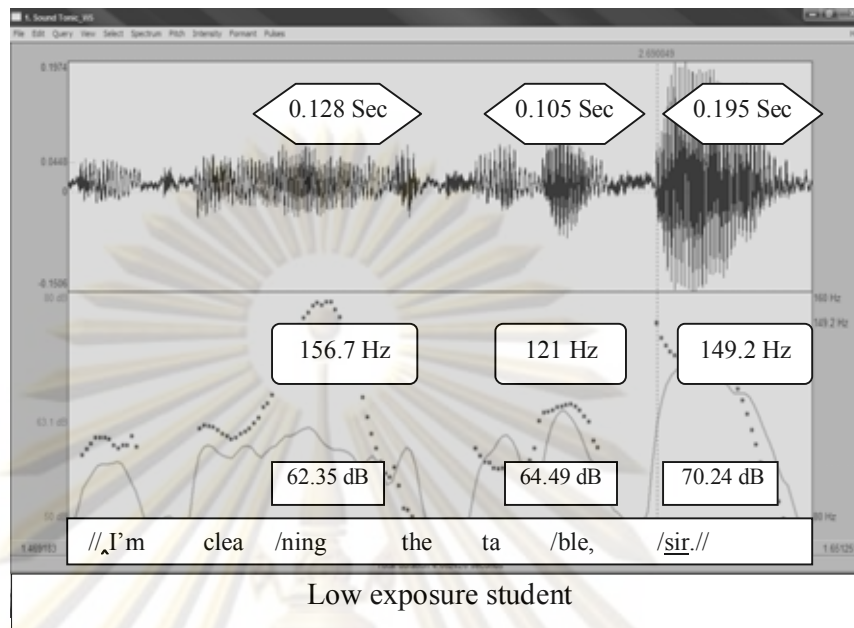


Figure 3.3B: The wave form, the intensity and, the pitch movement of the sentence said by the low exposure student

Figure 3.3A demonstrates the way Praat program indicates the tonic syllable or the stressed syllable which is the most prominent within the tone group “//_I'm /cleaning the /table, sir//” by the length of wave form, the pitch, and the intensity. However, according to this figure, it is found that there are only two acoustic features indicating that the tonic syllable falls on the word ‘table’ which are the level of the pitch and the loudness identified by intensity. This is the reason why there are more than one features of the stress used as the acoustic evidence, in order to judge which word is the tonic word. As for the Figure 3.3B, similar to the case in Figure 3.3A, there are only two acoustic features indicating that the tonic syllable fall on the word ‘sir’ which are the length of vowel represented by the wave form and the loudness identified by intensity. The position of the tonic word in this case might be one of the examples showing the influence of the Thai tonic system which determines the tonic syllable to fall on the last word and the last syllable of the word in the tone group.

1.3 For the part of tune which is the pitch movement used to convey the meaning in the sentence level, after listening to the data, the researcher marked the tune of each tone group with the number; '1' for 'Falling tune,' '2' for 'High-rising tune,' and '3' for 'Low-rising tune.' As for the acoustic part, the tune could be identified by the pitch movement as can be seen Figure 3.4A and Figure 3.4B.

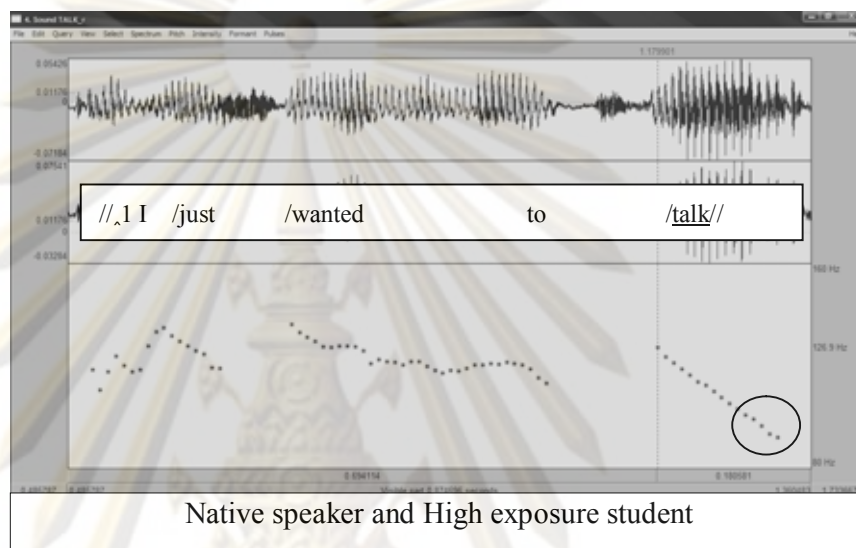


Figure 3.4A: The pitch movement of the sentence said by the native speaker, and the high exposure student and the low exposure student

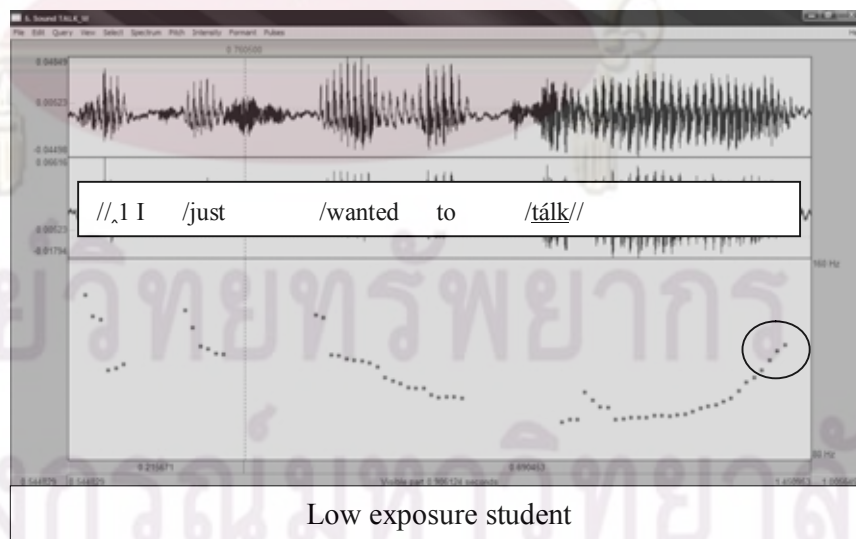


Figure 3.4B: The pitch movement of the sentence said by the low exposure student

According to Figure 3.4A and Figure 3.4B, it can be seen that the pitch movement of the native speaker and the Low Exposure Group are in different directions. That is to say, the pitch direction of the native speaker tends to fall whereas the Low Exposure Group's seems to rise. The production of the Low Exposure Group in this case might be one of the examples showing the influence of the Thai tonal rules. That is, since the tonic word 'talk' is a dead syllable, it has to be pronounced with High tone as [tǎlk] (Gandour, 1979). As a result, the pitch direction of the Low Exposure Group is likely to rise.

In addition, since the subjects in this study are bidialectal, central Thai or southern Thai, in order to identify whether the tone assignment rules that the subjects use is from the central Thai or southern Thai, the Praat program which allows the researcher to see the fundamental frequency was used. According to Nacaskul (1982), the characteristics of the tone in Thai are as follows.

- 1) **Mid tone:** The fundamental frequency is approximately in 120 Hz. The pitch level is stable, and at the end of the syllable, it declines to 100 Hz.
- 2) **Low tone:** The fundamental frequency at the beginning of the syllable is approximately in 120 Hz and rapidly declines to 100 Hz.
- 3) **Falling tone:** The fundamental frequency at the beginning of the syllable is approximately in 140 Hz, and at one fourth of the syllable duration, rapidly declines to below 100 Hz.
- 4) **High tone:** The fundamental frequency at the beginning of the syllable is approximately in 125 Hz, and gradually increases to 135-140 Hz.
- 5) **Rising tone:** The fundamental frequency at the beginning of the syllable is approximately in 110 Hz and declines a bit before rapidly increasing to 140 Hz.

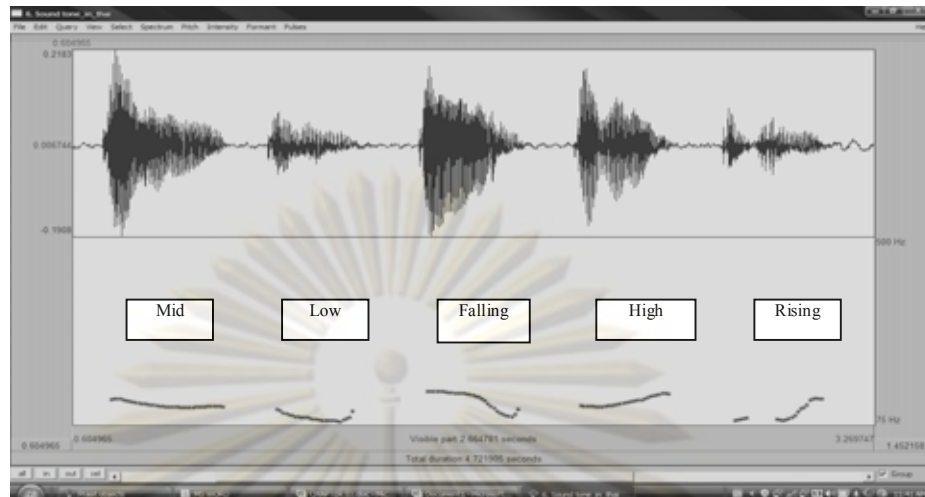


Figure 3.5: The pitch movement with the fundamental frequency of Mid tone, Low tone, Falling tone, High tone, and Rising tone, respectively

With the criteria of Nacaskul, we could identify whether the tonal system that influences the subject's production in terms of tune is from the central Thai or the southern one by checking whether the production of tone assignment deviates from the patterns of Gandour which are based on the central Thai. That is to say, if it is found that the production is different from the central Thai patterns, it could be claimed that that production is influenced by the tonal system of southern Thai.

- 2) Consult the expert in order to validate the data.
- 3) Compare the analyzed tokens of the Low Exposure Group with the native speakers' tokens and identify the differences.
- 4) Compare the analyzed tokens of the High Exposure Group with the native speakers' tokens and identify the differences.
- 5) Conclude the deviation in terms of developmental aspect based on the findings from the Low and High Exposure Groups.

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CHAPTER IV

ANALYSIS OF ENGLISH INTONATION PRODUCED BY NATIVE AND NON-NATIVE SPEAKERS

Chapter 4 starts with a presentation of English intonation produced by the 3 native speakers. The production that agrees with what is expected and the variation is presented in each section: tonality, tonicity, and tune. After that, it presents English intonation produced by High Exposure Group (HEG) and Low Exposure Group (LEG) respectively. Finally, the findings from the 3 subject groups are compared in order to explore the problems that the non-native speakers encounter at 2 interlanguage stages.

4.1 Native Group - NG

Although the framework used to analyze the intonation system in this study is designed based on the contrastive analysis of Sankhavadhana (1988), some variations made by native speakers can occur in realization. Therefore, in order to explore the alternative patterns that the native speakers use in real situation, the empirical data was collected from 3 native speakers.

4.1.1 Tonality in Native Group

In terms of tonality which focus on the stress patterns used to divide the tone group into sub units known as 'rhythmical units', the subjects were asked to read the passage which contains 11 stress patterns (58 words); pattern Oo (28 words), pattern oO (4 words), pattern Ooo (2 words), pattern oOo (8 words), pattern ₁Oo'O / 'Oo₁O (1 word), pattern Oooo (1 word), pattern Oooo or ₁Oo'Oo (1 word), pattern oOoo (2 words), pattern 'Oo'Oo / 'Oo₁Oo (7 words), pattern ₁Oo'Ooo/ 'Oo₁Ooo (1 word), and pattern o₁Oo'Ooo/o'Oo₁Ooo' (2 words) (See appendix D, section I). The findings show that the stress patterns that the native speakers use agree with what is expected and there are also some variations in four and six syllabic word categories.

The symbol 'O' represents the stressed syllable while the symbol 'o' refers to the unstressed one.

The symbol '1' refers to primary stress while the symbol '1' refers to secondary stress. The stress pattern before slash '/' represents the default stress pattern whereas the stress pattern after slash '/' represents the alternative stress pattern.

1) Expected stress pattern

It is found that 9 out of 11 stress patterns, from two to five syllabic words, spoken by native speakers agree with the expected patterns as can be seen in Table 4.1.

Expected stress patterns	Words	NG Actual stress patterns							
		Oo (%)	oO (%)	Ooo (%)	oOo (%)	,Oo'O (%)	Oooo (%)	oOoo (%)	,Oo'Ooo (%)
Oo (N= 84)	Also, networks, hundreds, cable, TV (2 times), channels, people (3 times), programs (4 times), stories, actors (2 times), viewers, major, local, global, special, present, many, level, therefore	100	-	-	-	-	-	-	-
oO (N= 12)	Events, effects, become, improve	-	100	-	-	-	-	-	-
Ooo (N= 9)	actually, popular, probably	-	-	100	-	-	-	-	-
oOo (N = 24)	However, exciting, producers, directors, determine, another, creative, variety	-	-	-	100	-	-	-	-
,Oo'O / 'Oo,O (N = 3)	Re-create	-	-	-	-	100	-	-	-
Oooo (N = 3)	Fascinating	-	-	-	-	-	100	-	-
Oooo or ,Oo'Oo (N = 3)	Television	-	-	-	-	-	100	-	-
oOoo (N = 6)	America, Americans	-	-	-	-	-	-	100	-
,Oo'Ooo/ 'Oo,Ooo (N = 3)	International	-	-	-	-	-	-	-	100

* The symbol 'N' represents the numbers of words in each stress pattern spoken by 3 native speakers

Table 4.1: Native Group's stress patterns which agree with the expected stress patterns

2) Variation in tonality spoken by Native Group

However, the alternative stress patterns are also found in the four syllabic words in the pattern ',Oo'Oo / 'Oo,Oo' and six syllabic words in the pattern 'o,Oo'Ooo/o'Oo,Ooo' as in Table 4.2.

Expected stress patterns	Words	NG Actual stress patterns			
		,Oo'Oo (%)	'Oo,Oo (%)	o,Oo'Ooo (%)	O'Oo,Ooo (%)
,Oo'Oo / 'Oo,Oo (N = 21)	Entertainment (3 times), information, infotainment (2 times), combination	95	5	-	-
o,Oo'Ooo/o'Oo,Ooo (N = 6)	Responsibility, accessibility	-	-	67	33

Table 4.2: Native Group's alternative stress patterns

From Table 4.2, it is found that the native speakers used two stress patterns which are the expected patterns or ‘Default stress pattern’ and pattern that can be used in realization called ‘Alternative stress pattern’. The main factor of this variation comes from the shift of primary and secondary stress which occur in the case of words that have more than three syllables. The default stress pattern refers to the situation where the primary stress falls on the syllable which is the primary accented syllable whereas the alternative stress pattern refers to the situation where the primary stress falls on the syllable which is the secondary accented syllable. The shift of primary stress and secondary stress in the primary and secondary accented syllables is acceptable since both of these syllables are potential to be stressed in the realization (Abercrombie, 1976).

4.1.2 Tonicity in Native Group

In the part of tonicity, the subjects were asked to read comic strip which contains 10 sentences where the tonic word can appear in the final position of the sentence and 9 sentences in which the tonic word can not appear in the final position (See appendix E, section I). The findings show that, in both sets of the sentence, the tonic words mostly appears in the middle position, 39% in the Final position set and 85% in the Non-final position set. Also, due to the different ways in chunking the information, the variation in terms of the number of the tone group is also found as can be seen in Table 4.3.

Subject	NG tonic position			
	Expected tonic position	Initial (%)	Middle (%)	Final (%)
NG1	Final position (Tone group = 10)	20	20	60
	Non-final position (Tone group = 10)	10	80	10
NG2	Final position (Tone group = 11)	36	55	9
	Non-final position (Tone group = 9)	36	55	9
NG3	Final position (Tone group = 10)	30	40	30
	Non-final position (Tone group = 9)	11	89	-
Total	Final position (Tone group = 31)	29	39	32
	Non-final position (Tone group = 28)	11	85	4

Table 4.3: Native Group’s tonic position

Table 4.3 shows that, in both sets of the sentence, the tonic words can occur in any positions of the sentence. This is because tonicity is used to express an important part of each utterance (Halliday, 1970). Consequently, every word within a tone group

is potential to be a tonic word if the subjects want to emphasize it. As for the different number of tone groups, it is found that subject NG3 produced less tone groups (10 tone groups in Final position category and 9 tone groups in Non-final position category) than others. The cause of this phenomenon comes from the use of pause which functions as a tone group boundary. That is, if the speaker uses a pause, that tone group will be divided into 2 tone groups. Therefore, since subject NG1 and NG2 made an extra pause in one tone group, they produced more tone group than NG3 who did not make any pauses.

1) Final position

In this category, 2 out of 10 sentences show that all the subjects in Native Group agreed to choose the same tonic word in each tone group as shown in Table 4.4.

Sentence	Tonic word (%)
1) I always clean the table at three o'clock!	<u>always</u>
NG (Tone group = 3)	100
2) Where's the manager?	<u>manager</u>
NG (Tone group = 3)	100

Table 4.4: Native Group's tonic position in Final position category

From the table, the first sentence represents the marked situation since the tonic word is not in the final position as expected. As opposed to the first sentence, the second one shows the example of the unmarked situation where the last content words is the most prominent part of the sentence.

In terms of the rest tone group, 8 out of 10 sentences are considered as variation since the subjects used different tonic words as in Table 4.5.

Sentence	Tonic word (%)	
1) What are you doing?	What	<u>doing</u>
NG (Tone group = 3)	33	67
2) Can't you clean another table first?	Can't	<u>first</u>
NG (Tone group = 3)	33	67
3) Why don't you move to another table?	Why	<u>table</u>
NG (Tone group = 3)	33	67
4) But I'm eating my lunch!	But	<u>eating</u>
NG (Tone group = 3)	33	67
5) But why are you cleaning them now?	Why	<u>now</u>

NG (Tone group = 3)	67	33	
6) And why not?	Why	not	
NG (Tone group = 3)	67	33	
7) He's eating his lunch.	He's	<u>e</u> ating	lunch
NG (Tone group = 4)	25	50	25
8) I'm not moving to another table!	I'm	not	<u>m</u> oving
NG (Tone group = 4)	33.3	33.3	33.3

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.5: Variation in Native Group's tonic position in final position category

According to the table, it is found that there is more than one word that can become a tonic word in these 8 tone groups. However, the findings in this section which allows the tonic words to occur in the final position, suggest that the last content word is more potential to be a tonic word. In terms of markedness, several function words which are modal verb ('can't' in Sentence 1), conjunction ('But' in Sentence 4), and pronoun ('He's' in Sentence 7 and 'I'm' in Sentence 8) were found to be tonic words. As for the number of the tone group, Sentence 6 presents the additional tone group since one of the subjects made a pause.

2) Non-final position

In the non-final position section, the 9 sentences were designed to end with function words which are pronouns and addressing term 'sir' in order that the subject can not choose the last word to be a tonic word. 7 out of 9 sentences agree with what is expected as in Table 4.6.

Sentence	Tonic word (%)
1) Tell him I want to see him.	Tell
NG (Tone group = 3)	100
2) I always start here, sir.	<u>a</u> lways
NG (Tone group = 3)	100
3) Ooh! I can't do that, sir!	can't
NG (Tone group = 3)	100
4) I can see that.	see
NG (Tone group = 3)	100
5) It's my job to clean the table, sir.	job
NG (Tone group = 3)	100
6) I'm cleaning the table, sir.	<u>t</u> able
NG (Tone group = 3)	100

7) He's over there, sir.	there
NG (Tone group = 3)	100

Table 4.6: Native Group's tonic position in Non-final position category

In this section, 2 sentences were found as variation. Both sentences show that the words which are not in the final position are more potential to be tonic words. In addition, the second sentence reveals that the addressing term 'sir' can be stressed if the speakers want to emphasize it.

Sentence	Tonic word (%)		
	1) It's three o'clock, sir.	three	o' <u>clock</u>
NG (Tone group = 3)	33	67	
2) I can't disturb him while he's eating, sir	can't	<u>eating</u>	sir
NG (Tone group = 4)	50	25	25

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.7: Variation in Native Group's tonic position in Non-final position category

4.1.3 Tune in Native Group

As for tune, the subjects were asked to read dialogue which contains 18 sentences that are expected to be pronounced with Tune 1, 8 sentences with Tune 2 and 8 sentences with Tune 3 (See appendix F, section I). The findings show that the use of tune in the native speakers agrees with what is expected. However, there are also some variations.

1) Tune 1: Falling tune

Falling tune is used to imply 'definiteness' or 'closedness'. Therefore, this tune is normally used in the statement and imperative sentence. In this section, the findings show that all native speakers agree to use Tune 1 in all of 18 sentences as in Table 4.8.

Tune 1:Falling	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) But I'm worried about having an interview in English.	100	-	-
2) I'm so lucky to see to you.	100	-	-
3) Thanks so much.	100	-	-
4) Alright.	100	-	-

5) Ah, "body language".	100	-	-
6) I'll call you.	100	-	-
7) how do I make a good first impression?	100	-	-
8) When I'm answering a question?	100	-	-
9) That's very great.	100	-	-
10) You're really smart.	100	-	-
11) Thanks again.	100	-	-
12) That sounds like good advice.	100	-	-
13) I never thought about that before.	100	-	-
14) After we talked.	100	-	-
15) Maybe I could sing and dance for them.	100	-	-
16) Ah, one more thing.	100	-	-
17) whenever I have problems.	100	-	-
18) Then they'd really be impressed!	100	-	-

Table 4.8: The use of Tune 1 in Native Group

According to the table, the reason why all native speakers agree to use Tune 1 in all sentences of this section might be because of the type of the sentence and the punctuation marks since these marks can imply that this is the end of the speech where the speaker has to use Falling tune in order to give the turn-taking signal to his interlocutor.

2) Tune 2: High-rising tune

In terms of High-rising tune which is used in the yes-no question, it is found that there are 6 out of 8 sentences which the native speakers agree to use Tune 2 as can be seen in Table 4.9.

Tune 2:High-rising	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Is it really needed?	-	100	-
2) Should I memorize my answers before that?	-	100	-
3) Should I ask about the salary during the interview?	-	100	-
4) Is that enough?	-	100	-
5) Do you have to go now?	-	100	-
6) Can I buy you some tea?	-	100	-

Table 4.9: The use of Tune 2 in Native Group

From the table, Sentences 1-5 suggest that Tune 2 is suitable for the situation where the subjects want to ask someone about something that they do not know. For example, in this case where the subject has to play the role of a person who wants some suggestions about job interview from his friend, the subject has to use Tune 2 due to the fact that he does not have any information about job interview. Moreover, with the sense of openness, Tune 2 can be used when the speaker wants to offer something as in Sentence 6.

Nevertheless, 2 out of 8 sentences suggest that Tune 1 can also be used in yes-no questions which are in Table 4.10.

Tune 2:High-rising	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Can you give me any good tips?	33	67	-
2) Can you say that again?	67	33	-

Table 4.10: The variation in the use of Tune 2 in Native Group

According to Halliday (1970), the use of Tune 1 in the yes-no question is acceptable since , with its sense of ‘definiteness’, the speaker can use Tune 1 in order to imply that he/she expects to get the ‘yes’ answer. For example, in Sentence 1 where the subjects have to express that they expect their interlocutor to say ‘yes’ and give them some suggestions, the sense of definiteness might be more suitable to convey their intention. In addition, in the situation where the subjects want the speaker to repeat what he said as in Sentence 2, Tune 1 is also applicable since the subjects expect the speaker to do it in order to carry on the conversation. However, Tune 2 is still acceptable in this section since, with its sense of openness, the subjects can use it the show politeness (Halliday, 1970).

3) Tune 3: Low-rising tune

According to Halliday, Low-rising tune is used in long sentences to convey that the speaker has not finished speaking yet. In this section, 4 out of 8 sentences show that all of the subjects agree to use Tune 3 whereas the other 4 the sentences present the variation.

Tune 3:Low-rising	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) if I can't remember an English word...	-	-	100
2) It's always you...	-	-	100
3) If I get this job,...	-	-	100

4) But what should I do...	-	-	100
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Table 4.11: The use of Tune 3 in Native Group

Tune 3:Low-rising	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) I'm thinking of applying for a job with an international company,...	100	-	-
2) But seriously,...	100	-	-
3) who pull me out of darkness...	100	-	-
4) I feel less nervous...	67	-	33

Table 4.12: The variation in the use of Tune 3 in Native Group

As for the variation in Tune 3, the cause of this result might come from length of the sentences. Sentences 1, 3 and 4 are the examples of this case since they are complex sentences consisting of clauses and phrases. Since the sentences are too long to read within one breath, the subjects might not be able to read the whole sentence at once, they then have to stop with Tune 1. In addition, from the situation in Sentence 2, it might be claimed that the subjects might use Tune 1 to express definiteness because he really wants some advices.

4.2 High Exposure Group - HEG

After examining whether the native speakers' performance agrees with what is expected and exploring the variation that might occur in the real situation, the findings from the native speakers were used to compare with the performance of High Exposure Group in this part in order to investigate how close their English intonation are to the target language pattern.

4.2.1 Tonality in High Exposure Group

In tonality part, it is found that the High Exposure Group's performance deviates from the target language, starting from the two to six syllabic words (See appendix D, section II). Consequently, the findings in this section will be presented according to the number of the syllable.

1) Two syllabic words

The findings in the two syllabic words section shows that, in the pattern 'Oo' where the stress falls on the first syllable, High Exposure Group can perform close to the target language with little percentage of deviated patterns. As for the 'oO' pattern

where the stress falls on the second syllable, the degree of closedness to the target language is lower as in Table 4.13.

Expected Stress patterns	Words	HEG Actual stress patterns	
		Oo (%)	oO (%)
Oo (<i>N</i> = 420)	Also, networks, hundreds, cable, TV (2 times), channels, people (3 times), programs (4 times), stories, actors (2 times), viewers, major, local, global, special, present, many, level, therefore	81	19
oO (<i>N</i> = 60)	Events, effects, become, improve	58	42

* The symbol '*N*' represents the numbers of words in each stress pattern spoken by 15 subjects in High Exposure Group

Table 4.13: Stress patterns of two syllabic words spoken by High Exposure Group

Concerning the deviation in the first patterns, it might be the result of the first language transfer since, in Thai and Pattani Malay, the stress falls only on the last syllable (Sankhavadhana, 1988; Chotikakamthorn, 1981). However, the findings from pattern 'oO' present the opposite direction since percentage of the deviated pattern is higher than the expected one. This might be the result of overgeneralization where the subjects might learn that the pattern 'Oo' is the most common patterns of two syllabic words.

2) Three syllabic words

The findings in the three syllabic words section reveal that, the subjects used all of the possible stress patterns in pattern 'Ooo' where the stress falls on the first syllable, pattern 'oOo' where the stress falls on the second syllable, and pattern 'oOo' where the stress falls on the second syllable. As for the case of pattern 'Oo'o / 'Oo'o', the subjects use both default pattern where the primary stress falls on the primary accented syllable and alternative pattern where the primary stress falls on the secondary accented syllable.

Expected stress patterns	Words	HEG Actual stress patterns				
		Ooo (%)	oOo (%)	ooO (%)	₁ Oo'O (%)	'Oo ₁ O (%)
Ooo (<i>N</i> = 45)	actually, popular, probably	38	35	27	-	-
oOo (<i>N</i> = 120)	However, exciting, producers, directors, determine, another, creative, variety	6	76	18	-	-
₁ Oo'O / 'Oo ₁ O (<i>N</i> = 15)	Re-create	-	33	-	54	13

Table 4.14: Stress patterns of three syllabic words spoken by High Exposure Group

According to the table, the proportion of the 3 possible stress patterns in pattern 'Ooo' are likely to be equal. On the other hand, the percentage of the expected stress pattern in the pattern 'oOo' and '₁Oo'O / 'Oo₁O' is distinctively the most frequent used. As for situation where the stress falls on the last syllable, it might be another example of L1 transfer. On the other hand, the case that the stress falls on the second syllable in pattern 'Ooo' and '₁Oo'O / 'Oo₁O' can be the result from overgeneralization. In addition, 6% of the deviated pattern in pattern 'oOo' might also be another trace of this phenomenon.

3) Four syllabic words

In terms of four syllabic words which consists of 4 stress patterns, 'Oooo', 'Oooo or ₁Oo'Oo', 'oOoo', and '₁Oo'Oo/ 'Oo₁Oo', more deviated patterns were found due to the more number of syllable.

Expected stress patterns	Words	HEG Actual stress patterns					
		Oooo (%)	oOoo (%)	ooOo (%)	oooO (%)	'Oo ₁ Oo (%)	₁ Oo'Ooo (%)
Oooo (<i>N</i> = 15)	Fascinating	27	7	53	13	-	-
Oooo or ₁ Oo'Oo (<i>N</i> = 15)	Television	13	31	-	-	-	56
oOoo (<i>N</i> = 30)	America, Americans	-	87	-	13	-	-
₁ Oo'Oo/ 'Oo ₁ Oo (<i>N</i> = 105)	Entertainment (3 times), information, infotainment (2 times), combination	-	1	-	2	3	94

Table 4.15: Stress patterns of four syllabic words spoken by High Exposure Group

From Table 4.15, it is found that the percentage of the expected patterns in pattern ‘oOoo’, ‘Oooo or ,Oo'Oo’, and ‘,Oo'Oo/ 'Oo,Oo’ are distinctively dominant in their category. Considering the words in these 3 categories, the familiarity of vocabulary might be one of the causes of this result since these 3 categories consist of common words such as ‘entertainment’ or ‘television’ as well as the proper name like ‘America’. As for the pattern ‘Oooo’, the percentage of the deviated pattern where the stress falls on the third syllable is higher than the expected pattern. This finding also supports the phenomenon of overgeneralization since ‘ooOo’ is the most common in pattern in four syllabic words.

4) Five syllabic words

As for five syllabic words which consist of 2 acceptable patterns, the findings suggest that the performance of High Exposure Group in this section is likely to agree with the target language (73%) while 27% of deviated stress pattern presents evidence of L1 transfer.

Expected stress patterns	Words	HEG Actual stress patterns		
		'Oo,Ooo (%)	,Oo'Ooo (%)	ooooO (%)
,Oo'Ooo/ 'Oo,Ooo (N = 15)	International	13	60	27

Table 4.16: Stress patterns of five syllabic words spoken by High Exposure Group

5) Six syllabic words

Finally, in the six syllabic words, it is found that the subject produced more deviated patterns due to the number of the syllable. However, the percentage of the expected patterns, ‘o,Oo'Ooo/ o'Oo,Ooo’, is still the most frequently used.

Expected stress patterns	Words	HEG Actual stress patterns				
		Oooooo (%)	o'Oo,Ooo (%)	o,Oo'Ooo (%)	ooooOo (%)	oooooO (%)
o,Oo'Ooo/ o'Oo,Ooo (N = 30)	Responsibility, accessibility	3	17	66	7	7

Table 4.17: Stress patterns of six syllabic words spoken by High Exposure Group

4.2.2 Tonicity in High Exposure Group

As for tonicity, it is found that the variation occurs in terms of the choice of tonic words and the additional numbers of the tone group seem to increase. In addition, some deviated stress patterns are also found in this part (See appendix E, section II).

Subject	HEG tonic position			
	Expected Tonic position	Initial (%)	Middle (%)	Final (%)
HEG1	Final position (Tone group = 11)	36	55	9
	Non-final position (Tone group = 11)	-	100	-
HEG2	Final position (Tone group = 13)	38	38	24
	Non-final position (Tone group = 10)	-	100	-
HEG3	Final position (Tone group = 10)	50	30	20
	Non-final position (Tone group = 9)	22	67	11
HEG4	Final position (Tone group = 11)	36	45	19
	Non-final position (Tone group = 9)	33	56	11
HEG5	Final position (Tone group = 14)	36	21	43
	Non-final position (Tone group = 10)	20	70	10
HEG6	Final position (Tone group = 11)	45	55	-
	Non-final position (Tone group = 9)	11	89	-
HEG7	Final position (Tone group = 11)	18	73	9
	Non-final position (Tone group = 11)	9	82	9
HEG8	Final position (Tone group = 10)	20	60	20
	Non-final position (Tone group = 9)	11	78	11
HEG9	Final position (Tone group = 10)	10	60	30
	Non-final position (Tone group = 10)	-	100	-
HEG10	Final position (Tone group = 10)	20	40	40
	Non-final position (Tone group = 9)	11	67	22
HEG11	Final position (Tone group = 10)	40	10	50
	Non-final position (Tone group = 11)	18	55	27
HEG12	Final position (Tone group = 14)	29	42	29
	Non-final position (Tone group = 13)	23	54	23
HEG13	Final position (Tone group = 10)	20	30	50
	Non-final position (Tone group = 11)	27	73	-
HEG14	Final position (Tone group = 12)	33.3	33.3	33.3
	Non-final position (Tone group = 10)	10	70	20
HEG15	Final position (Tone group = 10)	40	40	20
	Non-final position (Tone group = 9)	11	89	-
Total	Final position (Tone group = 153)	32	42	26
	Non-final position (Tone group = 165)	14	76	10

Table 4.18: High Exposure Group's tonic position

Table 4.18 shows that, in the production of High Exposure Group, the tonic words can occur in any positions in both sets of the sentence, and similar to Native Group, the tonic words mostly appears in the middle position, 42% in the final position set and 76% in the non-final position set. As for the additional tone group which results from the use of extra pause, High Exposure Group also made the extra

pause in a tone group. Moreover, the member of this subject group (HEG12; 14 tone groups in final position and 13 tone groups in non-final position) tends to make more additional tone groups than the native speakers (NG2; 11 tone groups in final position and NG1; 10 tone groups in non-final position). In addition, the findings indicate that only 4 out of 15 subjects, HEG3, HEG8, HEG10, and HEG15, did not make extra pauses.

1) Final position

The variation in terms of the selection of tonic words begins to occur from this section where all natives agree to have only one tonic word in each tone group.

Sentence	Tonic word (%)					
	1) Where's the manager?	Where's	<u>manager</u>	<u>manager</u>	<u>manager</u>	
NG (Tone group = 3)	-	100	-	-	-	-
HEG (Tone group = 15)	79	7	7	7	7	
2) I always clean the table at three o'clock!	I	<u>always</u>	clean	<u>table</u>	three	<u>o'clock</u>
NG (Tone group = 3)	-	100	-	-	-	-
HEG (Tone group = 23)	4	36	13	26	17	4

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.19: High Exposure Group's tonic position in Final position category

From Table 4.19, it is found that length of the sentences may influence the number of the tonic word and tone group as can be seen in the second sentence which consists of 6 tonic words and 8 additional tone groups. The factor of this phenomenon may be the extra pauses that the subjects used while reading a tone group. Nevertheless, the most frequently used tonic words is the same one as what the native used. As for the first sentence which is a shorter one, the finding is revealed in the opposite way since High Exposure Group tends to focus on the question word 'where' while Native Group selected the last content words to be tonic words. Additionally, evidence of markedness also appears in Sentence 2 where a subject chose the pronoun 'I' as a tonic word to emphasize the speaker in the story.

As for the tone group where Native Group selected different tonic words, it is seen that High Exposure Group chose more words to be tonic words as in Table 4.20.

Sentence	Tonic word (%)				
1) What are you doing?	What	are	<u>doing</u>		
NG (Tone group = 3)	33	-	67		
HEG (Tone group = 15)	27	7	66		
2) He's eating his lunch.	He's	<u>eating</u>	lunch		
NG (Tone group = 4)	25	50	25		
HEG (Tone group = 16)	31	38	31		
3) And why not?	And	why	not		
NG (Tone group = 3)	-	67	33		
HEG (Tone group = 15)	7	66	27		
4) Can't you clean another table first?	Can't	clean	first		
NG (Tone group = 3)	33	-	67		
HEG (Tone group = 15)	67	13	20		
5) But I'm eating my lunch!	But	I'm	<u>eating</u>	lunch	
NG (Tone group = 3)	33	-	67	-	
HEG (Tone group = 16)	13	13	37	37	
6) I'm not moving to another table!	I'm	not	<u>moving</u>	<u>table</u>	
NG (Tone group = 3)	33.3	33.3	33.3	-	
HEG (Tone group = 18)	-	44	39	17	
7) Why don't you move to another table?	Why	don't	<u>another</u>	<u>table</u>	<u>table</u>
NG (Tone group = 3)	33	-	-	67	-
HEG (Tone group = 17)	58	18	6	12	6
8) But why are you cleaning them now?	But	Why	are	<u>cleaning</u>	now
NG (Tone group = 3)	-	67	-	-	33
HEG (Tone group = 17)	12	41	-	29	18

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.20: Variation in High Exposure Group's tonic position in Final position category

According to the table, the findings in this section, which allows the tonic words to occur in the final position, show the agreement of Native Group and High Exposure Group in terms of tonic position. That is, both of them mostly selected the word in the middle position to be the most prominent word in a tone group. However, 3 sentences in Native Group suggest that the last content word is more potential to be a tonic word (Sentences 1, 4, and 7).

As for the agreement in choosing the most preferable tonic words, 6 out of 8 sentences show that High Exposure Group and Native Group chose the same words which are verbs (‘doing’ in Sentence 1, and ‘eating’ in Sentences 2 and 5), question words (‘why’ in Sentences 3 and 8), and adverb (‘not’ in Sentence 6).

In terms of markedness, 9 function words which are auxiliary verbs (‘are’ in Sentence 1 and ‘don’t’ in Sentence 7), modal verb (‘can’t’ in Sentence 4), conjunctions (‘And’ in Sentence 3 and ‘But’ in Sentences 5 and 8), and pronouns (‘He’ in Sentence 2, ‘them’ in Sentence 8, and ‘I’m’ in Sentence 6) were found to be tonic words. As for the number of the tone group, only Sentences 1, 3, and 4 do not indicate the additional pause.

2) Non-final position

In the second section where the subject can not choose the last word to be a tonic word, it is found that High Exposure Group selected more than one word to be a tonic word in the unmarked situation where all native speakers chose the same word as a tonic word as in Table 4.21.

Sentence	Tonic word (%)			
1) I can see that.	can	see	that	
NG (Tone group = 3)	-	100	-	
HEG (Tone group = 15)	33	27	40	
2) I'm cleaning the table, sir.	I'm	<u>cleaning</u>	<u>table</u>	
NG (Tone group = 3)	-	-	100	
HEG (Tone group = 15)	7	80	13	
3) I always start here, sir.	I	<u>always</u>	start	here
NG (Tone group = 3)	-	100	-	-
HEG (Tone group = 15)	20	46	27	7
4) Tell him I want to see him.	Tell	want	see	him
NG (Tone group = 3)	100	-	-	-
HEG (Tone group = 18)	50	11	28	11
5) Ooh! I can't do that, sir!	can't	do	that	sir
NG (Tone group = 3)	100	-	-	-
HEG (Tone group = 16)	56	19	19	6
6) He's over there, sir.	He's	<u>over</u>	there	sir
NG (Tone group = 3)	-	-	100	-
HEG (Tone group = 15)	20	40	33	7

7) It's my job to clean the table, sir.	It's	my	job	clean	table	sir
NG (Tone group = 3)	-	-	100	-	-	-
HEG (Tone group = 18)	6	6	49	17	11	11

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.21: High Exposure Group's tonic position in Non-final position category

According to the table, 6 out of 7 sentences show that the words in the middle position are more potential to be tonic words.

As for the agreement in choosing the most preferable tonic words, 3 out of 7 sentences show that High Exposure Group and Native Group chose the same words which are verb ('tell' in Sentence 4), modal verb ('can' in Sentence 1), and noun ('job' in Sentence 7).

In terms of markedness, 7 function words which are modal verb ('can't' in Sentence 5), and pronoun ('that' in Sentence 1, 'I'm' in Sentence 2, 'I' in Sentence 3, 'him' in Sentence 4, 'He's' in Sentence 6, and 'It's' in Sentence 7) were found to be tonic words. However, apart from the notion of markedness, Sentences 1, 4, 5, 6, and 7 might be able to indicate the influence of the subjects' first language where the tonic word is determined to be only in final position (Sankhavadhana, 1988). This is because these sentences end with pronoun which is the function word and the addressing term 'sir'. As for the number of the tone group, only Sentences 4, 5, and 7 indicate the additional tone groups.

As for the section where Native Group chose more than one words to be a tonic word, both sentences show that the words in the middle position are more potential to be tonic words. In addition, in the second sentence, High Exposure Group agreed with the native speakers to choose the words 'can't' as the most frequently used tonic word in order to emphasis the action of the character in the story. Also this sentence displays the large number of additional tone groups (25 tone groups).

In terms of markedness and L1 transfer, the second sentence might be the evidence of this case since it ends with the addressing term 'sir'.

Sentence	Tonic word (%)						
	1) It's three o'clock, sir.	Three		o' clock		sir	
NG (Tone group = 3)	33		67		-		
HEG (Tone group = 15)	80		7		13		
2) I can't disturb him while he's eating, sir	can't	disturb	disturb	eating	eating	while	sir
NG (Tone group = 4)	50	-	-	25	-	-	25
HEG (Tone group = 25)	40	4	8	8	16	24	-

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.22: Variation in High Exposure Group's tonic position in Non-final position category

4.2.3 Tune in High Exposure Group

In terms of tune, it is also found that the High Exposure Group's performance deviate from the target language. That is to say, there is more than one tune used in each category (See appendix F, section II).

1) Tune 1: Falling tune

In the part of Falling tune where the native speakers used Tune 1 in all of 18 sentences, the result shows that High Exposure Group mostly used Tune 1; however, 9 out of 18 sentences show some deviation as in Table 4.24.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) But I'm worried about having an interview in English.	NG	100	-	-
	HEG	100	-	-
2) I'm so lucky to see to you.	NG	100	-	-
	HEG	100	-	-
3) Thanks so much.	NG	100	-	-
	HEG	100	-	-
4) Alright.	NG	100	-	-
	HEG	100	-	-
5) Ah, "body language".	NG	100	-	-
	HEG	100	-	-
6) I'll call you.	NG	100	-	-
	HEG	100	-	-
7) You're really smart.	NG	100	-	-
	HEG	100	-	-
8) Thanks again	NG	100	-	-
	HEG	100	-	-

9) That sounds like good advice.	NG	100	-	-
	HEG	100	-	-

Table 4.23: The use of Tune 1 in High Exposure Group

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) How do I make a good first impression?	NG	100	-	-
	HEG	67	33	-
2) (But what should I do if I can't remember an English word) when I'm answering a question?	NG	100	-	-
	HEG	80	20	-
3) That's very great.	NG	100	-	-
	HEG	93	-	7
4) I never thought about that before.	NG	100	-	-
	HEG	80	-	20
5) After we talked.	NG	100	-	-
	HEG	93	-	7
6) Maybe I could sing and dance for them.	NG	100	-	-
	HEG	87	-	13
7) Ah, one more thing.	NG	100	-	-
	HEG	80	-	20
8) whenever I have problems.	NG	100	-	-
	HEG	87	-	13
9) Then they'd really be impressed!	NG	100	-	-
	HEG	80	-	20

Table 4.24: The variation in the use of Tune 1 in High Exposure Group

From Table 4.24, the result shows that the subjects used Tune 2 in Sentence 1 and 2. This might be another evidence of overgeneralization where the subjects decided to use Tune 2 in all types of question. As for Sentences 3-9, it is found that the subject also used Tune 3 in the statements. Considering the context, the findings in Sentences 3, 4, 6, 7, 8, and 9, suggest that the subject use Tune 3 in order to imply that they have not finished talking yet since there are more sentences following these statements. Moreover, Sentences 3 and 5 might be an evidence of tone assignment rules since both of them end with the dead monosyllabic words which are pronounced with high tone in Thai (Gandour, 1979).

2) Tune 2: High-rising tune

As for the part of yes-no question, in the case where Native Group used only Tune 2, it is found that High Exposure Group also used Tune 1 as well as Tune 2 in all 6 questions whereas the as in Table 4.25.

Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Is it really needed?	NG	-	100	-
	HEG	40	60	-
2) Should I memorize my answers before that?	NG	-	100	-
	HEG	47	53	-
3) Should I ask about the salary during the interview?	NG	-	100	-
	HEG	40	60	-
4) Can I buy you some tea?	NG	-	100	-
	HEG	20	80	-
5) Is that enough?	NG	-	100	-
	HEG	33	67	-
6) Do you have to go now?	NG	-	100	-
	HEG	27	73	-

Table 4.25: The use of Tune 2 in High Exposure Group

In addition, in the case where Tune 1 is acceptable, High Exposure Group also used Tune 1 as Native Group. However, the result from all of 8 sentences suggests that the Tune 2 is more potential to be used in this section.

Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Can you give me any good tips?	NG	33	67	-
	HEG	20	80	-
2) Can you say that again?	NG	67	33	-
	HEG	33	67	-

Table 4.26: The variation in the use of Tune 2 in High Exposure Group

3) Tune 3: Low-rising tune

In terms of Low-rising tune, the results reveal that Tune 1 is also used as the deviation. The degree of dominance between these 2 tunes is equal since 2 out of 4 sentences (Sentences 1 and 2) suggest that Tune 1 is preferable while the rest (Sentences 3 and 4) shows that Tune 3 is dominant.

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) if I can't remember an English word...	NG	-	-	100
	HEG	73	-	27
2) It's always you...	NG	-	-	100
	HEG	53	-	47
3) If I get this job,...	NG	-	-	100
	HEG	33	-	67
4) But what should I do...	NG	-	-	100
	HEG	13	-	87

Table 4.27: The use of Tune 3 in High Exposure Group

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) I'm thinking of applying for a job with an international company,...	NG	100	-	-
	HEG	87	-	13
2) But seriously,...	NG	100	-	-
	HEG	73	-	27
3) Who pull me out of darkness...	NG	100	-	-
	HEG	80	-	20
4) I feel less nervous...	NG	67	-	33
	HEG	93	-	7

Table 4.28: The variation in the use of Tune 3 in High Exposure Group

According to the table, 6 out of 8 sentences indicate that Tune 1 is more potential to be used the section of long sentence. The explanation of this phenomenon might the same as Native Group. That is to say, due to sentences which have too long to read within one breath, the subjects might not be able to read the whole sentence at once, they then have to stop with Tune 1. Moreover, the use of Tune 1 to express definiteness in Sentence 2 shows the strong agreement with Native Group.

4.3 Low Exposure Group - LEG

After examining whether the native speakers' performance agree with what is expected and exploring the variation that might occur in the real situation, the findings from the native speakers were used to compare with the performance of Low

Exposure Group in this part in order to investigate their English intonation and variation that deviate from the target language pattern.

4.3.1 Tonality in Low Exposure Group

As for tonality, it is found that the Low Exposure Group's performance deviates from the target language, starting from the two syllabic words to the six syllabic words (See appendix D, section III). Consequently, the findings in this section will be presented according to the number of the syllable.

1) Two syllabic words

The findings in the two syllabic words section shows that, in the pattern 'Oo' where the stress falls on the first syllable, the percentage of expected pattern in pattern 'Oo' is higher than the deviated one as 67%. On the other hand, the deviated pattern of pattern 'oO' is the dominant one as in Table 4.29.

Expected Stress patterns	Words	LEG Actual stress patterns	
		Oo (%)	oO (%)
Oo (<i>N</i> = 420)	Also, networks, hundreds, cable, TV (2 times), channels, people (3 times), programs (4 times), stories, actors (2 times), viewers, major, local, global, special, present, many, level, therefore	67	33
oO (<i>N</i> = 60)	Events, effects, become, improve	70	30

* The symbol '*N*' represents the numbers of words in each stress pattern spoken by 15 subjects in Low Exposure Group

Table 4.29: Stress patterns of two syllabic words spoken by Low Exposure Group

Concerning the deviation in the first patterns, the result show the evidence of the stress pattern in subjects' first as expected (Sankhavadhana, 1988; Chotikakamthorn, 1981). Also, similar to the High Exposure Group, in the second pattern where percentage of the deviated pattern is higher than the expected one, it can be another example of overgeneralization.

2) Three syllabic words

The findings in the three syllabic words section reveal that, the subjects used all of the possible stress patterns in pattern 'Ooo' where the stress falls on the first syllable, pattern 'oOo' where the stress falls on the second syllable, and pattern 'oOo' where the stress falls on the second syllable. As for the case of pattern 'Oo'O / 'Oo,O', the subjects used both default pattern where the primary stress falls on the primary

accented syllable and alternative pattern where the primary stress falls on the secondary accented syllable.

Expected stress patterns	Words	LEG Actual stress patterns				
		Ooo (%)	oOo (%)	ooO (%)	'Oo'O (%)	'Oo,O (%)
Ooo (<i>N</i> = 45)	actually, popular, probably	38	33	29	-	-
oOo (<i>N</i> = 120)	However, exciting, producers, directors, determine, another, creative, variety	10	60	30	-	-
'Oo'O / 'Oo,O (<i>N</i> = 15)	Re-create	-	20	-	53	27

Table 4.30: Stress patterns of three syllabic words spoken by Low Exposure Group

From the table, the proportion of the 3 possible stress patterns in pattern 'Ooo' are likely to be equal. On the other hand, the percentage of the expected stress pattern in the pattern 'oOo' and 'Oo'O / 'Oo,O' is distinctively the most frequent used. As for situation where the stress falls on the last syllable, it might be another example of L1 transfer. On the other hand, the case that the stress falls on the second syllable in pattern 'Ooo' and 'Oo'O / 'Oo,O' can be the result from overgeneralization. In addition, 10% of the deviated pattern in pattern 'oOo' might also be another trace of this phenomenon.

3) Four syllabic words

As for four syllabic words which consist of 4 stress patterns, deviated patterns appear in wider range due to the more number of syllables.

Expected stress patterns	Words	LEG Actual stress patterns					
		Oooo (%)	oOoo (%)	ooOo (%)	oooO (%)	'Oo,Oo (%)	'Oo'Ooo (%)
Oooo (<i>N</i> = 15)	Fascinating	-	7	86	7	-	-
Oooo or 'Oo'Ooo (<i>N</i> = 15)	Television	20	33	-	-	-	47
oOoo (<i>N</i> = 30)	America, Americans	-	84	3	13	-	-
'Oo'Ooo / 'Oo,Ooo (<i>N</i> = 105)	Entertainment (3 times), information, infotainment (2 times), combination	-	2	-	11	4	83

Table 4.31: Stress patterns of four syllabic words spoken by Low Exposure Group

From Table 4.31, it is found that the percentage of the expected patterns in pattern 'oOoo', Oooo or ,Oo'Ooo, and 'Oo'Ooo/ 'Ooo,Ooo' are distinctively dominant in their category while few evidence of stress pattern in subjects' first languages were found. The cause of this phenomenon might be the same one as High Exposure Group. That is, the familiarity of vocabulary might enhance the subject to use the expected stress patterns. As for the pattern 'Oooo', the percentage of the deviated pattern where the stress falls on the third syllable is higher than the expected pattern. The same as the High Exposure Group, this finding also supports the phenomenon of overgeneralization since 'ooOoo' is the most common in pattern in this category.

4) Five syllabic words

In terms of five syllabic words which consist of 2 acceptable patterns, the findings suggest that the performance of High Exposure Group in this section is likely to agree with the target language (67%) while 33% of deviated stress pattern presents evidence of L1 transfer.

Expected stress patterns	Words	LEG Actual stress patterns		
		'Oo,Ooo (%)	,Oo'Ooo (%)	ooooO (%)
,Oo'Ooo/ 'Ooo,Ooo (N = 15)	International	7	60	33

Table 4.32: Stress patterns of five syllabic words spoken by Low Exposure Group

5) Six syllabic words

Lastly, in the six syllabic words, it is found that the subject produced more deviated patterns due to the number of the syllable. However, the percentage of the expected patterns, 'o,Ooo'Ooo/ o'Ooo,Ooo', is still the most frequently used (45%).

Expected stress patterns	words	LEG Actual stress patterns					
		Oooooo (%)	o'Ooo,Ooo (%)	ooOooo (%)	o,Ooo'Ooo (%)	ooooOo (%)	oooooO (%)
o,Ooo'Ooo/ o'Ooo,Ooo (N= 30)	Responsibility, accessibility	13	23	6	45	10	3

Table 4.33: Stress patterns of six syllabic words spoken by Low Exposure Group

4.3.2 Tonicity in Low Exposure Group

In terms of tonicity, it is found that the variation occurred in terms of the choice of tonic words and the additional numbers of the tone group seems to distinctively increase. Moreover, some deviated stress patterns are also found in this part (See appendix E, section III).

Subject	LEG tonic position			
	Expected tonic position	Initial (%)	Middle (%)	Final (%)
LEG1	Final position (Tone group = 10)	50	50	-
	Non-final position (Tone group = 11)	36	64	-
LEG2	Final position (Tone group = 13)	22	38	38
	Non-final position (Tone group = 13)	31	38	31
LEG3	Final position (Tone group = 11)	19	45	36
	Non-final position (Tone group = 10)	10	80	10
LEG4	Final position (Tone group = 19)	32	36	32
	Non-final position (Tone group = 17)	24	47	29
LEG5	Final position (Tone group = 15)	27	40	33
	Non-final position (Tone group = 15)	20	60	20
LEG6	Final position (Tone group = 13)	38	38	24
	Non-final position (Tone group = 13)	8	69	23
LEG7	Final position (Tone group = 11)	19	36	45
	Non-final position (Tone group = 13)	15	62	23
LEG8	Final position (Tone group = 16)	38	38	24
	Non-final position (Tone group = 13)	15	70	15
LEG9	Final position (Tone group = 17)	47	29	24
	Non-final position (Tone group = 14)	21	50	29
LEG10	Final position (Tone group = 21)	61	29	10
	Non-final position (Tone group = 17)	41	41	18
LEG11	Final position (Tone group = 12)	33.3	33.3	33.3
	Non-final position (Tone group = 12)	33	42	25
LEG12	Final position (Tone group = 16)	31	44	25
	Non-final position (Tone group = 14)	7	64	29
LEG13	Final position (Tone group = 13)	23	54	23
	Non-final position (Tone group = 13)	23	46	31
LEG14	Final position (Tone group = 16)	50	25	25
	Non-final position (Tone group = 11)	27	73	-
LEG15	Final position (Tone group = 12)	33	42	25
	Non-final position (Tone group = 11)	39	46	15
Total	Final position (Tone group = 215)	36	38	26
	Non-final position (Tone group = 136)	23	56	21

Table 4.34: Low Exposure Group's tonic position

Table 4.34 manifests that, in the production of Low Exposure Group, the tonic words can occur in any positions in both sets of the sentence, and similar to Native Group, the tonic words mostly appears in the middle position, 38% in the final position set and 56% in the non-final position set. As for the additional tone group which results from the use of extra pause, Low Exposure Group also made the extra

pause in a tone group. Moreover, the member of the subject group (LEG10; 21 tone groups in final position and LEG4 and LEG10; 17 tone groups in non-final position) made more additional tone groups than the native speakers (NG2; 11 tone groups in final position and NG1; 10 tone groups in non-final position). In addition, the findings indicate that only subject LEG1 did not make any extra pauses in the final position category.

1) Final position

Similar to the High Exposure Group, the variation in terms of the selection of tonic words begins to occur from this section where all natives selected only one word to be a tonic word in each tone group.

Sentence	Tonic word (%)					
	1) Where's the manager?	Where's	manager		manager	manager
NG (Tone group = 3)	-	100		-	-	
LEG (Tone group = 18)	55	22		6	17	
2) I always clean the table at three o'clock!	always	clean	table	Three	o'clock	o'clock
NG (Tone group = 3)	100	-	-	-	-	-
LEG (Tone group = 31)	43	10	19	19	3	6

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.35: Low Exposure Group's tonic position in Final position category

From Table 4.35, only Sentence 2 shows that Low Exposure Group and the native chose the adverb 'always' to be the most frequently used tonic words in order to emphasize the frequency of action. On the other hand, the first sentence revealed that Low Exposure Group tends to focus on the question word 'where' while Native Group selected the last content words to be tonic words.

As for the tone group where Native Group selected different tonic words, it is seen that Low Exposure Group chose more words to be tonic words.

Sentence	Tonic word (%)								
1) What are you doing?	What			doing					
NG (Tone group = 3)	33			67					
LEG (Tone group = 15)	53			47					
2) And why not?	Why			not					
NG (Tone group = 3)	67			33					
LEG (Tone group = 15)	87			13					
3) But I'm eating my lunch!	But	I'm	eating	lunch					
NG (Tone group = 3)	33	-	67	-					
LEG (Tone group = 19)	16	31.5	31.5	21					
4) He's eating his lunch.	He	eating	eating	his	lunch				
NG (Tone group = 4)	25	50	-	-	25				
LEG (Tone group = 19)	11	36	5	16	32				
5) But why are you cleaning them now?	Why	are	cleaning	them	now				
NG (Tone group = 3)	67	-	-	-	33				
LEG (Tone group = 24)	46	8	25	13	8				
6) Can't you clean another table first?	Can't	clean	another	table	first				
NG (Tone group = 3)	33	-	-	-	67				
LEG (Tone group = 19)	57	11	5	11	16				
7) Why don't you move to another table?	Why	don't	you	move	to	another	table	table	
NG (Tone group = 3)	33	-	-	-	-	-	67	-	
LEG (Tone group = 31)	33	10	3	6	3	13	29	3	
8) I'm not moving to another table!	I'm	not	moving	moving	to	another	another	table	table
NG (Tone group = 3)	33.3	33.3	33.3	-	-	-	-	-	
LEG (Tone group = 26)	12	15	27	4	4	4	15	15	4

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.36: Variation in Low Exposure Group's tonic position in Final position category

According to Table 4.36, the findings in this section, which allows the tonic words to occur in the final position, show the agreement of Native Group and Low Exposure Group in terms of tonic position. That is, both of them mostly selected the word in the middle position to be the most prominent word in a tone group. However, 3 sentences in Native Group suggest that the last content word is more potential to be a tonic word (Sentences 1, 6, and 7).

As for the agreement in choosing the most preferable tonic words, 4 out of 8 sentences show that Low Exposure Group and Native Group chose the same words which are verbs (‘eating’ in Sentences 3 and 4 and ‘moving’ in Sentence 8) and question words (‘why’ in Sentences 2 and 5).

In terms of markedness, 10 function words which are auxiliary verbs (‘are’ in Sentence 5 and ‘don’t’ in Sentence 7), modal verb (‘can’t’ in Sentence 6), preposition (‘to’ in Sentences 7 and 8), and pronouns (‘He’s’ in Sentence 4, ‘them’ in Sentence 5, ‘you’ in Sentence 7, and ‘I’m’ in Sentences 3 and 8) were found to be tonic words. As for the number of the tone group, only Sentences 1 and 2 do not indicate the additional pause.

2) Non-final position

In the second section where the subject can not choose the last word to be a tonic word, it is found that High Exposure Group selected more than one word to be a tonic word in the unmarked situation where all native speakers agree to choose the same word as a tonic word as in Table 4.37.

Sentence	Tonic word (%)			
1) I always start here, sir.	I	<u>always</u>		sir
NG (Tone group = 3)	-	100		-
LEG (Tone group = 18)	11	72		17
2) Tell him I want to see him.	Tell	want	see	him
NG (Tone group = 3)	100	-	-	-
LEG (Tone group = 21)	62	19	14	5
3) Ooh! I can't do that, sir!	I	can't	do	sir
NG (Tone group = 3)	-	100	-	-
LEG (Tone group = 22)	5	45	23	27
4) I'm cleaning the table, sir.	I'm	<u>cleaning</u>	<u>table</u>	sir
NG (Tone group = 3)	-	-	100	-
LEG (Tone group = 15)	7	53	33	7
5) He's over there, sir.	He's	<u>over</u>	there	sir
NG (Tone group = 3)	-	-	100	-
LEG (Tone group = 17)	6	76	6	12
6) I can see that.	I	can	see	that
NG (Tone group = 3)	-	-	100	-
LEG (Tone group = 15)	13	60	7	20

7) It's my job to clean the table, sir.	My	job	clean	table	sir
NG (Tone group = 3)	-	100	-	-	-
LEG (Tone group = 28)	7	39	18	32	4

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.37: Low Exposure Group's tonic position in Non-final position category

According to the table, 6 out of 7 sentences show that the words in the middle position are more potential to be tonic words.

As for the agreement in choosing the most preferable tonic words, 4 out of 7 sentences show that Low Exposure Group and Native Group choose the same words which are adverb ('always' in Sentence 1), verb ('tell' in Sentence 2), modal verb ('can't' in Sentence 3), and noun ('job' in Sentence 7).

In terms of markedness, 7 function words which are pronouns ('I'm' in Sentence 4, 'I' in Sentences 1, 3, and 6, 'him' in Sentence 2, and 'He's' in Sentence 5, and 'that' in sentence 6) were found to be tonic words. Similar to High Exposure Group, all of 9 sentences in this section might be able to indicate the influence of the subjects' first language where the tonic word is determined to be only in final position (Sankhavadhana, 1988). This is because these sentences end with pronoun which is the function word and the addressing term 'sir'. As for the number of the tone group, only Sentence 4 does not indicate the additional tone groups.

As for the section where Native Group chose more than one words to be a tonic word, both sentences show that the words in the middle position are more potential to be tonic words. In addition, the second sentence in Table 4.38 shows that Low Exposure Group agreed with the native speakers to choose the words 'can't' as the most frequently used tonic word in order to emphasis the action of the character in the story. Also this sentence displayed the large number of additional tone groups (40 tone groups).

In terms of markedness, both sentences show that one modal verb ('can't'), 2 pronouns ('it's' and 'him') and addressing term 'sir' were selected to be tonic words. In addition, the tone groups where the word 'sir' is the most prominent word might also be the influence from the first languages.

Sentence	Tonic word (%)						
1) It's three o'clock, sir.	It's	three	o'clock	o'clock			sir
NG (Tone group = 3)	-	33	-	67	-	-	-
LEG (Tone group = 20)	10	45	30	-	-	-	15
2) I can't disturb him while he's eating, sir	can't	disturb	him	eating	eating	while	sir
NG (Tone group = 4)	50	-	-	25	-	-	25
LEG (Tone group = 40)	32	12	8	5	8	27	8

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.38: Variation in Low Exposure Group's tonic position in Non-final position category

4.3.3 Tune in Low Exposure Group

Concerning tune, the results indicate that the Low Exposure Group's performance deviate from the target language. In other word, there is more than one tune used in each category (See appendix F, section III).

1) Tune 1: Falling tune

In the part of Falling tune where the native speakers agree to use Tune 1 in all of 18 sentences, the result shows that the low exposure subjects are likely to agree with using Tune 1 in this category; however, 12 out of 18 sentences show some deviation as in Table 4.41.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) But I'm worried about having an interview in English.	NG	100	-	-
	LEG	100	-	-
2) I'm so lucky to see to you.	NG	100	-	-
	LEG	100	-	-
3) Thanks so much.	NG	100	-	-
	LEG	100	-	-
4) Alright.	NG	100	-	-
	LEG	100	-	-
5) Ah, "body language".	NG	100	-	-
	LEG	100	-	-
6) That's very great.	NG	100	-	-
	LEG	100	-	-

Table 4.39: The use of Tune 1 in Low Exposure Group

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) I'll call you.	NG	100	-	-
	LEG	87	13	-
2) how do I make a good first impression?	NG	100	-	-
	LEG	87	13	-
3) (But what should I do if I can't remember an English word) When I'm answering a question?	NG	100	-	-
	LEG	80	13	7
4) You're really smart.	NG	100	-	-
	LEG	80	-	20
5) Thanks again	NG	100	-	-
	LEG	93	-	7
6) That sounds like good advice.	NG	100	-	-
	LEG	80	-	20
7) I never thought about that before.	NG	100	-	-
	LEG	80	-	20
8) After we talked.	NG	100	-	-
	LEG	87	-	13
9) Maybe I could sing and dance for them	NG	100	-	-
	LEG	87	-	13
10) Ah, one more thing.	NG	100	-	-
	LEG	67	-	33
11) whenever I have problems.	NG	100	-	-
	LEG	73	-	27
12) Then they'd really be impressed!	NG	100	-	-
	LEG	87	-	13

Table 4.40: The variation in the use of Tune 1 in Low Exposure Group

From Table 4.40, the result shows that the subjects used all 3 tunes in the statements. In terms of Tune 2 in Sentences 2 and 3, similar to High Exposure Group, these 2 sentences are the result of overgeneralization where the subjects decided to use Tune 2 in all types of question. Moreover, Sentence 3 shows that the subjects used Tune 3. According to the context, the explanation of using Tune 3 in order to convey the unfinished speech might not be applicable in this case since it is the last sentence of the line. However, it might be another evidence of tone assignment rules since this sentence ends with the live polysyllabic final positioned word which is pronounced with falling tone in Thai (Gandour, 1979). As for sentence

1 'I'll call you,' according to the situation, the subjects might use Tune 2 to ask for permission. In terms of Tune 3 in the Sentences 4, 5,6,7,9, and 12, similar to the High Exposure Group's case, the finding suggest that the subject use Tune 3 in order to imply that they have not finished talking yet since there are more sentences following these statements. Furthermore, Sentences 4 and 8 might be an evidence of tone assignment rules since both of them end with the dead monosyllabic words which are pronounced with high tone in Thai (Gandour, 1979).

2) Tune 2: High-rising tune

As for the part of yes-no question, in the section where Native Group used only Tune 2, it is found that Low Exposure Group also used Tune 1 as well as Tune 2 in all of 6 questions.

Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Is it really needed?	NG	-	100	-
	LEG	80	20	-
2) Should I memorize my answers before that?	NG	-	100	-
	LEG	67	33	-
3) Should I ask about the salary during the interview?	NG	-	100	-
	LEG	67	33	-
4) Can I buy you some tea?	NG	-	100	-
	LEG	67	33	-
5) Is that enough?	NG	-	100	-
	LEG	53	47	-
6) Do you have to go now?	NG	-	100	-
	LEG	33	67	-

Table 4.41: The use of Tune 2 in Low Exposure Group

Moreover, in the case where Tune 1 is acceptable, Low Exposure Group also used Tune 1 as Native Group. However, the result from all of 8 sentences suggests that the Tune 2 is more potential to be used in this section.

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Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Can you give me any good tips?	NG	33	67	-
	LEG	40	60	-
2) Can you say that again?	NG	67	33	-
	LEG	33	67	-

Table 4.42: The variation in the use of Tune 2 in Low Exposure Group

3) Tune 3: Low-rising tune

As for Low-rising tune, the results show that Low Exposure Group used Tune 1 in this category. The degree of dominance between these 2 tunes is equal since 2 out of 4 sentences (sentence 1 and 3) suggest that Tune 1 is preferable while the rest (sentence 2 and 4) shows that Tune 3 is dominant.

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) If I can't remember an English word...	NG	-	-	100
	LEG	67	-	33
2) It's always you...	NG	-	-	100
	LEG	47	-	53
3) If I get this job,...	NG	-	-	100
	LEG	53	-	47
4) But what should I do...	NG	-	-	100
	LEG	20	7	73

Table 4.43: The use of Tune 3 in Low Exposure Group

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) I'm thinking of applying for a job with an international company,...	NG	100	-	-
	LEG	93	-	7
2) But seriously,...	NG	100	-	-
	LEG	80	-	20
3) Who pull me out of darkness...	NG	100	-	-
	LEG	87	-	13
4) I feel less nervous...	NG	67	-	33
	LEG	73	-	27

Table 4.44: The variation in the use of Tune 3 in Low Exposure Group

According to the table, similar to the High Exposure Group, 6 out of 8 sentences indicate that Tune 1 is more potential to be use the section of long sentence. The explanation of this phenomenon might be the same as Native Group. That is to say, due to sentences which are too long to read within one breath, the subjects might not be able to read the whole sentence at once, they then have to stop with Tune 1. Moreover, the use of Tune 1 to express definiteness in sentence 2 (Table 4.45) in order strongly agrees with Native Group.

4.4 A Comparison of English Intonation Spoken by Native Group, High Exposure Group, and Low Exposure Group

After exploring the English intonation in terms of tonality, tonicity, and tune in each group, the data of the three groups were compared in this section in order to identify the problems of the subjects at two different interlanguage stages.

4.4.1 Tonality in Native Group, High Exposure Group, and Low Exposure Group

In terms of the speech division system, the findings from the 3 groups were discussed in 5 categories which are two syllabic words, three syllabic words, four syllabic words, five syllabic words, and six syllabic words.

1) Two syllabic words

In terms of the pattern Oo, it is found that High Exposure Group tends to make fewer errors than Low Exposure Group. In addition, the percentage of the stress falling on the last syllable spoken by Low Exposure Group is higher than High Exposure Group as expected.

Similarly, in the pattern oO, High Exposure Group also tends to make fewer errors than Low Exposure Group. However, the result from both groups suggests that, in this section, the percentage of the deviated patterns (58% in High Exposure Group and 70% in Low Exposure Group) is higher than the expected one (42% in High Exposure Group and 30% in Low Exposure Group).

Expected stress patterns	Words	Actual stress patterns	
		Oo (%)	oO (%)
NG: Oo (<i>N</i> =84)	Also, networks, hundreds, cable, TV (2 times), channels, people (3 times), programs (4 times), stories, actors (2 times), viewers, major, local, global, special, present, many, level, therefore	100	-
HEG: Oo (<i>N</i> =420)		81	19
LEG: Oo (<i>N</i> =420)		67	33
NG: oO (<i>N</i> =12)	Events, effects, become, improve	-	100
HEG: oO (<i>N</i> =60)		58	42
LEG: oO (<i>N</i> =60)		70	30

Table 4.45: The actual stress patterns in two syllabic words spoken by Native Group, High Exposure Group, and Low Exposure Group

2) Three syllabic words

In pattern Ooo, the percentage of 3 actual stress patterns spoken by High and Low Exposure Groups tend to be equal. As for the deviated patterns, percentage of stress falling on the second syllable in High Exposure Group is higher than the Low Exposure Group. On the other hand, the percentage of stress falling on the last syllable in High Exposure Group is lower.

As for pattern oOo, the percentage of the expected pattern groups, where the stress falls on the second syllable, in both subject seems to be dominant. However, it is found that the subjects in both groups produced the deviated patterns where the stress falls on the first or last syllable. In addition, the findings in both groups suggest that the percentage of the stress in the last syllable is higher than the stress in the first syllable.

In terms of patterns ,Oo'O / 'Oo,O, it is found that the percentage of the default stress pattern, where the primary stress falls on the primary accented syllable, in both subject groups is the most frequently used patterns. However, the findings also show that the percentage of the deviated patterns, where the stress falls on the second syllable, is higher than the alternative patterns, where the primary stress falls on the secondary accented syllable. Moreover, the findings in patterns Ooo and ,Oo'O / 'Oo,O reveal that the percentage of this deviated pattern in High Exposure Group is higher than the one in Low Exposure Group.

Expected stress patterns	Words	Actual stress patterns				
		Ooo (%)	oOo (%)	ooO (%)	,Oo'O (%)	'Oo,O (%)
NG: Ooo (<i>N</i> =9)	actually, popular, probably	100	-	-	-	-
HEG: Ooo (<i>N</i> =45)		38	35	27	-	-
LEG: Ooo (<i>N</i> =45)		38	33	29	-	-
NG: oOo (<i>N</i> =24)	However, exciting, producers, directors, determine, another, creative, variety	-	100	-	-	-
HEG: oOo (<i>N</i> =60)		6	76	18	-	-
LEG: oOo (<i>N</i> =60)		10	60	30	-	-
NG: ,Oo'O / 'Oo,O (<i>N</i> =3)	Re-create	-	-	-	100	-
HEG: ,Oo'O / 'Oo,O (<i>N</i> =15)		-	33	-	54	13
LEG: ,Oo'O / 'Oo,O (<i>N</i> =15)		-	20	-	53	27

Table 4.46: The actual stress patterns in three syllabic words spoken by Native Group, High Exposure Group, and Low Exposure Group

3) Four syllabic words

3.1 Oooo pattern

Expected stress patterns	Words	Actual stress patterns			
		Oooo (%)	OOoo (%)	ooOo (%)	oooO (%)
NG: Oooo (<i>N</i> =3)	Fascinating	100	-	-	-
HEG: Oooo (<i>N</i> =15)		27	7	53	13
LEG: Oooo (<i>N</i> =15)		-	7	86	7

Table 4.47: The actual stress patterns in pattern Oooo spoken by Native Group, High Exposure Group, and Low Exposure Group

According to the table, it is found that High Exposure Group produced more stress patterns than the Low Exposure Group. Moreover, the expected pattern where the stress falls on the first syllable in Low Exposure Group is not found. In addition, both of 2 subject groups seem to agree to use pattern ooOo as the most preferable one.

3.2 Oooo or ,Oo'Oo pattern

In the case where the subjects can use more than one stress pattern, both High and Low Exposure Groups agree to use pattern ,Oo'Oo where the primary stress falls on the third syllable as the most preferable one.

Expected stress patterns	Words	Actual stress patterns		
		Oooo (%)	oOoo (%)	oO'oOo (%)
NG: Oooo or oO'oOo (<i>N</i> =3)	Television	100	-	-
HEG: Oooo or oO'oOo (<i>N</i> =15)		13	31	56
LEG: Oooo or oO'oOo (<i>N</i> =15)		20	33	47

Table 4.48: The actual stress patterns in pattern Oooo or oO'oOo spoken by Native Group, High Exposure Group, and Low Exposure Group

3.3 oOoo pattern

In this pattern, Low Exposure Group produced more deviated patterns. However, both High and Low Exposure Groups agreed to use expected pattern where the stress falls on the second syllable as the most preferable one. The percentage of the expected stress pattern is obviously in the first rank. This might be because the words in this category are proper nouns; America and American.

Expected stress patterns	Words	Actual stress patterns		
		oOoo (%)	ooOo (%)	oooO (%)
NG: oOoo (<i>N</i> =6)	America, Americans	100	-	-
HEG: oOoo (<i>N</i> =30)		87	-	13
LEG: oOoo (<i>N</i> =30)		84	3	13

Table 4.49: The actual stress patterns in pattern oOoo spoken by native speakers, High Exposure Group, and Low Exposure Group

3.4 oO'oOo / 'Oo,oOo pattern

From the findings in Native Group, it is found that the native speakers used two stress patterns which are the expected patterns or 'Default stress pattern' and pattern that can be used in realization called 'Alternative stress pattern'. The main factor of this variation comes from the shift of primary and secondary stress which occur in the case of words that have more than three syllables. The default stress pattern refers to the situation where the primary stress falls on the primary accented syllable whereas the alternative stress pattern refers to the situation where the primary stress falls on the secondary accented syllable.

Expected stress patterns	Words	Actual stress patterns			
		'Oo,Oo (%)	oOoo (%)	'Oo'Oo (%)	oooO (%)
NG: 'Oo'Oo / 'Oo,Oo (N= 21)	Entertainment (3 times), information, infotainment (2 times), combination	5	-	95	-
HEG: 'Oo'Oo/ 'Oo,Oo (N=105)		3	1	94	2
LEG: 'Oo'Oo/ 'Oo,Oo (N=105)		4	2	83	11

Table 4.50: The actual stress patterns in pattern 'Oo'Oo / 'Oo,Oo spoken by Native Group, High Exposure Group, and Low Exposure Group

According to table 6, both native and non-native groups agreed to use the default pattern was the most preferable one. However, the findings show that both High and Low Exposure Groups produced all possible stress patterns.

4) Five syllabic words: 'Oo'Ooo / 'Oo,Ooo pattern

In five syllabic words category, alternative pattern where the primary stress falls on the secondary accented syllable is also presented along with the default pattern where the primary stress falls on the primary accented syllable.

Expected stress patterns	Words	Actual stress patterns		
		'Oo,Ooo (%)	'Oo'Ooo (%)	ooooO (%)
NG: 'Oo'Ooo/ 'Oo,Ooo (N= 3)	International	-	100	-
HEG: 'Oo'Ooo/ 'Oo,Ooo (N= 15)		13	60	27
LEG: 'Oo'Ooo/ 'Oo,Ooo (N= 15)		7	60	33

Table 4.51: The actual stress patterns in pattern 'Oo'Ooo / 'Oo,Ooo spoken by Native Group, High Exposure Group, and Low Exposure Group

In Table 4.51, it is shown that the all of native speakers used only the default stress patterns whereas the non-native groups used both the default and alternative patterns. In addition, the percentage of the patterns where the stress falls on the last syllable is distinctively high (27% in High Exposure Group and 33% in the Low Exposure Group)

5) Six syllabic words: $\sigma_1\text{Oo}'\text{Ooo}/\sigma'\text{Oo}_1\text{Ooo}$ pattern

Similar to the case of $\sigma_1\text{Oo}'\text{Ooo} / \sigma'\text{Oo}_1\text{Ooo}$ pattern, in this last section, it is shown that the native speakers use both default and alternative stress patterns. On the other hand, the non-native groups seem to make more various patterns. However, all of the subject groups agree to choose the default pattern ($\sigma_1\text{Oo}'\text{Ooo}$) as the most preferable one.

Expected stress patterns	words	Actual stress patterns					
		Oooooo (%)	$\sigma'\text{Oo}_1\text{Ooo}$ (%)	ooOooo (%)	$\sigma_1\text{Oo}'\text{Ooo}$ (%)	ooooOo (%)	oooooO (%)
NG: $\sigma_1\text{Oo}'\text{Ooo}/\sigma'\text{Oo}_1\text{Ooo}$ (N=6)	Responsibility, accessibility	-	33	-	67	-	-
HEG: $\sigma_1\text{Oo}'\text{Ooo}/\sigma'\text{Oo}_1\text{Ooo}$ (N=30)		3	17	-	66	7	7
LEG: $\sigma_1\text{Oo}'\text{Ooo}/\sigma'\text{Oo}_1\text{Ooo}$ (N=30)		13	23	6	45	10	3

Table 4.52: The actual stress patterns in pattern $\sigma_1\text{Oo}'\text{Ooo} / \sigma'\text{Oo}_1\text{Ooo}$ spoken by native speakers, High Exposure Group, and Low Exposure Group

4.4.2 Tonicity in Native Group, High Exposure Group, and Low Exposure Group

As for tonicity, the findings of native and non-native group were presented in two categories. The first one is called ‘final position’, referring to group of sentence which allows the tonic words appear in the last position of the words. The other section is the non-final position sentence set where the tonic words can not appear in the last position.

1) Final position

To begin with, the first section, only Sentence 2 shows that both native and non-native groups agreed the use the adverb ‘always’ the most frequently used tonic words in order to emphasize the frequency of action. On the other hand, the first sentence reveals that High and Low Exposure Groups tend to focus on the question word ‘where’ while Native Group selected the last content words to be tonic words.

In addition, an evidence of markedness appears in Sentence 2 spoken by High Exposure Group. The findings show that there is one subject choosing the pronoun ‘I’ as a tonic word to emphasize the speaker in the story.

Moreover, it is found that length of the sentences may influence the number of the tonic word and tone group produced by non-native speakers as can be seen in the second sentence which consists of 6 tonic words and 8 additional tone groups.

Sentence	Tonic word (%)						
	1) Where's the manager?	Where's	<u>manager</u>	<u>manager</u>	<u>manager</u>		
NG (Tone group = 3)	-	100	-	-	-	-	-
HEG (Tone group = 15)	79	7	7	7			
LEG (Tone group = 18)	55	22	6	17			
2) I always clean the table at three o'clock!	I	<u>always</u>	<u>clean</u>	<u>table</u>	<u>three</u>	<u>o'clock</u>	<u>o'clock</u>
NG (Tone group = 3)	-	100	-	-	-	-	-
HEG (Tone group = 23)	4	36	13	26	17	4	-
LEG (Tone group = 31)	-	43	10	19	19	3	6

* Only the words that the subjects selected to be tonic words will be presented in the table
 Table 4.53: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of tonic position in final position category

As for the case where Native Group selected different tonic words, it is seen that the High and Low Exposure Groups chose more words to be tonic words. Sentence 7 in Table 4.54 shows that Low Exposure Group assigned tonic into 7 words while Native Group chose only 2 words to be a tonic word.

Sentence	Tonic word (%)			
	1) What are you doing?	What	are	<u>doing</u>
NG (Tone group = 3)	33	-	67	
HEG (Tone group = 15)	27	7	66	
LEG (Tone group = 15)	53	-	47	
2) And why not?	And	why	Not	
NG (Tone group = 3)	-	67	33	
HEG (Tone group = 15)	7	66	27	
LEG (Tone group = 15)	-	87	13	
3) But I'm eating my lunch!	But	I'm	<u>eating</u>	<u>lunch</u>
NG (Tone group = 3)	33	-	67	-
HEG (Tone group = 16)	13	13	37	37
LEG (Tone group = 19)	16	31.5	31.5	21

4) He's eating his lunch.	He's	eating	eating	his	lunch				
NG (Tone group = 4)	25	50	-	-	25				
HEG (Tone group = 16)	31	38	-	-	31				
LEG (Tone group = 19)	11	36	5	16	32				
5) Can't you clean another table first?	Can't	clean	another	table	first				
NG (Tone group = 3)	33	-	-	-	67				
HEG (Tone group = 15)	67	13	-	-	20				
LEG (Tone group = 19)	57	11	5	11	16				
6) But why are you cleaning them now?	But	why	are	cleaning	them now				
NG (Tone group = 3)	-	67	-	-	33				
HEG (Tone group = 17)	12	41	-	29	18				
LEG (Tone group = 24)	-	46	8	25	13 8				
7) Why don't you move to another table?	Why	don't	you	move	to	another	table	table	
NG (Tone group = 3)	33	-	-	-	-	-	67	-	
HEG (Tone group = 17)	58	18	-	-	-	6	12	6	
LEG (Tone group = 31)	33	10	3	6	3	13	29	3	
8) I'm not moving to another table!	I'm	not	<u>moving</u>	<u>moving</u>	to	another	another	table	table
NG (Tone group = 3)	33.3	33.3	33.3	-	-	-	-	-	
HEG (Tone group = 18)	-	44	39	-	-	-	-	17	
LEG (Tone group = 26)	12	15	27	4	4	4	15	15 4	

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.54: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the variation in tonic position in final position category

In terms of the tonic position, the findings show the agreement of Native Group and High Exposure Group in terms of tonic position. That is, both of them mostly select the word in the middle position to be the most prominent word in a tone group. However, 3 sentences in this category in Native Group suggest that the last content word is more potential to be a tonic word.

As for the agreement in choosing the most preferable tonic words, 6 out of 8 sentences show that High Exposure Group and Native Group choose the same words as the most preferable tonic words which are verbs ('doing' in Sentence 1, and 'eating' in Sentences 3 and 4), question words ('why' in Sentences 2 and 6), and adverb (in Sentence 2). On the other hand, 4 out of 8 sentences show that Low Exposure Group and Native Group choose the same tonic words which are verbs

(‘eating’ in Sentences 3 and 4 and ‘moving’ in Sentence 8) and question words (‘why’ in Sentences 2 and 6).

In terms of markedness, 9 function words which are auxiliary verbs (‘are’ in Sentence 1 and ‘don’t’ in Sentence 7), modal verb (‘can’t’ in Sentence 5), conjunctions (‘And’ in sentence 2 and ‘But’ in sentence 3 and 6), and pronouns (‘He’s’ in sentence 4, ‘them’ in Sentence 6, and ‘I’m’ in Sentence 3) were found to be tonic words. On the other hand, 10 function words which are auxiliary verbs (‘are’ in Sentence 1 and ‘don’t’ in Sentence 7), modal verb (‘can’t’ in Sentence 5), preposition (‘to’ in Sentences 7 and 8), and pronouns (‘He’ in Sentence 4, ‘them’ in Sentence 6, ‘you’ in Sentence 7, and ‘I’m’ in Sentences 3 and 8) were also found to be tonic words.

As for the number of the tone group, 5 out of 8 sentences of High Exposure Group indicate the additional pause (Sentences 3, 4, 5, 7, 8). Regarding the additional tone group in Low Exposure Group, it is found that 6 out of 8 sentences (Sentences 3-8) display the extra pause.

2) Non-final position

In terms of the sentence ending with function words and addressing term ‘sir’, 6 out of 7 sentences in both High and Low Exposure Groups show that the words in the middle position are more potential to be tonic words as in Table 4.55.

Sentence	Tonic word (%)			
1) Tell him I want to see him.	Tell	want	see	him
NG (Tone group = 3)	100	-	-	-
HEG (Tone group = 18)	50	11	28	11
LEG (Tone group = 21)	62	19	14	5
2) I'm cleaning the table, sir.	I'm	<u>cleaning</u>	<u>table</u>	sir
NG (Tone group = 3)	-	-	100	-
HEG (Tone group = 15)	7	80	13	-
LEG (Tone group = 15)	7	53	33	7
3) He's over there, sir.	He's	<u>over</u>	there	sir
NG (Tone group = 3)	-	-	100	-
HEG (Tone group = 15)	20	40	33	7
LEG (Tone group = 17)	6	76	6	12

4) I can see that.	I	can	see	that		
NG (Tone group = 3)	-	-	100	-	-	
HEG (Tone group = 15)	-	33	27	40		
LEG (Tone group = 15)	13	60	7	20		
5) Ooh! I can't do that, sir!	I	can't	do	that	sir	
NG (Tone group = 3)	-	100	-	-	-	
HEG (Tone group = 16)	-	56	19	19	6	
LEG (Tone group = 22)	5	45	23	-	27	
6) I always start here, sir.	I	always	start	here	sir	
NG (Tone group = 3)	-	100	-	-	-	
HEG (Tone group = 15)	20	46	27	7	-	
LEG (Tone group = 18)	11	72	-	-	17	
7) It's my job to clean the table, sir.	It's	my	job	clean	table	sir
NG (Tone group = 3)	-	-	100	-	-	-
HEG (Tone group = 18)	6	6	49	17	11	11
LEG (Tone group = 28)	-	7	39	18	32	4

* Only the words that the subjects selected to be tonic words will be presented in the table

Table 4.55: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of tonic position in non-final position category

As for the agreement in choosing the most preferable tonic words, 3 out of 7 sentences show that High Exposure Group and Native Group choose the same words which are verb ('tell' in Sentence 1), modal verb ('can't' in Sentence 5), and noun ('job' in Sentence 7). On the other hand, 4 out of 7 sentences show that Low Exposure Group and Native Group choose the same words which are adverb ('always' in Sentence 6), verb ('tell' in Sentence 1), modal verb ('can't' in Sentence 5), and noun ('job' in Sentence 7).

In terms of markedness, 7 function words which are modal verb ('can't' in Sentence 5), and pronoun ('that' in Sentence 4, 'I'm' in Sentence 2, 'I' in Sentence 6, 'him' in Sentence 1, 'he' in Sentence 3, and 'it's' in Sentence 7) were found to be tonic words. As for Low Exposure Group, 7 function words which are pronouns ('I'm' in Sentence 2, 'I' in Sentence 4, 5, and 6, 'him' in Sentence 1, and 'he' in Sentence 3, and 'that' in Sentence 4) were found to be tonic words.

However, apart from the notion of markedness, sentence 1, 3, 4, 5, and 7 might be able to indicate the influence of the subjects' first language where the tonic word is determined to be only in final position (Sankhavadhana, 1988). This is

4.4.3 Tune in Native Group, High Exposure Group, and Low Exposure Group

In terms of tune, the findings of native and non-native group will be presented in three categories which are Falling tune (Tune 1), High-rising tune (Tune2), and Low-rising tune (Tune3).

1) Falling tune

In this first section, 5 out of 18 sentences show that both native and non-native speakers agree to use Tune 1 in the statement as in the table below.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) But I'm worried about having an interview in English.	NG	100	-	-
	HEG	100	-	-
	LEG	100	-	-
2) I'm so lucky to see to you.	NG	100	-	-
	HEG	100	-	-
	LEG	100	-	-
3) Thanks so much.	NG	100	-	-
	HEG	100	-	-
	LEG	100	-	-
4) Alright.	NG	100	-	-
	HEG	100	-	-
	LEG	100	-	-
5) Ah, "body language".	NG	100	-	-
	HEG	100	-	-
	LEG	100	-	-

Table 4.57: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 1

As for the deviation, the findings will be presented in 2 categories which are the use of Tune 2 in the statement and the use of Tune 3 in the statement.

1.1 The use of Tune 2 in the statement

In this section, it is found that both High and Low Exposure Groups use Tune 2 in 3 sentences. This might be another evidence of overgeneralization where the subjects decided to use Tune 2 in all types of question.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) I'll call you.	NG	100	-	-
	HEG	100	-	-
	LEG	87	13	-
2) how do I make a good first impression?	NG	100	-	-
	HEG	67	33	-
	LEG	87	13	-
3) (But what should I do) when I'm answering a question?	NG	100	-	-
	HEG	80	20	-
	LEG	80	13	7

Table 4.58: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 2 in the statement and the question beginning with a question word

1.2 The use of Tune 3 in the statement

As for the use of Low-rising tune, there are 8 out of 18 sentences showing that the subjects in High Exposure Group use Tune 3 in the statement. On the other hand, Low Exposure Group used Tune 3 in 11 out of 18 statements. Considering the context, it is suggested that the subject used Tune 3 in order to imply that they have not finished talking yet since there are more sentences following these statements. Moreover, sentence 1 and 6 in both of High and Low Exposure Groups might be an evidence of tone assignment rules since both of them end with the dead monosyllabic words which are pronounced with high tone in Thai (Gandour, 1979).

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) That's very great.	NG	100	-	-
	HEG	93	-	7
	LEG	100	-	-
2) You're really smart.	NG	100	-	-
	HEG	100	-	-
	LEG	80	-	20
3) Thanks again	NG	100	-	-
	HEG	100	-	-
	LEG	93	-	7

4) That sounds like good advice.	NG	100	-	-
	HEG	100	-	-
	LEG	80	-	20
5) I never thought about that before.	NG	100	-	-
	HEG	80	-	20
	LEG	80	-	20
6) After we talked.	NG	100	-	-
	HEG	93	-	7
	LEG	93	-	13
7) Maybe I could sing and dance for them.	NG	100	-	-
	HEG	87	-	13
	LEG	87	-	13
8) Ah, one more thing.	NG	100	-	-
	HEG	80	-	20
	LEG	67	-	33
9) whenever I have problems.	NG	100	-	-
	HEG	87	-	13
	LEG	73	-	27
10) Then they'd really be impressed!	NG	100	-	-
	HEG	80	-	20
	LEG	87	-	13
11) (But what should I do) when I'm answering a question?	NG	100	-	-
	HEG	80	20	-
	LEG	80	13	7

Table 4.59: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 3 in the statements

2) High-rising tune

As for the part of yes-no question, it is found that the High and Low Exposure Groups also used Tune 1 as well as Tune 2 in 6 out of 8 polar questions whereas Native Group used only Tune 2.

Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Is it really needed?	NG	-	100	-
	HEG	40	60	-
	LEG	80	20	-
2) Should I memorize my answers before that?	NG	-	100	-
	HEG	47	53	-
	LEG	67	33	-
3) Should I ask about the salary during the interview?	NG	-	100	-
	HEG	40	60	-
	LEG	67	33	-
4) Can I buy you some tea?	NG	-	100	-
	HEG	20	80	-
	LEG	67	33	-
5) Is that enough?	NG	-	100	-
	HEG	33	67	-
	LEG	53	47	-
6) Do you have to go now?	NG	-	100	-
	HEG	27	73	-
	LEG	33	67	-

Table 4.60: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 2

Regarding the case where Tune 1 is acceptable in Native Group, it is found that High and Low Exposure Groups also used Tune 1 as Native Group. However, the result from all of 8 sentences suggests that the Tune 2 is more potential to be used in this section.

Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Can you give me any good tips?	NG	33	67	-
	HEG	20	80	-
	LEG	40	60	-
2) Can you say that again?	NG	67	33	-
	HEG	33	67	-
	LEG	33	67	-

Table 4.61: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 1 in the polar questions

3) Low-rising tune

In terms of Low-rising tune, the results reveal that Tune 1 is also used as the deviation. The degree of dominance between these 2 tunes is equal since 2 out of 4 sentences (sentence 1 and 2 in High Exposure Group and sentence 1 and 3 in Low Exposure Group) suggest that Tune 1 is preferable while the rest (sentence 3 and 4 2 in High Exposure Group and sentence 2 and 4 in Low Exposure Group) shows that Tune 3 is dominant.

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) if I can't remember an English word...	NG	-	-	100
	HEG	73	-	27
	LEG	67	-	33
2) It's always you...	NG	-	-	100
	HEG	53	-	47
	LEG	47	-	53
3) If I get this job,...	NG	-	-	100
	HEG	33	-	67
	LEG	53	-	47
4) But what should I do...	NG	-	-	100
	HEG	13	-	87
	LEG	20	7	73

Table 4.62: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 3

Concerning the variation, Both High and Low Exposure Groups, 6 out of 8 sentences indicate that Tune 1 is more potential to be use the section of long sentence. The explanation of this phenomenon might be the same as Native Group. That is to say, due to sentences which have too long to read within one breathe, the subjects might not be able to read the whole sentence at once, they then have to stop with Tune 1. Furthermore, the use of Tune 1 to express definiteness in sentence 2 reveals the strong agreement with Native Group.

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) I'm thinking of applying for a job with an international company,...	NG	100	-	-
	HEG	87	-	13
	LEG	93	-	7

2) But seriously,...	NG	100	-	-
	HEG	73	-	27
	LEG	80	-	20
3) who pull me out of darkness...	NG	100	-	-
	HEG	80	-	20
	LEG	87	-	13
4) I feel less nervous...	NG	67	-	33
	HEG	93	-	7
	LEG	73	-	27

Table 4.63: The comparison of Native Group, High Exposure Group, and Low Exposure Group in terms of the use of Tune 1 in the unfinished sentences

4.4.4 Summary of English Intonation in Native Group, High Exposure Group, and Low Exposure Group

In terms of tonality, 8 out of 11 stress patterns spoken by the subjects are influenced by the accentual pattern in Thai and Pattani Malay where the stress is determined to fall on only the last syllable (Sankhavadhana, 1988; Chotikakamthorn, 1981). The most distinctive evidence was found in the ‘Oo’Ooo/ ‘Oo,Ooo’ pattern where the percentage of the deviated pattern is 27% in High Exposure Group and 33% in Low Exposure Group. Furthermore, 6 stress patterns show that the subjects assigned stress into the syllable preceding the last one. The most salient evidence appears in the ‘Oooo’ pattern where the percentage of the deviated pattern is 53% in High Exposure Group and 86% in Low Exposure Group.

Concerning tonicity where the subjects are expected to choose only the last word of the tone group due to tonic rule of Thai (Sankhavadhana, 1988), it is found that, in the sentence category where the tonic word is allowed to be in the final position, both High and Low Exposure Groups prefer to choose other words that are not in the last position of the tone group. That is, only 26% of High Exposure Group and 26% Low Exposure Group chose the last word to be the tonic word whereas the words in the middle position is the most preferable one (38% in Low Exposure Group and 42% High Exposure Group)

The findings from the sentence category where the tonic word cannot appear in the final position also agree with the first category. That is to say, both High and Low Exposure Groups prefer to choose the words in the middle position of the tone group to be tonic word (56% in Low Exposure Group and 76% High Exposure

Group) while only 10% of High Exposure Group and 21% of Low Exposure Group choose the last word to be the tonic word. Consequently, it could be claimed that the Thai and Pattani Malay tonic system influences the choice of locating the tonic syllable within the tone-group or tonicity in English.

As for the agreement in choosing a word in the middle position to be a tonic word, 6 out of 7 sentences in Final position category and 5 out of 8 sentences in Non-final position category show that both native and non-native groups seem to assign the tonic into the same word. In terms of the deviation, there are 4 sentences showing that native and non-native groups chose different words to be the tonic word (Sentence 5 in Table 4.54, sentence 3 and 4 in table 4.55, and sentence 1 in Table 4.56).

Regarding the use of tune, the findings show that the use of Falling tune (Tune 1) of both High and Low Exposure Groups is likely to agree with Native Group. That is, 91% of High Exposure Group and 88% of Low Exposure Group decided to use Tune 1 in the statement. Nevertheless, the degree of agreement in using the same tune with Native Group decreases in the case of High-rising (Tune 2) and Low-rising tune (Tune 3). In terms of Tune 2, it is found that the percentage of Tune 2 in High Exposure Group is 68% while the one in Low Exposure Group is 46%. Regarding the use of Tune 3, 37% of High Exposure Group and 34% of Low Exposure Group used this tune in the unfinished sentence. Concerning the cause of the deviation resulted from Thai tone assignment rules, there are 3 sentences indicating the influence of this factor. This phenomenon occurs in the case where the subjects used of Tune 3 in the statements ending with dead monosyllabic words instead of Tune 1.

In conclusion, after comparing the production of English intonation in Native Group, High Exposure Group, and Low Exposure Group, it is found that tonality in non-native groups has the highest degree of the L1 transfer since 8 out of 11 stress patterns reveals the influence of this factor. In addition, the stress patterns in Thai and Pattani Malay also influence the subjects' tonicity in the case where the subjects assign the tonic syllable into the last syllable of the tonic word.

Regarding the non-native group tonicity and tune, it seems that both of these intonation components have lower degree of the L1 transfer than tonality. This might be because the use of these 2 components is not based on only the stress patterns, but it also deals with the meaning in realization. That is to say, when the non-native

speakers decide to select the tonic words, they tend to assign the tonic into the word that they want to emphasize rather than following the tonic rule and choosing the last word of the tone group as a tonic word. The findings in tune also show that the meaning of tunes has higher degree of influence than the L1 transfer which is the Thai tone assignment rules in the case. This influence will be discussed in Chapter 5.



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CHAPTER V

DISCUSSION AND CONCLUSION

Chapter 5 presents the discussion about other factors that subject's intonation, apart from first language transfer. After that, the conclusion of this study is presented. Finally, Implications for language teaching and suggestions for further research are given.

5.1 Discussion

After studying the English intonation spoken by the High and Low Exposure Groups, several factors that might influence the subjects' production in terms of tonality, tonicity, and tune were also found as follows;

5.1.1 Tonality

In this section, it is found that apart from the first language influence as expected, overgeneralization is also another factor.

5.1.1.1 First language transfer

As for L1 transfer, the findings from 8 stress patterns ('Oo', 'Ooo', 'oOo', 'Oooo', 'oOoo', 'Oo'Oo/ 'Oo,Oo', 'Oo'Ooo/ 'Oo,Ooo', and 'o,Oo'Ooo/ o'Oo,Ooo') suggest that tonality in both High and Low Exposure Groups is affected by the stress pattern of their mother tongue. The pattern 'Oo'Ooo/ 'Oo,Ooo' as in the word 'international' might be the example of this case since the percentage of the deviated pattern where the stress falls on the last syllable is quite high (27% in High Exposure Group and 33% in Low Exposure Group). The result also supports the concept of interlanguage stating that the intonation of the High Exposure Group is closer to that of the native speaker (James, 1980). This is because the percentage in using this pattern of High Exposure Group tends to be lower than Low Exposure Group as in Figure 5.1.

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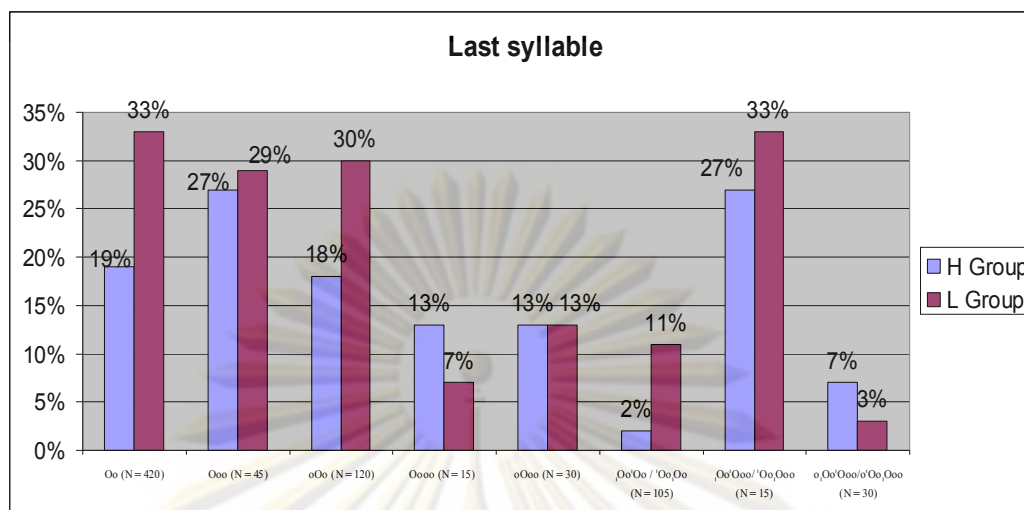


Figure 5.1: The percentage of the deviated pattern where the stress falls on the last syllable

5.1.1.2 Overgeneralization

In terms of overgeneralization which appears in 6 stress patterns, pattern 'Oo', 'Ooo', 'Oo'O / 'Oo'O', 'Oooo', 'oOoo', and 'o,Oo'Ooo / o,Oo,Ooo', the results show that non-native group tends to use the deviated pattern of the pattern 'oO' (58% in High Exposure Group and 70% in Low Exposure Group) rather than the expected one (42% in High Exposure Group and 30% in Low Exposure Group). Regarding the deviated patterns, it seems like the subjects create the default stress pattern in order to deal with the words that they are not certain to pronounce. The rule of this default stress pattern is assigning the stress into a syllable before the last one. The case of the deviated patterns in pattern 'Oooo' as in the word 'fascinating' might be another example in this case since the percentage of the deviated pattern whereas stress falls on the word before the last one is highly dominant (53% in High Exposure Group and 86% in Low Exposure Group). From the example, it is found that both of High and Low Exposure Groups do not seem to know the expected stress pattern of the word 'fascinating' since the percentage of this expected pattern is lower (27% in High Exposure Group and 0% in Low Exposure Group).

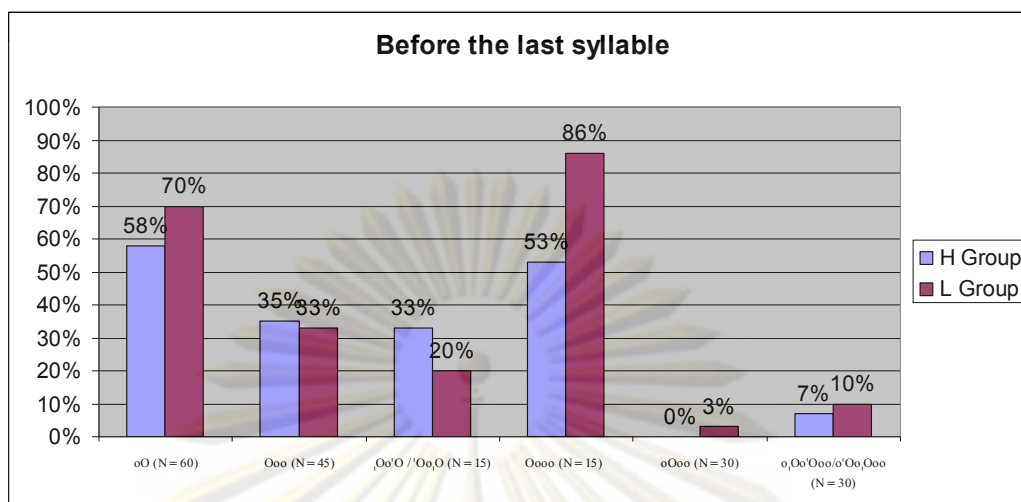


Figure 5.2: The percentage of the deviated pattern where the stress falls on the syllable preceding the last one

Another rule of overgeneralization is suggested by deviated patterns where the stress falls on the syllable that is not the last syllable or does not precede the last syllable. The rule of this case is assigning the stress into any syllable that is not the last one. This rule might be formulated because some learner might notice that assigning the stress into the last syllable seems to be the non-native like stress pattern that is influenced by first language. According to the findings, there are 5 stress patterns showing the evidence of this overgeneralization rule as in Figure 5.3.

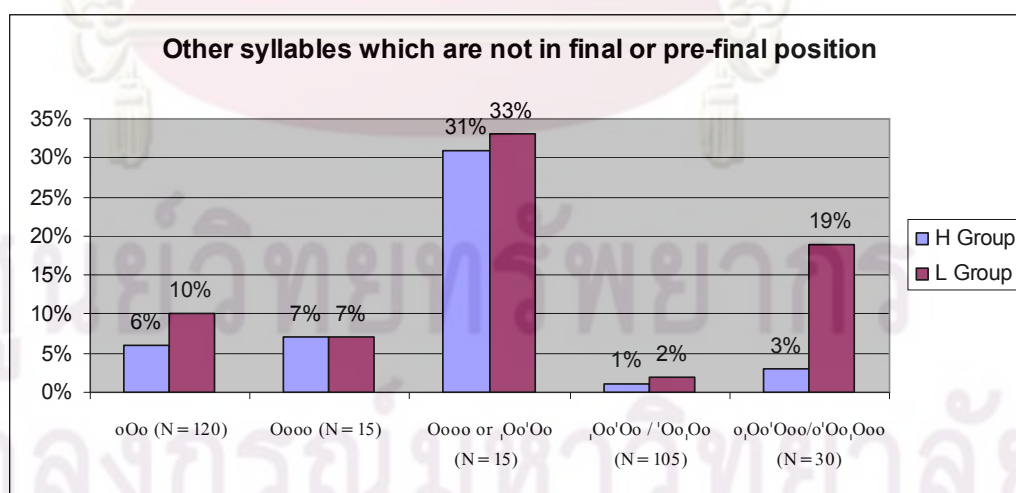


Figure 5.3: The percentage of the deviated pattern where the stress falls on other syllables which is not in the final or pre-final position

The deviated stress patterns in Figure 5.3 can be classified into three sub-categories based on the syllable that is stressed. First, subjects assigned the stress into the first syllable in pattern ‘oOo’. Secondly, pattern ‘Oooo’, ‘Oooo or ,Oo'Oo’, and ‘,Oo'Oo/ 'Oo,Oo’ show the case where the stress falls on the second syllable. Finally, pattern ‘o,Oo'Ooo/ o'Oo,Ooo’ reveals the case where two deviated patterns were found. That is, 3% of High Exposure group and 13% of Low Exposure group assigned the stress into the first syllable, and 6% of LEG also assigns the stress into the third syllable.

5.1.2 Tonicity

In terms of tonicity, the deviation can be caused by two factors which are the influence of the first language and the additional tone group.

5.1.2.1 First language transfer

The example of L1 transfer might be in the Non-final position category where the sentences end with function words or addressing term ‘sir’. As for High Exposure Group, 6 out of 9 sentences suggest that some members of the group chose the words in the final position as a tonic word. In addition, there is one sentence where the percentage of the word in final position is higher than the content words in Sentence 7 ‘I can see that.’ As for Low Exposure Group, the result seems to suggest that the degree of L1 transfer is higher than High Exposure Group since some members of the group chose the words in the final position as a tonic word in all of the 9 sentences. However, none of these sentences indicate that the word in final position is preferable to be used as tonic word.

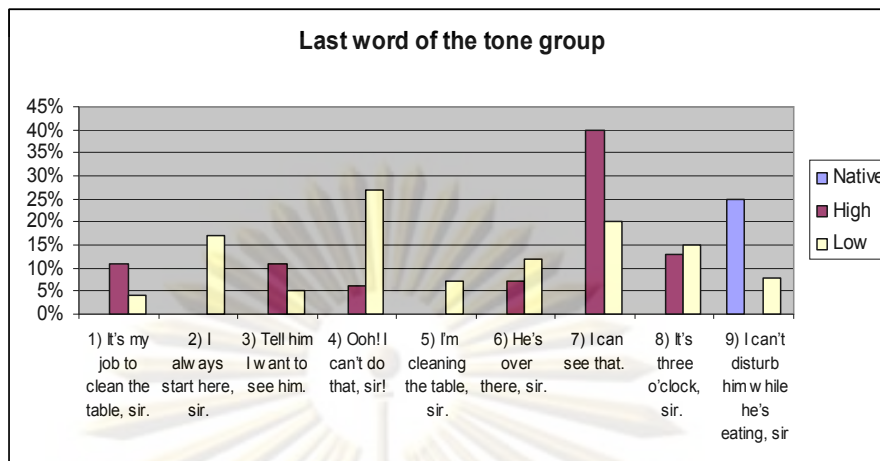


Figure 5.4: The percentage of the tonic words which are function words and addressing term 'sir' spoken by native and non-native speakers

5.1.2.2 The additional tone group

The numbers of the additional tone groups in non-native speakers seem higher than the Native Group. The sentence " I can't disturb him while he's eating, sir" shows that the maximum number of the tone group in non-native group are 40 tone groups in Low Exposure Group and 25 tone groups in High Exposure Group while Native Group pronounces this sentence as one tone group. With this difference, it can be said additional tone groups can affect the choice of the tonic words as can be seen in the following example.

Sentence	Tonic syllables (%)						
	I	<u>al</u> ways	clean	<u>ta</u> ble	three	<u>o'</u> clock	<u>o'</u> clock
I always clean the table at three o'clock!	I	<u>al</u> ways	clean	<u>ta</u> ble	three	<u>o'</u> clock	<u>o'</u> clock
NG (Tone group = 3)	-	100	-	-	-	-	-
HEG (Tone group = 23)	4	36	13	26	17	4	-
LEG (Tone group = 31)	-	43	10	19	19	3	6

According to the example, it is found that additional tone groups appear in the production of High and Low Exposure Groups (8 additional tone groups in HEG and 16 additional tone groups in LEG). These additional tone groups might make the speech less fluent and the listener might also find some difficulties in chunking the information. This is because the speakers used the extra pause during saying the sentence. In addition, these added tone groups increase the number of the tonic words. In this sentences, non-native groups selected 6 words to be tonic

words whereas Native speakers chose only the adverb of frequency ‘always’. These additional tonic words might cause some difficulties for the listener in finding the most important word in the tone group since there are more than one tonic word in the sentence.

In addition, there are 10 sentences showing the deviation in terms of the position of the tonic syllable in 4 stress patterns as in Table 5.1.

To begin with, in pattern Oo, 2 out of 5 cases show that some members in High Exposure Group assigned the tonic syllable into the last syllable while there are 5 instances revealing the errors made by Low Exposure Group. This might be another example of the first language influence. Similarly, the findings from pattern Ooo where 33.3 % of High Exposure Group and 38 % of Low Exposure Group assigned the tonic syllable into the last syllable also support this phenomenon. On the other hand, the findings from 3 cases support the phenomenon of overgeneralization in pattern oO where the subjects assigned the tonic syllable into the syllable preceding the last one. In addition, there is one sentence in pattern ‘oOo’ where 20% of Low Exposure Group assigned the tonic syllable into the first syllable. This might be evidence showing another rule of overgeneralization by assigning the stress into any syllable that is not the last one (See section 5.1.1.2).

Stress patterns	Tone group	Group	Oo (%)	oO (%)	Ooo (%)	oOo (%)	ooO (%)
Oo	He’s <u>eating</u> his lunch.	HEG (N = 6)	100	-	-	-	-
		LEG (N = 8)	87	13	-	-	-
	I can’t disturb him while he’s <u>eating</u> , sir	HEG (N = 6)	33	67	-	-	-
		LEG (N = 5)	40	60	-	-	-
	I’m not <u>moving</u> to another table!	HEG (N = 7)	100	-	-	-	-
		LEG (N = 8)	87	13	-	-	-
	I’m not moving to another <u>table</u> !	HEG (N = 3)	100	-	-	-	-
		LEG (N = 5)	80	20	-	-	-
	Why don’t you move to another <u>table</u> ?	HEG (N = 3)	67	33	-	-	-
		LEG (N = 10)	90	10	-	-	-
oO	It’s three <u>o’clock</u> , sir.	HEG (N = 1)	-	100	-	-	-
		LEG (N = 6)	100	-	-	-	-
	I always clean the table at three <u>o’clock</u> !	HEG (N = 1)	100	-	-	-	-
		LEG (N = 1)	33	67	-	-	-
	I can’t <u>disturb</u> him while he’s eating, sir	HEG (N = 3)	33	67	-	-	-
LEG (N = 5)		-	100	-	-	-	
Ooo	Where’s the <u>manager</u> ?	HEG (N = 3)	-	-	33.3	33.3	33.3
		LEG (N = 8)	-	-	49	13	38

oOo	I'm not moving to another table!	HEG ($N = 0$)	-	-	-	-	-
		LEG ($N = 5$)	-	-	20	80	-

* The symbol ' N ' represents the numbers of tonic words in each sentence

Table 5.1: The deviation in terms of the position of the tonic syllable spoken by High and Low Exposure Groups

5.1.3 Tune

As for tune, the result suggests that the deviated use of tune might come from the understanding of meaning of the tunes, overgeneralization, the length of the sentences, and tone assignment rules in Thai.

5.1.3.1 The understanding of meaning of the tunes

First of all, it is found that the deviation in terms of tune result from the understanding of the meaning of the tunes. That is to say, the speakers selected the tune according to the meaning that they want to convey instead of choosing the tune based in the syntactic feature of the sentence. The example of this is found in the case where some members in High Exposure Group and Low Exposure Group used Tune 3 in the statements. It is found that High Exposure Group used Tune 3 in 8 out of 18 statements where Low Exposure Group used this tune in 9 out of 18 statements. 33% in Sentence 8 spoken by Low Exposure Group is the most salient case as in Table 5.2. The reason of this deviation might come from the understanding of the meaning of the tunes since Low-rising tune implies that the speakers have not finished talking yet. Concerning the context of the sentences, 8 out of 10 statements showing the deviation of tune were followed by another sentence. Consequently, the subject might use Tune 3 to signal that they want to say something more.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) That's very great.	NG	100	-	-
	HEG	93	-	7
	LEG	100	-	-
2) You're really smart.	NG	100	-	-
	HEG	100	-	-
	LEG	80	-	20
3) Thanks again	NG	100	-	-
	HEG	100	-	-
	LEG	93	-	7
4) That sounds like good advice.	NG	100	-	-
	HEG	100	-	-
	LEG	80	-	20

5) I never thought about that before.	NG	100	-	-
	HEG	80	-	20
	LEG	80	-	20
6) After we talked.	NG	100	-	-
	HEG	93	-	7
	LEG	93	-	13
7) Maybe I could sing and dance for them.	NG	100	-	-
	HEG	87	-	13
	LEG	87	-	13
8) Ah, one more thing.	NG	100	-	-
	HEG	80	-	20
	LEG	67	-	33
9) whenever I have problems.	NG	100	-	-
	HEG	87	-	13
	LEG	73	-	27
10) Then they'd really be impressed!	NG	100	-	-
	HEG	80	-	20
	LEG	87	-	13

Table 5.2: The use of Tune 3 in the statements spoken by High and Low Exposure Groups

In addition, the use of Tune 1 in 8 polar questions is also the evidence showing the influence the understanding of the meaning of the tunes. The most distinctive example is in Sentence 1 where 80% of Low Exposure Group uses Falling tune in the yes-no question. It should be noticed that this deviation also happens in Native Group (See Sentences 7-8). These findings suggest that Tune 1 is acceptable in some situations such as in the case that the speakers expect the ‘yes’ answer. However, there are some cases where the speakers should not use Falling tune. For example, in the situation where the subjects have to make a request like ‘Can you give me any good tips?’ or an offer as in the sentence ‘Can I buy you some tea?’, Tune 1 might not be appropriate since its sense of definiteness might turn a request or an offer into an order which might not be appropriate in some situations.

Tune 2:High-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) Is it really needed?	NG	-	100	-
	HEG	40	60	-
	LEG	80	20	-
2) Should I memorize my answers before that?	NG	-	100	-
	HEG	47	53	-
	LEG	67	33	-
3) Should I ask about the salary during the interview?	NG	-	100	-
	HEG	40	60	-
	LEG	67	33	-

4) Can I buy you some tea?	NG	-	100	-
	HEG	20	80	-
	LEG	67	33	-
5) Is that enough?	NG	-	100	-
	HEG	33	67	-
	LEG	53	47	-
6) Do you have to go now?	NG	-	100	-
	HEG	27	73	-
	LEG	33	67	-
7) Can you give me any good tips?	NG	33	67	-
	HEG	20	80	-
	LEG	40	60	-
8) Can you say that again?	NG	67	33	-
	HEG	33	67	-
	LEG	33	67	-

Table 5.3: The use of Tune 1 in the polar questions spoken by High and Low Exposure Groups

Furthermore, the clause ‘..., I’ll call you’ where 13 % of the Low Exposure Group used Tune 2 also supports the deviation resulted from the understanding of the meaning of the tunes. In this case, it might be claimed that, due to the sense of openness of the High-rising tune, the subjects might misunderstand that Tune 2 can be used with the statement in order to make the sentence become a request used to ask for permission.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) (If I get this job,) I’ll call you.	NG	100	-	-
	HEG	100	-	-
	LEG	87	13	-

Table 5.4: The use of Tune 2 in the statement spoken by Low Exposure Group

5.1.3.2 Overgeneralization

The second cause of the deviation in tune is overgeneralization. Two sentences beginning with question words were found to be evidence of this phenomenon as in Table 5.5. For instance, 13% of Low Exposure Group and 33% of High Exposure Group pronounced The sentence “How do I make a good first impression?” with Tune 2. This deviation occurs because the subjects might assume that all types of question should be pronounced with Rising tune. In addition, it should be noticed that the degree of this influence in the High Exposure Group is higher than that of Low Exposure Group.

Tune 1:Falling	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) how do I make a good first impression?	NG	100	-	-
	HEG	67	33	-
	LEG	87	13	-
2) (But what should I do if I can't remember an English words) when I'm answering a question?	NG	100	-	-
	HEG	80	20	-
	LEG	80	13	7

Table 5.5: The use of Tune 2 in the sentences beginning with question words spoken by High and Low Exposure Groups

5.1.3.3 The length of the sentences

The deviation of the length of the sentences occurs in the production of both native and non-native speakers. This phenomenon happens in the case that the sentences are too long to read within one breath. Therefore, the subjects have to stop with Tune 1. For Native Group, 3 out of 8 sentences show the most distinctive case where all the native speakers used Falling tune (See Sentences 5-7 in Table 5.6). Regarding the non-native groups, the most salient example of Low Exposure Group is in Sentence 5 where percentage of Tune 1 is 93% whereas the most distinctive evidence of High Exposure Group is in Sentence 8.

Tune 3:Low-rising	Group	Tune 1 (%)	Tune 2 (%)	Tune 3 (%)
1) If I can't remember an English word...	NG	-	-	100
	HEG	73	-	27
	LEG	67	-	33
2) It's always you...	NG	-	-	100
	HEG	53	-	47
	LEG	47	-	53
3) If I get this job,...	NG	-	-	100
	HEG	33	-	67
	LEG	53	-	47
4) But what should I do...	NG	-	-	100
	HEG	13	-	87
	LEG	20	-	73
5) I'm thinking of applying for a job with an international company,...	NG	100	-	-
	HEG	87	-	13
	LEG	93	-	7
6) But seriously,...	NG	100	-	-
	HEG	73	-	27
	LEG	80	-	20
7) who pull me out of darkness...	NG	100	-	-
	HEG	80	-	20
	LEG	87	-	13

8) I feel less nervous...	NG	67	-	33
	HEG	93	-	7
	LEG	73	-	27

Table 5.6: The use of Tune 1 in the unfinished sentences spoken by High and Low Exposure Groups

5.1.3.4 Tone assignment rules

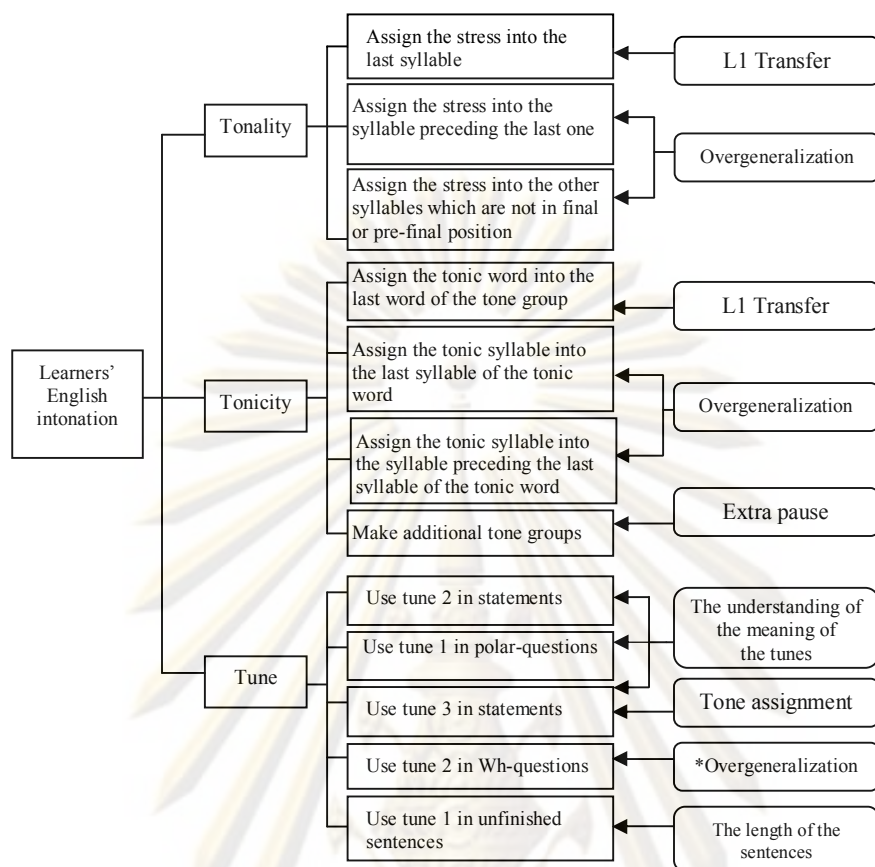
Finally, there are 4 sentences indicating the influence of Thai tone assignment rules. To begin with, in the case of dead monosyllabic words in the sentence “You’re really smart.”, “That’s very great.” and “After we talked.” Since these sentences end with dead monosyllabic words, the subjects have to pronounce them with High tone according to tone assignment rules in Thai (Gandour, 1979). Consequently, the use of Tune 1 in these statements might be changed into Tune 3.

Sentence	Group	High tone
1) You’re really smart.	HEG (<i>N</i> =0)	-
	LEG (<i>N</i> =2)	100
2) That’s very great.	HEG (<i>N</i> =1)	100
	LEG (<i>N</i> =0)	-
3) After we talked.	HEG (<i>N</i> =2)	100
	LEG (<i>N</i> =2)	100

Table 5.7: Tone assignment in the case of dead monosyllabic words

5.1.4 Summary of the influence in English intonation system of Thai students speaking Pattani Malay as their mother tongue

After exploring factors that influence subject’s English intonation, it is found that both High Exposure Group and Low Exposure Group have the same problems with different degree of influence. That is to say, the numbers of the findings show that Low Exposure Group tends to be more influenced by the factors than High Exposure Group. However, one finding in tune section shows that the degree of influence in HEG is higher. This phenomenon was found in the case where both HEG and LEG used Rising tune in the questions beginning with questions words (See section 5.1.3.2). All of the factors that Thai students speaking Pattani Malay as their mother tongue encounter in English intonation and the deviation that they made can be summarized in Figure 5.5.



The symbol ‘*’ represents the case where the degree of influence in High Exposure Group is higher than Low Exposure Group

Figure 5.5: The problems of English intonation system found in the interlanguage of Thai students speaking Pattani Malay as their mother tongue

According to Figure 5.5, there are two types of factors that can influence English intonation spoken by non-native speakers. The first type of the factor affects only on some intonation components whereas the second one can affect all of intonation components.

The examples of factor that affects on certain intonation components are found in tonicity and tune. This kind of influence appears due to the characteristic of each intonation component or the types of task used to collect the data. For example, there are two factors found in tune which are the understanding of the meaning of the tunes and the length of the sentences. On the other hand, the extra pause is the factor that appears in tonicity since the task aims to investigate the position of a tonic

word in a tone group and expects the subjects to speak a sentence as one tone group. In other words, this task expects the subjects to say a sentence without a pause.

In terms of the factor that can affect all intonation components, two types of this influence which are ‘First language transfer’ and ‘Overgeneralization’ are found.

First, in congruence with Sankhavadhana’s contrastive study of intonation in English and Thai (1988), L1 transfer is identified as one of the major factors contributing the deviation. This type of the influence appears in all of three intonation components as two sub-categories. That is to say, in the case of tonality and tonicity which are governed by the accentual system, the L1 transfer appears as the stress pattern in Thai and Pattani Malay. As for tune which involves the use of pitch, the L1 transfer is found as Thai tone assignment rules. It should be noticed that, Thai, as opposed to Pattani Malay, seems to have higher degree of influence since the system of this language has an impact on all of three intonation components. Nevertheless, the finding in High and Low Exposure Groups shows that the influence of Thai tone assignment is relatively low as shown in three instances. (See section 5.1.3.4). According to this finding, it could be claimed that the degree of influence of Pattani Malay in the subjects’ English intonation is as high as that of Thai.

The second factor is overgeneralization which also appears in all of three intonation components. In terms of tonality, two rules are found. The first rule is assigning stress into the syllable preceding the last one whereas the second rule involves assigning stress into any syllable that is not the last one (See section 5.1.1.2). These two rules also affect on tonicity in terms of the position of the tonic syllable (See page Table 5.1) since tonic system is also governed by the accentual system. Regarding tune, there is one overgeneralization rule found. This factor appears in the case where the subjects assume that all types of question should be pronounced with rising tune (See section 5.1.3.2). In addition, the finding in this section shows that the degree of influence in High Exposure Group is higher than the low exposure one.

5.2 Conclusion

The objectives of this study are two folds. First, it aims to investigate the problems of Thai students who speak Pattani Malay as their mother tongue in the production of English intonation in terms of tonality, tonicity, and tune. Secondly,

it aims to inquire problems of the subjects at two different interlanguage stages; High Exposure Group (HEG) and Low Exposure Group (LEG).

To address the first objective which aims to identify the problems of Thai students who speak Pattani Malay as their mother tongue in the production of English intonation, it is found that 'First language transfer' influences all of three intonation components as predicted in Sankhavadhana's contrastive study of intonation in English and Thai (1988). However, the finding with regard to tone reveals that the degree of influence of L1 transfer, which is Thai tone assignment in this intonation component, is lower than those in tonality and tonicity. Also, it is found that 'Overgeneralization' is another factor that has an impact on all of three intonation components. In addition, there are some factors that seem to influence only one intonation component. In terms of tonicity, it is found that extra pauses cause additional tone groups. As for tone, the findings reveal two factors which are the understanding of the meaning of the tunes and the length of the sentences.

In terms of the problems of the subjects at two different interlanguage stages, the results suggest that both High Exposure Group and Low Exposure Group's tonality system was influenced by L1 transfer (See Figure 5.1) and overgeneralization in stress patterns (See Figure 5.2). However, the findings show that the tonality spoken by the High Exposure Group tends to be closer to the target language.

As for tonicity, both High Exposure Group and Low Exposure Group's tonicity system was influenced by the tonicity system of Thai (See Figure 5.3). Also, additional tone groups appear in both subject groups. Similar to finding in tonality, it is found that the High Exposure Group's production tends to be less influenced by these factors.

Finally, regarding the problems in tone at two interlanguage stages, it is found that both subject groups encountered the same problems possibly caused by the understanding of the meaning of tunes, overgeneralization, the length of the sentences, and tone assignment. Similar to the findings in tonality and tonicity, the Low Exposure Group's choice of pitch movement seems to be more influenced by the understanding of the meaning of the tunes, the length of the sentences, and tone assignment (See Table 5.2, 5.3, 5.4, 5.6, and 5.7). However, some evidence reveals that the High Exposure Group's choice of pitch movement tends to be more influenced in the case of overgeneralization where the subjects assume that all types of question should be pronounced with rising tune (See Table 5.5).

In summary, the subjects at two different interlanguage stages seem to encounter the same problems. However, most of the findings show that Low Exposure Group tends to be more influenced by these problems, except the case of overgeneralization in tune (See section 5.1.3.2).

6.3 Implications for Language Teaching

With the findings found in both High and Low Exposure Groups, some implications for language teaching are illustrated as follows.

First of all, for stress pattern, the strategy in assigning the stress into the syllable before the last one might be useful when the students have to read unfamiliar words. However, this strategy might lead to deviated pattern as can be seen the case of pattern ‘Oooo’ where 53% of High Exposure Group and 86% of Low Exposure Group assigned the stress into the last syllable. Consequently, teachers should pay attention to the words where this strategy is not applicable, particularly, when stress is used to differentiate the meaning and part of speech between a verb and a noun as (e.g. ‘present’).

Also, the teacher should emphasize the influence of additional tone group that can negatively affect tonicity. The performance of the subject LEG10 who made the 25 extra pauses in this study is a good example. Extra pauses not only influence the speech flow, but also cause some difficulties for the listener in chunking the information and noticing the most important part of the message. Consequently, students should be taught the way to pause properly (Probably, this should be the starting point in reading aloud task).

Finally, the findings indicating that the non-native group tends to use Tune 1 in yes-no question instead of Tune 2 can be explained by the fact that the subjects have learned that they can use Falling tune in this kind of question. However, considering the situation where the subjects have to make a request such as ‘Can you give me any good tips?’ or an offer as in the sentence ‘Can I buy you some tea?’, it is important to inform the students of the meaning of different tunes since, the sense of definiteness of Falling tune might turn a request or an offer into an order which might not be appropriate in some situation.

5.4 Suggestions for Further Research

This study shows that the performance of the High and Low Exposure Groups seems to be similar in many aspects. This might be because the Low Exposure Group's interlanguage stage is not close to the source language. Therefore, in order to explore the wider range of developmental aspects and identify additional problems that the students who have low exposure to English have to encounter in terms of English intonation, the students who are not in English major might be another group to be studied.

In addition, since the scope of this study focuses only on the English intonation produced by Thai students in specific area, this study should also be conducted in other groups of the students such as those who speak only central Thai or northern Thai as their mother tongue in order to validate the hypotheses of the contrastive study and to understand the problems of the students in certain areas.

Finally, due to the findings showing the low degree of influence in terms of Thai tone assignment rules, it could be claimed that the degree of influence of Pattani Malay in the subjects' English intonation is as high as the one of Thai. Consequently, there should be a further research studying the English second language learners who speak Malay in other countries such as Malaysia in order to explore their interlanguage in English learning and compare their problem with this study.

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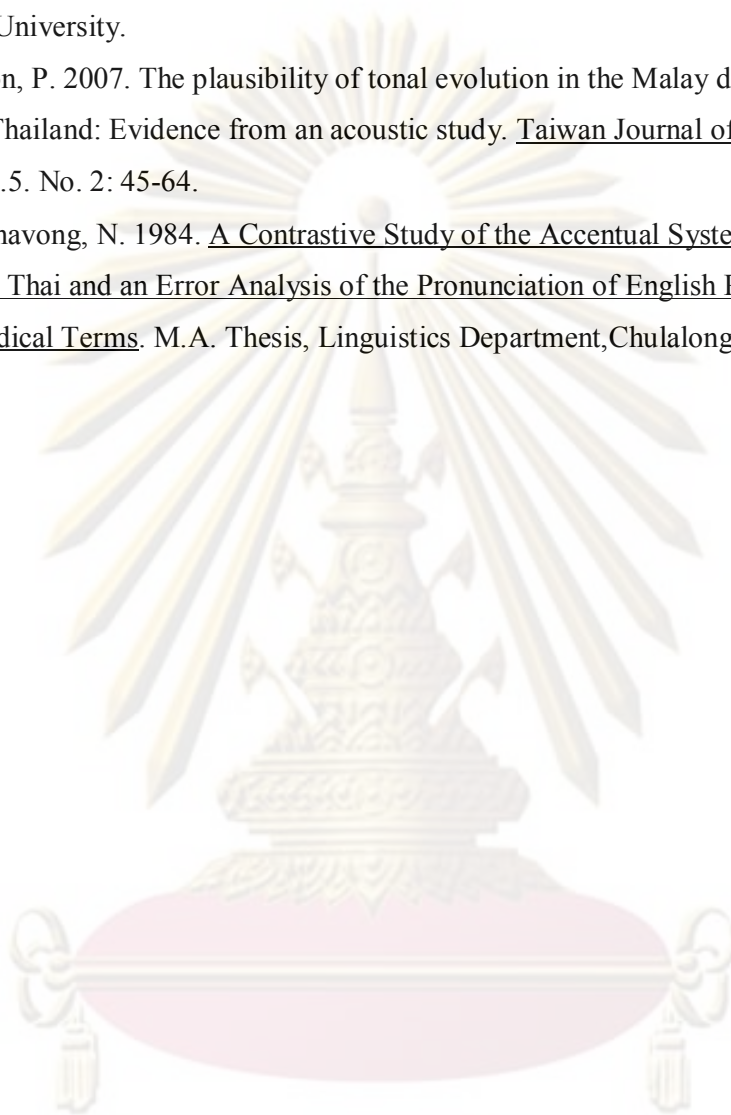
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ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย



APPENDICES

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

Appendix A

Language Exposure Questionnaire

ชื่อ..... ชั้นปี.....

วิชาเอก.....

วิชาโท.....โทศัพท์.....

แบบสำรวจประสบการณ์ภาษา

ตอนที่ 1 แบบสำรวจประสบการณ์ภาษาที่หนึ่ง

คำชี้แจง ทำเครื่องหมายกากบาท (x) ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุด

คำถาม	คะแนน				
	ไม่เคย	น้อยครั้ง	ปานกลาง	บ่อย	บ่อยมาก
1. เมื่อท่านพูดกับคนในครอบครัวท่านใช้ ภาษาไทยกลาง					
ภาษาไทยใต้					
ภาษาชาวี					
2. เมื่อท่านพูดกับเพื่อนท่านใช้ ภาษาไทยกลาง					
ภาษาไทยใต้					
ภาษาชาวี					
3. เมื่อท่านพูดกับอาจารย์ที่มหาวิทยาลัยท่านใช้ ภาษาไทยกลาง					
ภาษาไทยใต้					
ภาษาชาวี					
4. เมื่อท่านพูดกับพ่อค้าแม่ค้าที่ตลาดท่านใช้ ภาษาไทยกลาง					
ภาษาไทยใต้					
ภาษาชาวี					
5. โดยทั่วไปในชีวิตประจำวันท่านใช้ ภาษาไทยกลาง					
ภาษาไทยใต้					
ภาษาชาวี					

ตอนที่ 2 แบบสำรวจประสบการณ์ภาษาอังกฤษ

คำชี้แจง ทำเครื่องหมายกากบาท (X) ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุด

ข้อมูล	คะแนน				
	ไม่เคย	น้อยครั้ง	ปานกลาง	บ่อย	บ่อยมาก
1. ท่านเคยเรียนวิชาภาษาอังกฤษจากอาจารย์ชาวต่างประเทศที่โรงเรียนหรือ มหาวิทยาลัยหรือไม่					
2. ท่านเคยเรียนร่วมกับนักเรียนชาวต่างประเทศที่โรงเรียนหรือ มหาวิทยาลัยหรือไม่					
3. ท่านเคยใช้ห้องปฏิบัติการทางภาษาที่โรงเรียนหรือมหาวิทยาลัยหรือไม่					
4. ครูภาษาอังกฤษพูดภาษาอังกฤษกับท่านหรือไม่					
5. ท่านเคยรายงานหน้าชั้นเป็นภาษาอังกฤษหรือไม่					
6. ท่านเคยเข้าค่ายภาษาอังกฤษ (English camp) หรือไม่					
7. ท่านเคยอ่านหนังสือพิมพ์หรือนิตยสารภาษาอังกฤษหรือไม่					
8. ท่านเคยอ่านนวนิยายหรือหนังสืออ่านเล่นอื่นๆ ที่เป็นภาษาอังกฤษหรือไม่					
9. ท่านเคยอ่านตำราเรียนวิชาอื่นที่ไม่ใช่วิชาภาษาอังกฤษแต่เขียนด้วยภาษาอังกฤษหรือไม่					
10. ท่านเคยอ่านข่าวสารจาก Internet หรือ Homepage ที่ใช้ภาษาอังกฤษหรือไม่					
11. ท่านเคยอ่านการ์ตูนภาษาอังกฤษหรือไม่					
12. ท่านเคยติดต่อกับผู้อื่นโดยใช้ e-mail ภาษาอังกฤษหรือไม่					
13. ท่านเคยเดินทางไปเที่ยวต่างประเทศและใช้ภาษาอังกฤษในการสื่อสารหรือไม่					
14. ท่านเคยเดินทางไปเรียนภาษาอังกฤษในต่างประเทศหรือไม่					
15. ท่านเคยร่วมกิจกรรมนอกเวลาที่ใช้ภาษาอังกฤษ เช่น การได้วาที หรือตอบปัญหาชิงรางวัล หรือไม่					
16. ท่านเคยฟังเพลงภาษาอังกฤษหรือไม่					
17. ท่านเคยดูวิดีโอหรือภาพยนตร์ซึ่งพากษ์ด้วยเสียงภาษาอังกฤษบ่อยมากน้อยเพียงใด					
18. ท่านเคยดูรายการข่าวภาษาอังกฤษหรือไม่					
19. ท่านเคยดูภาพยนตร์วีดิทัศน์ หรือ สารคดีภาษาอังกฤษหรือไม่					
20. ท่านเคยดูคอนเสิร์ตของศิลปินที่ร้องเพลงภาษาอังกฤษหรือไม่					
21. ท่านเคยเล่นเกมต่างๆเกี่ยวกับภาษาอังกฤษ เช่น Scrabble และ Cross words หรือไม่					
22. ท่านเคยอ่านประกาศ หรือ โฆษณาที่ใช้ ภาษาอังกฤษหรือไม่					
23. ท่านเคยฟังเทปซึ่งสอนการฟัง-พูด ภาษาอังกฤษหรือไม่					
24. ท่านเคยสนทนากับชาวต่างประเทศด้วยภาษาอังกฤษหรือไม่					

Adapted from:

Sudasna Na Ayudhya, P. (2002), Models of mental lexicon in bilinguals with high and low second language experience : An experimental study of lexical access. Ph.D. Dissertation, Linguistics Department, Chulalongkorn University.

Appendix B

Reading Aloud Task in Pilot Project

Task 1: Batman: The Dark Knight Synopsis

Set within a year after the events of Batman Begins, Batman, Lieutenant James Gordon, and new district attorney Harvey Dent successfully begin to round up the criminals that plague Gotham City until a mysterious and sadistic criminal mastermind known only as the Joker appears in Gotham, creating a new wave of chaos. Batman's struggle against the Joker becomes deeply personal, forcing him to "confront everything he believes" and improve his technology to stop him. A love triangle develops between Bruce Wayne, Dent and Rachel Dawes.

Types and Tokens

Number of syllable	Stress position	Token
One syllable	1 st syllable	Set ,year, new, Dent, round, known, wave, love, Bruce, James
Two syllables	1 st syllable	Within, after, events, Batman Begins, Gordon, Harvey, Gotham, City, Joker, chaos, struggle, Rachel, Dawes, begin, appears, becomes, forcing, believes, only, deeply,
	2 nd syllable	Between, until, against
Three syllables	1 st syllable	Lieutenant, criminals, mastermind, personal, everything, triangle,
	2 nd syllable	Attorney, creating, mysterious, sadistic, develops,
Four syllables	2 nd syllable	Successfully
	3 rd syllable	Technology

Task 2: Shopping

Mary Will you get the car out, George? I'm off to do shopping now.

George I'll come with you, if you like. I could go to the greengrocer's for you. I'm quicker than you are in shops. Men always are, I suppose.

Mary You're quicker. But you don't always buy the right things. No, George. Thank you very much, but I manage quite well by myself. You just get the car out of the garage for me. That will be a great help.

George It's such a struggle for me to undo the top bolt on the garage door.

George All right. But I'll finish this page of the paper first, if you don't mind.

Types and Tokens

Tonic position	Token
Final position	Will you get the car out, George? I'm off to do shopping now. if you like. I'm quicker than you are in shops. Men always are, I suppose. You're quicker. But you don't always buy the right things. No, George. Thank you very much, but I manage quite well by myself. That will be a great help. It's such a struggle for me to undo the top bolt on the garage door. All right. But I'll finish this page of the paper first, if you don't mind
Non final position	I'll <u>come</u> with you, I could go to the <u>greengrocer's</u> for you. You just get the car out of the <u>garage</u> for me.

Task3: The Frog and the Ox

"Oh Father," said a little Frog to the big one sitting by the side of a pool, "I have seen such a terrible monster! It was big as a mountain, with horns on its head, and a long tail, and it had hoofs divided in two."

"Tush, child, tush," said the old Frog, "that was only Farmer White's Ox. It isn't so big either; he may be a little bit taller than I, but I could easily make myself quite as broad; just you see."

So he blew himself out, and blew himself out, and blew himself out.

"Was he as big as that?" he asked.

"Oh, much bigger than that," said the young Frog.

Again the old one blew himself out and asked the young one if the Ox was as big as that.

"Bigger, Father, bigger," was the reply.

So the Frog took a deep breath, and blew and blew and blew, and swelled and swelled. And then he said, "I'm sure the Ox is not as big as this." But at that moment he burst.

Types and Tokens

Tune	Token	Live Syllable
Falling	// 1 "Oh /Father, "//	+
	//1 _^ to the /big one /sitting by the /side of a / <u>pool</u> ,//	+
	//1 _^ "I have /seen /such a /terrible / <u>monster</u> !//	+
	//1 _^ and it /had /hoofs /divided in / <u>two</u> ."//	+
	//1 _^ "Tush, /child, / <u>tush</u> ,"//	-
	//1 _^ "that was /only /Farmer /White's / <u>Ox</u> ,//	-
	//1 _^ but I could /easily /make my/self /quite as / <u>broad</u> ;//	-
	//1 just you / <u>see</u> ."//	+
	//1 _^ and /blew him/ <u>self</u> out.//	+
	//1 _^ he / <u>asked</u> .//	-
	//1said the /young / <u>Frog</u> .//	-
	//1 _^ and /asked the /young one if the /Ox was as /big as / <u>that</u> .//	-
	//1 _^ "Bigger, /Father, /bigger," was the <u>reply</u> .//	+
	//1 _^ and /swelled and / <u>swelled</u> .//	+
	//1 _^ "I'm /sure the /Ox is not as /big as / <u>this</u> ." //1 _^ he / <u>burst</u> .//	-
High –rising	//2 _^ "Was he as /big as / <u>that</u> ?"//	-
Low-rising	//3 _^ It was /big as a / <u>mountain</u> //,	+
	//3 _^ with /horns on its / <u>head</u> //	-
	//3 _^ and a /long / <u>tail</u> ,//	-
	//3 _^ said the /old/ <u>Frog</u> ,//	+
	//3 _^ So he blew him/ <u>self</u> out,//	+
	//3 _^ and /blew him/ <u>self</u> out//,	+
	//3 Again the /old one /blew him/ <u>self</u> out //	+
	// 3 So the /Frog /took a /deep / <u>breath</u> ,//	-
	//3 _^ and /blew and /blew and <u>blew</u> ,//	+
	//3 _^ And then he / <u>said</u> ,//	-
	//3 _^ But at that / <u>moment</u> //	+
Falling-rising	//4 _^ he may be a /little /bit /taller than <u>I</u> ,//	-
Rising – falling	//5 _^ It isn't /so /big / <u>either</u> ;//	+
	//5 "Oh, /much /bigger than / <u>that</u> ,"//	-

Appendix C

Reading Aloud Task (Developed from the Findings of the Pilot Project)

Task 1: Infotainment: A New Kind of TV Programming

There are three major networks and hundreds of local and cable TV channels in America. Americans get a lot of entertainment and information from television. Most people probably watch it for variety shows only. For some people, however, TV is a source of news, but some new programs mix entertainment and news.

This kind of the program is called 'infotainment'. It is a combination of real events and entertainment. The infotainment programs use actors to re-create news stories. This makes the news more fascinating and exciting to viewers. Actors play the part of the people who were actually in the story. The shows also use special effects.

At present, many producers determine to make this kind of program become popular in the international level; therefore, it is another responsibility for creative directors to improve global accessibility.

Adapted from:

Blass, L. and Pike-Baky, M. (1991) *Worldbeat: Current Reading for ESL Students*. McGraw-Hill, Inc.: New York.

Types and Tokens

Number of syllable	Stress Patterns	Token
Two syllables	Oo	Also, networks, hundreds, cable, TV, channels, people, programs, stories, actors, viewers, major, local, global, special, present, many, level, therefore
	Oo	Events, effects, become, improve
Three syllables	Ooo	actually, popular, probably
	oOo	However, exciting, producers, directors, determine, another, creative, variety
	,Oo'O / 'Oo,O	re-create
Four syllables	Oooo	fascinating
	Oooo or ,Oo'Oo	television
	oOoo	America, Americans
	,Oo'Oo / 'Oo,Oo	entertainment , information, infotainment, combination
Five syllables	,Oo'Ooo/'Oo,Ooo	International
Six syllables	o,Oo'Ooo/'o'Oo,Ooo	Responsibility, accessibility

Expected performance from the native speaker and high English Exposure Group

- 1) //There are /three /major /networks //
- 2) //and /hundreds of /local and /cable /TV /channels in A/merica.//
- 3) //Americans /get a /lot of enter/tainment and infor/mation from /television.//
- 4) //Most /people /probably /watch it for va/riety /shows /only.//
- 5) //For /some /people,//

- 6) //,how/ever,//
- 7) //TV is a /source of /news, //
- 8) //,but /some /new /programs /mix enter/tainment and /news.//
- 9) //This /kind of the /program is called 'info/tainment'.//
- 10) //It is a combi/nation of /real e/vents and enter/tainment. //
- 11) //,The info/tainment /programs /use /actors to re-cre/ate /news /stories.//
- 12) //,This /makes the /news /more /fascinating and ex/citing to /viewers. //
- 13) //Actors /play the /part of the /people who were /actually in the /story.//
- 14) //,The /shows /also /use /special ef/fects. //
- 15) //,At /present,//
- 16) //many pro/ducers de/termine to /make /this /kind of /program//
- 17) //be/come /popular in the inter/national /level;//
- 18) // therefore,//
- 19) // it is a/nother response/bility for cre/ative di/rectors//
- 20) // to im/prove /global accessi/bility.//

Expected performance from the low English Exposure Group

- 1) //,There are /three **ma/jor net/works** //
- 2) //,and **hun/dreds** of **lo/cal** and **ca/ble T/V /chan/nels** in **Ameri/ca.**//
- 3) //**Ameri/cans** /get a /lot of **entertain/ment** and **informa/tion** from **televi/sion.**//
- 4) //Most **peo/ple probab/ly** /watch it for **varie/ty** /shows **on/ly.**//
- 5) //,For /some **peo/ple,**//
- 6) //,howe/ver,//
- 7) //,T/V is a /source of /news, //
- 8) //,but /some /new **pro/grams** /mix **entertain/ment** and /news.//
- 9) //This /kind of the **pro/gram** is called '**infotain/ment**'.//
- 10) //It is a **combina/tion** of /real e/vents and **entertain/ment.** //
- 11) //,The **infotain/ment pro/grams** /use **ac/tors** to re-cre/ate /news **sto/ries.**//
- 12) //,This /makes the /news /more **fascina/ting** and **exci/ting** to **vi/wers.** //
- 13) //,Ac/tors /play the /part of the **peo/ple** who were **actual/ly** in the **sto/ry.**//
- 14) //,The /shows **al/so** /use **spe/cial** ef/fects. //
- 15) //,At **pre/sent,**//
- 16) //,ma/ny **produ/cers deter/mine** to /make /this /kind of **pro/gram**//
- 17) // be/come **popu/lar** in the **internatio/nal le/vel;**//
- 18) // ,**there/fore,**//
- 19) // it is **ano/ther** responsebili/ty for **crea/tive direc/tors**//
- 20) // to im/prove **glo/bal accessibili/ty.**//

Task 2: Why now?

- Customer: What are you doing?
 Waiter: I'm cleaning the table sir.
 Customer: I can see that. But why are you cleaning them now?
 Waiter: It's two o'clock sir. I always clean the table at two o'clock!
 Customer: But I'm eating my lunch!
 Waiter: It's my job to clean the table sir.
 Customer: Can't you clean another table first?
 Waiter: I always start here sir.
 Waiter: Why don't you move to another table?
 Customer: I'm not moving to another table!
 Customer: Where's the manager?
 Waiter: He's over there sir. He's eating his lunch.
 Customer: Tell him I want to see him.
 Waiter: Ooh! I can't do that sir!
 Customer: And why not?
 Waiter: I can't disturb him while he's eating sir!

Adapted from:

Bushnell, G. & Morel, F. (1980) Think aloud: English improvisation workshop.
 Evans Brothers: London.

Types and Tokens

Tonic position	Token
Final position	1. What are you doing? 2. But why are you cleaning them now? 3. I always clean the table at two o'clock! 4. But I'm eating my lunch! 5. Can't you clean another table first? 6. Why don't you move to another table? 7. I'm not moving to another table! 8. Where's the manager? 9. He's eating his lunch. 10. And why not?
Non final position	1. I'm cleaning the <u>table</u> , sir. 2. I can see that. 3. It's <u>two</u> o'clock, sir. 4. It's my <u>job</u> to clean the table, sir. 5. I always <u>start</u> here, sir. 6. He's <u>over</u> there, sir. 7. Tell him I <u>want</u> to see him. 8. Ooh! I <u>can't</u> do that, sir! 9. I can't disturb him while he's <u>eating</u> , sir!

Expected performance

Native speaker and high English Exposure Group	Low English Exposure Group
1) What are you <u>doing</u> ?	1) What are you doing ?
2) I'm cleaning the <u>table</u> sir.	2) I'm cleaning the table sir .
3) I can <u>see</u> that.	3) I can see that .
4) But why are you cleaning them <u>now</u> ?	4) But why are you cleaning them now ?
5) It's two o'clock <u>sir</u> .	5) It's two o'clock sir .
6) I always clean the <u>table</u> at two o'clock!	6) I always clean the table at two o'clock!
7) But I'm eating my <u>lunch</u> !	7) But I'm eating my lunch !
8) It's my <u>job</u> to clean the table sir.	8) It's my job to clean the table sir .
9) Can't you clean another table <u>first</u> ?	9) Can't you clean another table first ?
10) I always <u>start</u> here sir.	10) I always start here sir .
11) Why don't you move to another <u>table</u> ?	11) Why don't you move to another table ?
12) I'm not <u>moving</u> to another table!	12) I'm not moving to another table !
13) Where's the <u>manager</u> ?	13) Where's the manager ?
14) He's <u>over</u> there sir.	14) He's over there sir .
15) He's eating his <u>lunch</u> .	15) He's eating his lunch .
16) Tell him I want to see him.	16) Tell him I want to see him .
17) Ooh! I can't do that sir!	17) Ooh! I can't do that sir !
18) And why <u>not</u> ?	18) And why not ?
19) I can't disturb him while he's <u>eating</u> sir!	19) I can't disturb him while he's eating sir !

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

Task 3: How to succeed at a job interview

- You: I'm thinking of applying for a job with international company, but I'm worried about having an interview in English. Can you give me any good tips?
- Jerry: That's a tough one. I guess the first thing is to try to make a good impression.
- You: Can you say that again?
- Jerry: A good impression. I mean you really need to get off to a good start.
- You: That sounds like good advice. Maybe I could sing and dance for them. Then they would be impressed! But seriously, how do I make a good first impression?
- Jerry: First, you should firmly shake the interviewer's hand while greeting him or her with a smile. Be sure to keep eye contact, especially when listening to the interviewer.
- You: Ah, "body language". Is it really needed?
- Jerry: Yes, it is. The second thing is to have confidence. You get confidence from being prepared. You should learn a little bit about the company before the interview. You should also think about how you will answer.
- You: Should I memorize my answers before that?
- Jerry: No! Definitely not! That sounds very mechanical. You should be natural when you speak. Just think about how you want to answer, and choose the right words at the time of the interview.
- You: I never thought about that before. You're really smart. But what should I do if I can't remember an English word when I'm answering a question?
- Jerry: In that case, you have to paraphrase. In other words, you have to explain what you want to say. For example, if you forget the word "manufacturing", you can say "making a product" instead.
- You: That's very great. I'm so lucky to see you. Thanks so much. Ah, one more thing. Should I ask about the salary during the interview?
- Jerry: No, either let them bring up the topic of money, or else wait for a second interview. If you prepare well, make a good first impression, have confidence, and use English naturally, you're almost certain to be interviewed again.
- You: Is that enough?
- Jerry: Of course. Good luck!
- You: Do you have to go now? Can I buy you some tea?
- Jerry: It's o.k. Maybe next time.
- You: Alright. If I get this job, I'll call you.
- Jerry: You can do it, for sure.
- You: Thanks again. It's always you who pull me out of darkness whenever I have problems. I feel less nervous after we talked.

Adapted from: <http://teacherjoe.us/D03.html>

Types and Tokens

Tune	Token	Mono syllabic	Live Syllable	Tone
Falling	But I'm worried about having an interview in English.	-	-	Low
	That sounds like good advice.	-	+	Fall
	Maybe I could sing and dance for them.	+	+	Mid
	Then they'd really be impressed!	-	-	Low
	how do I make a good first impression?	-	+	Fall
	Ah, "body language".	-	-	Low
	I never thought about that before.	-	+	Fall
	You're really smart.	+	-	High
	When I'm answering a question?	-	+	Fall
	That's very great.	+	-	High
	I'm so lucky to see to you.	+	+	Mid
	Thanks so much.	+	-	High
	Ah, one more thing.	+	+	Mid
	Alright.	-	+	Fall
	I'll call you.	+	+	Mid
	Thanks again	-	+	Fall
whenever I have problems.	-	+	Fall	
After we talked.	+	-	High	
High – rising	Can you say that again?	-	+	Fall
	Can you give me any good tips?	+	-	High
	Is it really needed?	-	-	Low
	Should I memorize my answers before that?	+	-	High
	Should I ask about the salary during the interview?	-	+	Fall
	Do you have to go now?	+	+	Mid
	Can I buy you some tea?	+	+	Mid
	Is that enough?	-	-	Low
Low-rising	I'm thinking of applying for a job with an international company,	-	+	Fall
	But seriously,	-	+	Fall
	But what should I do	+	+	Mid
	if I can't remember an English word	+	-	High
	If I get this job,	+	-	High
	It's always you	+	+	Mid
	who pull me out of darkness	-	-	Low
	I feel less nervous	-	-	Low

Expected performance from the native speaker and high English Exposure Group

- 1) //,3 I'm /thinking of ap/plying for a /job with inter/national /company, //
- 2) //,1 but I'm /worried a/bout /having an /interview in /English. //
- 3) //,2 Can you /give me any /good /tips? //

- 4) //,2 Can you /say that a/gain? //
- 5) //,1 That /sounds /like /good ad/vice.//
- 6) //1 Maybe I could /sing and /dance for them. //
- 7) //,1 Then they would be im/pressed! //
- 8) //,3 But /seriously, //
- 9) //1 how do I make a /good /first im/pression? //
- 10) //1 Ah, "/body /language". //
- 11) //,2 Is it /really /needed? //
- 12) //2 Should I /memorize my /answers be/fore that?//
- 13) //,1 I /never /thought a/bout that be/fore.//
- 14) //,1 You're /really /smart. //
- 15) //,3 But /what should I /do //
- 16) //,3 if I can't re/member an /English /word//
- 17) //,1 when I'm /answering a /question? //
- 18) //,1 That's /very /great. //
- 19) //,1 I'm /so /lucky to /see you.//
- 20) //1 Thanks /so /much. //
- 21) //1 Ah, /one /more/ thing//.
- 22) //,2 Should I /ask a/bout the /salary /during the /interview? //
- 23) //,2 Is that e/nough? //
- 24) //,2 Do you have to /go /now? //
- 25) //,2 Can I /buy you some/ tea? //
- 26) //,1 Alright. //
- 27) //,3 If I /get /this/ job,//
- 28) //,1 I'll call you. //
- 29) //1 Thanks a/gain. //
- 30) //,3 It's /always you//
- 31) //,3who /pull me out of /darkness //
- 32) //,1 whenever I /have /problems. //

33) //,3 I / feel /less /nervous //

34) //,1 after we /talked.//

Expected performance from the low English Exposure Group

Sentence	Tune
1) //,3 I'm thin/king of apply/ing for a /job with internation/nal <u>compa/ny</u> , //	Fall
2) //,1 but I'm wor/ried a/bout hav/ing an inter/view in /Eng/lish. //	Low
3) //,2 Can you /give me any /good / <u>tips</u> ? //	High
4) //,2 Can you /say that a/ <u>gain</u> ? //	Fall
5) //,1 That /sounds /like /good ad/vice.//	Fall
6) //,1 May/be I could /sing and /dance for / <u>them</u> . //	Mid
7) //,1 Then they would be im/ <u>pressed</u> ! //	Low
8) //,3 But serious/ <u>ly</u> , //	Fall
9) //1 how do I make a /good /first impress/ <u>sion</u> ? //	Fall
10) //1 Ah, "bo/dy / <u>language</u> ". //	Low
11) //,2 Is it real/ly / <u>needed</u> ? //	Low
12) //2 Should I memo/rize my ans/wers be/fore <u>that</u> ?//	High
13) //,1 I /never /thought a/bout that be/ <u>fore</u> .//	Fall
14) //,1 You're real/ly / <u>smart</u> . //	High
15) //,3 But /what should I /do //	Mid
16) //,3 if I can't remem/ber an /English / <u>word</u> //	High
17) //,1 when I'm answer/ring a / <u>question</u> ? //	Fall
18) //,1 That's /very / <u>great</u> . //	High
19) //,1 I'm /so /lucky to /see / <u>you</u> .//	Mid
20) //1 Thanks /so / <u>much</u> . //	High
21) //1 Ah, /one /more/ <u>thing</u> //.	Mid
22) //,2 Should I /ask a/bout the /salary /during the inter/ <u>view</u> ? //	Fall
23) //,2 Is that e/ <u>nough</u> ? //	Low
24) //,2 Do you have to /go / <u>now</u> ? //	Mid
25) //,2 Can I /buy you some/ <u>tea</u> ? //	Mid
26) //,1 <u>Alright</u> . //	Fall
27) //,3 If I /get /this/ <u>job</u> ,//	High
28) //,1 I'll call <u>you</u> . //	Mid
29) //1 Thanks <u>a/gain</u> . //	Fall
30) //,3 It's al/ways / <u>you</u> //	Mid
31) //,3who /pull me out of dark/ <u>ness</u> //	Low
32) //,1 whene/ver I /have pro/ <u>blems</u> . //	Fall
33) //,3 I / feel /less ner/vous //	Low
34) //,1after we / <u>talked</u> .//	High

Appendix D

I. Data of Tonality: Native Group

Number 1 = the stress falls on the 1st syllable.

Number 2 = the stress falls on the 2nd syllable.

Number 3 = the stress falls on the 3rd syllable.

Number 4 = the stress falls on the 4th syllable.

Number 5 = the stress falls on the 5th syllable.

Number 6 = the stress falls on the 6th syllable.

NG1						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	1	1
	Hundreds	1	1	1	2	1
	Local	1	1	1	1	1
	Cable	1	1	1	1	1
	TV 1	1	1	2	1	1
	TV 2	1	2	1	1	1
	Channels	1	1	1	1	1
	people 1	1	1	1	1	1
	people 2	1	1	1	1	1
	people 3	1	1	1	1	1
	programs 1	1	1	1	2	1
	programs 2	1	1	1	1	1
	programs 3	1	1	1	1	1
	programs 4	1	1	1	1	1
	stories	1	1	1	2	1
	Story	1	1	1	1	1
	actors 1	1	1	1	1	1
	actors 2	1	1	1	1	1
	Viewers	1	1	1	2	1
	Global	1	1	1	1	1
	Also	1	1	2	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	2	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	1	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	2	2	2	2	2
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
₁ OoO / 'Oo ₁ O (N=1)	re-create	3	3	1	3	3
Ooo (N = 3)	Actually	1	1	3	1	1

	Popular	1	1	2	1	1
	Probably	1	1	1	1	1
oOo (N = 8)	However	2	2	2	3	2
	Exciting	2	2	2	2	2
	Producers	2	2	1	2	2
	Directors	2	2	1	2	2
	Determine	2	2	2	2	2
	Another	2	2	3	2	2
	Creative	2	2	3	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	fascinating	1	1	3	1	1
Oooo or ,Oo'Oo (N = 1)	Television	1	2	1	1	1
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	4	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	2	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	3	1	3	3	1
,Oo'Ooo/Oo,Ooo (N=1)	International	3	4	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	2	2	1	2	2
	Accessibility	4	2	4	4	4

NG2						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	2	1
	Hundreds	1	1	1	1	1
	Local	1	1	1	1	1
	Cable	1	1	1	1	1
	TV 1	1	1	2	1	1
	TV 2	1	1	1	2	1
	Channels	1	1	1	1	1
	people 1	1	1	1	1	1
	people 2	1	1	1	1	1
	people 3	1	1	1	2	1
	programs 1	1	2	1	1	1
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	1	1	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	2	1	1

	actors 2	1	1	1	1	1
	Viewers	1	1	1	1	1
	Global	1	1	2	1	1
	Also	1	1	2	1	1
	Special	1	1	1	2	1
	Present	1	1	1	1	1
	Many	1	1	2	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	2	2	2	2	2
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N=1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	1	1	1	1	1
	Popular	1	1	1	1	1
	Probably	1	1	1	1	1
oOo (N = 8)	However	2	2	3	2	2
	Exciting	2	2	2	2	2
	Producers	2	2	2	3	2
	Directors	2	2	3	2	2
	Determine	2	2	2	2	2
	Another	2	2	2	2	2
	Creative	2	2	2	2	2
	Variety	2	2	3	2	2
Oooo (N = 1)	Fascinating	1	1	1	1	1
'Oooo or ,Oo'Oo (N = 1)	Television	1	1	1	1	1
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	2	2	4	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	2	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	2	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	3	1	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	1	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	4	2	4	2
	Accessibility	4	4	4	4	4

NG3						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	1	1	1	1	1
	Hundreds	1	2	1	1	1
	Local	1	1	2	1	1
	Cable	1	1	1	1	1
	TV 1	1	2	1	1	1
	TV 2	1	1	2	1	1
	Channels	1	1	1	1	1
	people 1	1	1	1	2	1
	people 2	1	1	1	2	1
	people 3	1	2	1	1	1
	Programs 1	1	1	1	2	1
	Programs 2	1	1	1	1	1
	Programs 3	1	1	1	2	1
	Programs 4	1	2	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	1	1
	actors 2	1	1	2	1	1
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	2	1
	Present	1	1	1	1	1
	Many	1	1	2	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	1	1
oO (N = 4)	Events	2	2	1	2	2
	Effects	2	2	2	2	2
	Become	2	1	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N=1)	Re-create	3	3	1	3	3
Ooo (N = 3)	Actually	1	1	1	1	1
	Popular	1	1	1	1	1
	Probably	1	1	1	3	1
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	2	1	2	2
	Directors	2	2	2	3	2
	Determine	2	2	3	2	2
	Another	2	2	2	2	2
	Creative	2	2	2	2	2

	Variety	2	2	2	2	2
Oooo (N = 1)	fascinating	1	1	1	1	1
'Oooo or ,Oo'Oo (N =1)	Television	1	1	1	1	1
oOoo (N = 2)	America	2	2	3	2	2
	Americans	2	2	3	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	2	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	3	2	3	3
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	3	1	3	3
o,Oo'Ooo/oo,Oo,Ooo (N =2)	Responsibility	4	5	4	4	4
	Accessibility	4	2	4	4	4

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

II. Data of Tonality: High Exposure Group

Number 1 = the stress falls on the 1st syllable.

Number 2 = the stress falls on the 2nd syllable.

Number 3 = the stress falls on the 3rd syllable.

Number 4 = the stress falls on the 4th syllable.

Number 5 = the stress falls on the 5th syllable.

Number 6 = the stress falls on the 6th syllable.

HEG1						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	2	2	2	2	2
	Hundreds	1	2	1	1	1
	Local	2	2	1	2	2
	Cable	2	2	2	2	2
	TV 1	1	2	1	1	1
	TV 2	1	1	1	1	1
	Channels	2	2	2	2	2
	people 1	2	2	1	2	2
	people 2	1	1	1	2	1
	people 3	1	1	2	1	1
	programs 1	1	1	1	2	1
	programs 2	1	1	1	2	1
	programs 3	1	1	2	1	1
	programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	1	1	1	1	1
	Viewers	1	1	1	1	1
	Global	1	1	1	2	1
	Also	1	1	1	1	1
	Special	1	1	2	1	1
	Present	2	2	2	2	2
	Many	1	2	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	1	1	1	2	1
	Effects	1	1	1	2	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
₁ Oo'O / 'Oo ₁ O (N = 1)	re-create	3	3	1	3	3
Ooo (N = 3)	Actually	1	1	3	1	1
	Popular	1	1	2	1	1

oOo (N = 8)	Probably	2	2	2	2	2
	However	2	3	3	3	3
	Exciting	2	2	2	2	2
	Producers	2	2	3	2	2
	Directors	2	1	2	2	2
	Determine	3	1	3	3	3
	Another	2	2	2	2	2
	Creative	2	2	1	2	2
	Variety	2	2	3	2	2
Oooo (N = 1)	fascinating	1	3	1	1	1
'Oooo or ,Oo'Oo (N =1)	Television	3	3	3	4	3
oOoo (N = 2)	America	2	4	2	2	2
	Americans	2	1	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	4	3	3	3
	Information	3	3	4	3	3
	infotainment 1	3	4	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	1	3	3	3
,Oo'Ooo/'Oo,Ooo (N=1)	International	3	3	5	3	3
o,Oo'Ooo/'Oo,Ooo (N =2)	Responsibility	2	2	2	2	2
	Accessibility	2	3	2	6	2

HEG2						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	2	1
	Networks	2	2	2	2	2
	Hundreds	2	2	2	2	2
	Local	2	2	2	2	2
	Cable	1	1	1	1	1
	TV 1	1	1	1	1	1
	TV 2	2	2	2	2	2
	Channels	1	1	1	2	1
	people 1	1	2	1	1	1
	people 2	1	2	1	1	1
	people 3	2	2	2	2	2
	programs 1	1	1	1	2	1
	programs 2	1	1	2	1	1
	programs 3	1	1	1	2	1
	programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	2	1	1
	actors 2	1	1	1	2	1

	Viewers	1	2	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	2	1
	Special	1	1	1	2	1
	Present	1	1	1	2	1
	Many	1	1	1	1	1
	Level	1	2	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	2	1	1
oO (N = 4)	Events	1	2	1	1	1
	Effects	1	2	1	1	1
	Become	1	1	1	2	1
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	2	2	2	2	2
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	2	2	2	2	2
	Probably	1	1	1	1	1
oOo (N = 8)	However	2	3	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	2	1	2	3	2
	Determine	3	3	3	3	3
	Another	2	3	2	2	2
	Creative	2	2	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	3	2	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	4	4	3	4	4
	Americans	4	4	4	4	4
,Oo'Ooo / 'Oo,Ooo (N = 7)	entertainment 1	3	3	3	4	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	4	3
	Information	2	2	3	2	2
	infotainment 1	4	4	3	4	4
	infotainment 2	3	4	3	3	3
	Combination	3	3	3	3	3
,Oo'Oooo/Oo,Oooo (N=1)	International	3	3	3	3	3
o,Oo'Oooo/o'Oo,Oooo (N =2)	Responsibility	2	1	2	2	2
	Accessibility	2	2	2	2	2

HEG3						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	1	1	2	1	1
	Hundreds	1	1	1	2	1
	Local	1	1	1	1	1
	Cable	1	2	1	1	1
	TV 1	2	2	2	2	2
	TV 2	1	2	1	1	1
	Channels	1	2	1	1	1
	people 1	1	1	1	1	1
	people 2	1	1	1	2	1
	people 3	1	1	1	1	1
	Programs 1	2	2	2	2	2
	Programs 2	1	2	1	1	1
	Programs 3	1	1	2	1	1
	Programs 4	1	1	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	1	1
	actors 2	2	2	2	2	2
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	2	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	1	2	2
	Effects	2	2	1	2	2
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N = 1)	Re-create	3	2	3	3	3
Ooo (N = 3)	Actually	3	3	3	3	3
	Popular	3	3	3	3	3
	Probably	2	3	2	2	2
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	3	2	2	2
	Producers	2	2	2	2	2
	Directors	3	3	3	3	3
	Determine	3	3	3	3	3
	Another	2	2	2	2	2
	Creative	2	3	2	2	2

	Variety	2	2	2	2	2
Oooo (N = 1)	fascinating	3	3	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	2	2	4	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	4	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	4	3	3	3
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	1	1	3	1	1
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	1	1	1	1	1
	Accessibility	4	4	4	4	4

HEG4						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	2	2	2	2	2
	Hundreds	2	2	2	2	2
	Local	2	2	2	2	2
	Cable	1	1	2	1	1
	TV 1	1	2	1	1	1
	TV 2	1	1	1	1	1
	Channels	1	1	2	1	1
	people 1	2	2	2	2	2
	people 2	1	2	1	1	1
	people 3	1	2	1	1	1
	programs 1	1	1	2	1	1
	programs 2	1	1	2	1	1
	programs 3	1	1	1	2	1
	programs 4	1	1	2	1	1
	stories	1	1	2	1	1
	Story	1	1	1	1	1
	actors 1	1	2	1	1	1
	actors 2	2	2	2	2	2
	Viewers	1	2	1	1	1
	Global	1	1	2	1	1
	Also	1	1	1	1	1
	Special	2	2	2	2	2
Present	2	2	2	2	2	
Many	1	1	1	1	1	
Level	2	2	2	2	2	
Only	1	1	1	1	1	

	Therefore	1	1	2	1	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N = 1)	Re-create	2	2	2	2	2
Ooo (N = 3)	Actually	3	3	3	3	3
	Popular	3	3	3	3	3
	Probably	2	2	2	2	2
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	2	3	2	2
	Directors	2	2	3	2	2
	Determine	3	2	3	3	3
	Another	2	3	2	2	2
	Creative	2	2	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	4	4	4	4	4
'Oooo or ˌOo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	4	2	2
ˌOo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	1	3	3	3
ˌOo'Ooo/Oo,Ooo (N=1)	International	5	5	5	5	5
oˌOo'Ooo/oˌOo,Ooo (N =2)	Responsibility	6	6	6	6	6
	Accessibility	4	4	4	4	4

HEG5						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	2	2	2
	Hundreds	1	2	1	1	1
	Local	1	2	1	1	1
	Cable	1	1	1	1	1
	TV 1	1	2	1	1	1
	TV 2	1	1	1	1	1
	Channels	1	1	2	1	1
	people 1	2	2	2	2	2
	people 2	2	1	2	2	2
	people 3	2	2	2	2	2

	Programs 1	2	2	2	2	2
	Programs 2	1	1	2	1	1
	Programs 3	1	1	1	1	1
	Programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	2	2	2	2	2
	Viewers	1	2	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	2	1	1	1
	Present	1	2	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	1	1
oO (N = 4)	Events	1	1	1	2	1
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	1	1	1	1	1
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	3	3	3	3	3
	Probably	1	1	1	1	1
oOo (N = 8)	However	1	1	1	1	1
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	2	2	3	2	2
	Determine	3	3	3	3	3
	Another	2	3	2	2	2
	Creative	2	2	2	3	2
	Variety	2	1	2	2	2
Oooo (N = 1)	fascinating	1	1	4	1	1
'Oooo or ,Oo'Oo (N =1)	Television	2	2	1	2	2
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	2	4	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	4	3	3	3
	entertainment 2	3	4	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	2	3	3	3
	infotainment 1	3	3	3	4	3
	infotainment 2	3	4	3	3	3
	Combination	3	1	3	3	3

,Oo'Ooo/Oo,Ooo (N=1)	International	5	5	5	5	5
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	2	2	2	2	2
	Accessibility	4	2	4	4	4

HEG6						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	1	1
	Hundreds	1	1	1	1	1
	Local	1	1	1	2	1
	Cable	1	1	1	2	1
	TV 1	1	1	1	1	1
	TV 2	1	1	1	1	1
	Channels	2	2	2	2	2
	people 1	1	1	1	2	1
	people 2	1	1	1	1	1
	people 3	1	1	1	1	1
	programs 1	2	2	2	2	2
	programs 2	1	1	1	2	1
	programs 3	2	1	2	2	2
	programs 4	2	2	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	1	1
	actors 2	1	1	1	2	1
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
Present	2	2	2	2	2	
Many	1	1	1	1	1	
Level	1	1	1	1	1	
Only	1	1	1	1	1	
Therefore	1	1	1	2	1	
oO (N = 4)	Events	2	2	2	2	2
	Effects	2	2	2	1	2
	Become	2	1	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	1	1	1	1	1
	Popular	1	1	1	3	1
	Probably	2	2	2	2	2
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	2	2	2	2

	Producers	2	1	2	2	2
	Directors	2	2	2	2	2
	Determine	3	3	3	3	3
	Another	2	2	2	2	2
	Creative	1	1	1	1	1
	Variety	2	2	3	2	2
Oooo (N = 1)	Fascinating	3	3	3	3	3
'Ooo' or 'Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	2	2	2
'Oo'Oo / 'Oo'Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	1	1	1	1	1
'Oo'Ooo/'Oo'Ooo (N=1)	International	3	3	3	3	3
o,Oo'Ooo/'o'Oo,Ooo (N =2)	Responsibility	4	4	4	4	4
	Accessibility	4	4	4	4	4

HEG7						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	1	1
	Hundreds	1	1	1	2	1
	Local	1	1	1	1	1
	Cable	1	2	1	1	1
	TV 1	1	2	1	1	1
	TV 2	1	2	1	1	1
	Channels	1	1	1	1	1
	people 1	1	2	1	1	1
	people 2	1	2	1	1	1
	people 3	2	2	2	2	2
	Programs 1	1	1	1	1	1
	Programs 2	1	1	1	1	1
	Programs 3	1	1	1	1	1
	Programs 4	1	1	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	1	1	1	2	1
	Viewers	1	1	1	1	1
Global	1	1	2	1	1	
Also	1	1	1	1	1	

	Special	1	2	1	1	1
	Present	1	1	1	1	1
	Many	1	1	2	1	1
	Level	1	2	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	1	2	2
	Effects	1	2	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	1	1	2	1	1
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	2	3	2	2	2
	Probably	1	1	1	2	1
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	1	2	2	2
	Producers	2	1	2	2	2
	Directors	3	1	3	3	3
	Determine	3	3	3	3	3
	Another	2	3	2	2	2
	Creative	2	2	3	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	fascinating	3	2	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	1	3	3	3
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	3	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	4	3	3	3
	entertainment 2	3	4	3	3	3
	entertainment 3	3	4	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	4	3	3	3
	infotainment 2	3	4	3	3	3
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	5	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	2	4	4	4
	Accessibility	4	4	4	4	4

HEG8						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	1	1
	Hundreds	1	1	1	1	1
	Local	2	2	2	1	2
	Cable	1	1	1	2	1
	TV 1	1	1	1	1	1

	TV 2	1	2	1	1	1
	Channels	1	1	1	1	1
	people 1	1	1	1	2	1
	people 2	1	1	2	1	1
	people 3	1	2	1	1	1
	programs 1	1	2	1	1	1
	programs 2	1	1	1	1	1
	programs 3	1	2	1	1	1
	programs 4	1	1	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	1	2	1	1	1
	Viewers	1	2	1	1	1
	Global	1	1	2	1	1
	Also	1	2	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	2	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	1	1	1	2	1
	Effects	1	2	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	3	3	2	3	3
Ooo (N = 3)	Actually	1	3	1	1	1
	Popular	1	1	1	3	1
	Probably	2	2	2	2	2
oOo (N = 8)	However	2	2	3	2	2
	Exciting	2	2	2	3	2
	Producers	2	1	2	2	2
	Directors	2	2	2	3	2
	Determine	3	3	2	3	3
	Another	2	2	2	2	2
	Creative	2	2	2	2	2
	Variety	2	1	2	2	2
Oooo (N = 1)	Fascinating	2	3	2	2	2
'Oooo or ,Oo'Oo (N = 1)	Television	2	2	3	2	2
oOoo (N = 2)	America	2	3	2	2	2
	Americans	2	2	2	4	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	4	3
	entertainment 2	3	3	3	3	3

	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	4	3	3	3
	Combination	3	3	3	3	3
₁ Oo'Ooo/Oo ₁ Ooo (N=1)	International	3	3	3	3	3
_o ₁ Oo'd'Ooo/o'Oo ₁ Ooo (N =2)	Responsibility	4	4	4	6	4
	Accessibility	4	4	5	4	4

HEG9						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	2	2	1	2	2
	Hundreds	2	2	2	2	2
	Local	1	1	1	1	1
	Cable	1	1	2	1	1
	TV 1	1	2	1	1	1
	TV 2	1	1	1	1	1
	Channels	1	2	1	1	1
	people 1	1	1	1	1	1
	people 2	1	2	1	1	1
	people 3	1	1	2	1	1
	Programs 1	1	1	1	1	1
	Programs 2	1	1	1	1	1
	Programs 3	1	1	1	1	1
	Programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	1	2	2
	Viewers	1	2	1	1	1
	Global	2	2	2	2	2
	Also	1	2	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	2	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	1	1	1	1	1
	Effects	1	1	1	1	1
	Become	2	1	2	2	2
	Improve	2	2	2	2	2
₁ Oo'O / 'Oo ₁ O (N = 1)	Re-create	2	2	2	3	2
Ooo (N = 3)	Actually	3	3	3	3	3

	Popular	1	1	1	1	1
	Probably	2	2	2	2	2
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	3	2	2	2
	Directors	3	3	3	3	3
	Determine	3	2	3	3	3
	Another	2	3	2	2	2
	Creative	2	2	2	2	2
	Variety	2	1	2	2	2
Oooo (N = 1)	fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N =1)	Television	2	2	2	2	2
oOoo (N = 2)	America	2	3	2	2	2
	Americans	2	2	3	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	4	4	4	4	4
	entertainment 2	4	4	4	4	4
	entertainment 3	3	2	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	3	2	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	1	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	4	4	4	4
	Accessibility	4	4	4	4	4

HEG10						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	1	2	1	1	1
	Hundreds	1	2	1	1	1
	Local	1	1	2	1	1
	Cable	1	1	1	1	1
	TV 1	1	2	1	1	1
	TV 2	2	2	2	2	2
	Channels	1	1	1	2	1
	people 1	1	1	1	2	1
	people 2	2	2	2	2	2
	people 3	1	2	1	1	1
	programs 1	1	1	1	2	1
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	2	2	2	1	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1

	actors 2	1	1	1	2	1
	Viewers	1	2	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	2	1
	Present	2	1	2	2	2
	Many	2	2	2	2	2
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	2	2	2	2	2
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	2	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	3	1	3	3	3
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	3	3	3	3	3
	Probably	2	2	2	2	2
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	2	2	3	1
	Directors	1	1	2	1	1
	Determine	3	3	3	3	3
	Another	3	3	2	3	3
	Creative	2	3	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	1	1	4	1	1
'Oooo or ,Oo'Oo (N = 1)	Television	2	2	2	2	2
oOoo (N = 2)	America	2	2	2	4	2
	Americans	4	2	4	4	4
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	2	3	3	3
	entertainment 2	3	2	3	3	3
	entertainment 3	3	2	3	3	3
	Information	2	2	2	3	2
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	3	3	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	1	2	1	1	1
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	4	4	6	4
	Accessibility	4	4	4	6	4

HEG11						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	2	2	2	2	2
	Hundreds	1	1	1	1	1
	Local	1	1	2	1	1
	Cable	1	1	1	1	1
	TV 1	1	2	1	1	1
	TV 2	1	1	2	1	1
	Channels	1	1	1	2	1
	people 1	1	2	1	1	1
	people 2	1	1	1	2	1
	people 3	1	2	1	1	1
	Programs 1	2	2	1	2	2
	Programs 2	1	2	1	1	1
	Programs 3	1	1	1	2	1
	Programs 4	2	2	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	1	1	1	2	1
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	2	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	1	1
oO (N = 4)	Events	1	1	1	1	1
	Effects	1	2	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N = 1)	Re-create	3	3	2	3	3
Ooo (N = 3)	Actually	2	1	2	2	2
	Popular	1	2	1	1	1
	Probably	1	1	1	1	1
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	1	1	1	1	1
	Directors	2	3	2	2	2
	Determine	3	3	3	3	3
	Another	2	2	2	2	2
	Creative	3	3	3	2	3

	Variety	1	1	1	1	1
Oooo (N = 1)	fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	2	3
oOoo (N = 2)	America	2	3	2	2	2
	Americans	4	3	4	4	4
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	4	3	3	3
	entertainment 3	3	1	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	4	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	3	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	3	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	5	5	5	5	5
	Accessibility	4	4	5	4	4

HEG12						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	1	2	1	1	1
	Hundreds	1	1	2	1	1
	Local	1	1	2	1	1
	Cable	2	2	2	2	2
	TV 1	1	2	1	1	1
	TV 2	1	2	1	1	1
	Channels	1	1	1	1	1
	people 1	1	1	2	1	1
	people 2	2	2	2	2	2
	people 3	2	2	2	2	2
	programs 1	1	1	1	2	1
	programs 2	1	1	1	1	1
	programs 3	1	1	2	1	1
	programs 4	1	1	2	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	2	2	2
	Viewers	1	1	1	1	1
	Global	1	1	2	1	1
	Also	1	1	1	1	1
	Special	1	2	1	1	1
	Present	1	1	2	1	1
	Many	1	1	1	1	1
	Level	1	1	1	2	1
	Only	1	1	1	1	1

	Therefore	2	2	2	2	2
oO (N = 4)	Events	1	2	1	1	1
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N = 1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	3	3	3	3	3
	Popular	1	1	3	1	1
	Probably	1	1	1	2	1
oOo (N = 8)	However	2	3	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	3	3	3	1	3
	Determine	3	3	3	3	3
	Another	2	2	3	2	2
	Creative	2	1	2	2	2
	Variety	2	1	2	2	2
Oooo (N = 1)	Fascinating	3	1	3	3	3
'Oooo or ˌOo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	3	2	2
	Americans	2	2	2	2	2
ˌOo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	1	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	4	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	1	1	1	3	1
ˌOo'Ooo/Oo,Ooo (N=1)	International	5	5	5	5	5
oˌOo'Ooo/oˌOo,Ooo (N =2)	Responsibility	5	5	5	6	5
	Accessibility	4	4	4	4	4

HEG13						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	1	1
	Hundreds	1	1	1	1	1
	Local	1	1	1	1	1
	Cable	1	1	1	1	1
	TV 1	1	1	1	1	1
	TV 2	1	1	1	1	1
	Channels	1	1	1	1	1
	people 1	1	1	1	1	1
	people 2	1	1	1	1	1
	people 3	1	1	1	1	1

	Programs 1	2	2	2	2	2
	Programs 2	2	2	2	2	2
	Programs 3	2	2	2	2	2
	Programs 4	2	2	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	2	1	1	1
	actors 2	1	1	1	1	1
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	2	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	1	1	1	1	1
	Effects	2	2	2	2	2
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	1	1	1	1	1
Ooo (N = 3)	Actually	1	2	1	1	1
	Popular	1	1	1	1	1
	Probably	1	2	1	1	1
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	1	2	2	2
	Producers	2	2	2	2	2
	Directors	2	2	3	2	2
	Determine	1	1	1	2	1
	Another	2	3	2	2	2
	Creative	2	3	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N =1)	Television	1	1	1	1	1
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	3	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	4	3	3	3
	Combination	3	3	3	3	3

,Oo'Ooo/Oo,Ooo (N=1)	International	3	3	5	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	1	4	4	4
	Accessibility	4	4	4	4	4

HEG14						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	1	2	1	1	1
	Hundreds	1	1	1	1	1
	Local	1	1	1	1	1
	Cable	1	1	1	1	1
	TV 1	1	2	1	1	1
	TV 2	1	1	2	1	1
	Channels	1	1	1	1	1
	people 1	1	2	1	1	1
	people 2	1	1	1	2	1
	people 3	1	1	1	2	1
	programs 1	1	1	1	2	1
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	1	1	1	2	1
	Viewers	1	1	1	2	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	2	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	2	1	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N = 1)	Re-create	2	2	2	2	2
Ooo (N = 3)	Actually	1	2	1	1	1
	Popular	3	1	3	3	3
	Probably	2	1	2	2	2
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	3	2	2
	Producers	2	2	2	2	2

	Directors	2	2	2	1	2
	Determine	3	1	3	3	3
	Another	2	1	2	2	2
	Creative	2	1	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	3	1	3	1	1
'Oooo or ,Oo'Oo (N = 1)	Television	1	1	2	1	1
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	4	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	4	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	1	1	2	1	1
,Oo'Ooo/Oo,Ooo (N=1)	International	5	4	5	5	5
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	1	4	4	4
	Accessibility	4	1	4	4	4

HEG15						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	1	1
	Networks	1	1	1	2	1
	Hundreds	1	2	1	1	1
	Local	2	2	2	2	2
	Cable	1	1	1	1	1
	TV 1	1	1	1	1	1
	TV 2	1	2	1	1	1
	Channels	1	1	1	1	1
	people 1	2	2	2	2	2
	people 2	1	1	1	2	1
	people 3	1	2	1	1	1
	Programs 1	2	2	2	2	2
	Programs 2	2	2	2	2	2
	Programs 3	2	2	2	2	2
	Programs 4	2	2	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	2	2	2
	Viewers	2	2	2	2	2
Global	2	2	2	2	2	
Also	1	1	1	1	1	
Special	1	1	1	1	1	

	Present	1	2	1	1	1
	Many	2	2	2	2	2
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	1	2	2	2
,OoO / 'Oo,O (N = 1)	Re-create	2	2	2	2	2
Ooo (N = 3)	Actually	3	3	3	3	3
	Popular	3	3	3	3	3
	Probably	2	2	2	2	2
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	2	2	3	2
	Directors	2	1	2	2	2
	Determine	3	3	3	3	3
	Another	2	2	2	2	2
	Creative	2	2	2	2	2
	Variety	2	2	3	2	2
Oooo (N = 1)	fascinating	4	4	4	3	4
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	1	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	4	3	3	3
	entertainment 2	3	4	3	3	3
	entertainment 3	3	4	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	3	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	1	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N = 2)	Responsibility	6	6	6	6	6
	Accessibility	4	2	4	4	4

ศูนย์วิจัยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

III. Data of Tonality: Low Exposure Group

Number 1 = the stress falls on the 1st syllable.

Number 2 = the stress falls on the 2nd syllable.

Number 3 = the stress falls on the 3rd syllable.

Number 4 = the stress falls on the 4th syllable.

Number 5 = the stress falls on the 5th syllable.

Number 6 = the stress falls on the 6th syllable.

LEG1						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	2	2	2	2	2
	Hundreds	1	1	1	1	1
	Local	2	2	2	2	2
	Cable	2	2	2	2	2
	TV 1	1	1	1	1	1
	TV 2	1	1	1	1	1
	Channels	2	2	2	2	2
	people 1	2	2	2	2	2
	people 2	2	2	2	2	2
	people 3	2	2	2	2	2
	programs 1	1	1	2	1	1
	programs 2	2	1	2	2	2
	programs 3	2	1	2	2	2
	programs 4	2	1	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	Actors 1	1	1	1	2	1
	Actors 2	1	1	1	2	1
	Viewers	1	1	1	1	1
	Global	1	1	1	2	1
	Also	1	1	1	1	1
	Special	1	1	1	2	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	2	2	2	2	2
	Only	1	1	1	1	1
	Therefore	2	2	1	2	2
oO (N = 4)	Events	2	1	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
₁ OoO / 'Oo ₁ O (N=1)	re-create	2	2	2	2	2
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	3	3	3	3	3

oOo (N = 8)	Probably	2	2	2	3	2
	However	2	3	2	2	2
	Exciting	2	2	2	2	2
	Producers	3	3	2	3	3
	Directors	3	3	3	3	3
	Determine	3	3	3	3	3
	Another	2	2	2	3	2
	Creative	2	2	2	2	2
	Variety	2	1	2	2	2
Oooo (N = 1)	fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N =1)	Television	2	2	2	2	2
oOoo (N = 2)	America	4	4	4	4	4
	Americans	4	1	4	4	4
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	4	4	4	4	4
	entertainment 2	3	3	3	3	3
	entertainment 3	4	2	4	4	4
	Information	3	2	3	3	3
	infotainment 1	4	2	4	4	4
	infotainment 2	4	2	4	4	4
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	5	5	5	5	5
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	6	2	6	6	6
	Accessibility	4	1	4	4	4

LEG2						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	2	2	2
	Hundreds	2	2	2	1	2
	Local	2	2	2	2	1
	Cable	1	1	1	1	1
	TV 1	1	1	2	1	1
	TV 2	1	1	1	1	1
	Channels	1	1	1	1	1
	people 1	1	1	1	1	1
	people 2	1	1	1	2	1
	people 3	1	1	1	2	1
	programs 1	2	1	2	2	2
	programs 2	2	2	2	2	2
	programs 3	2	2	2	2	2
	programs 4	2	2	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	Actors 1	2	2	2	2	2
Actors 2	2	2	2	2	2	

	Viewers	1	1	1	2	1
	Global	1	2	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	1	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	2	1	1	1
	Become	2	2	2	2	2
	Improve	1	1	1	2	1
,Oo'O / 'Oo,O (N=1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	1	1	1	1	1
	Popular	1	1	1	3	1
	Probably	2	3	2	2	2
oOo (N = 8)	However	2	3	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	2	2	2	2
	Directors	1	1	1	3	1
	Determine	3	2	3	3	3
	Another	2	2	2	2	2
	Creative	2	1	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	2	1	2	2	2
'Oooo or ,Oo'Oo (N = 1)	Television	2	2	3	2	2
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	1	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	1	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	4	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	3	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	3	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	4	4	6	4
	Accessibility	4	4	4	4	4

LEG3						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	2	2	2
	Hundreds	1	1	1	1	1
	Local	1	2	1	1	1
	Cable	2	2	2	2	2
	TV 1	2	2	1	2	2
	TV 2	1	1	1	1	1
	Channels	2	2	2	2	2
	people 1	1	1	1	2	1
	people 2	1	2	1	1	1
	people 3	1	2	1	1	1
	Programs 1	2	2	2	2	2
	Programs 2	1	1	1	2	1
	Programs 3	1	1	1	2	1
	Programs 4	2	2	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	Actors 1	1	1	1	2	1
	Actors 2	1	1	1	2	1
	Viewers	1	2	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	2	1
	Present	1	1	1	2	1
	Many	1	1	1	2	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	2	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N=1)	Re-create	3	3	2	3	3
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	1	1	1	3	1
	Probably	1	1	1	2	1
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	2	2	2	2	2
	Determine	3	3	3	3	3
	Another	2	2	2	3	2
	Creative	2	2	2	3	2

	Variety	2	2	2	2	2
Oooo (N = 1)	fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	2	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	1	3	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	5	5	3	5	5
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	2	4	4	4
	Accessibility	4	4	4	4	4

LEG4						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	1	1	1	2	1
	Hundreds	2	2	2	2	2
	Local	2	1	2	2	2
	Cable	2	1	2	2	2
	TV 1	2	2	2	2	2
	TV 2	1	1	1	2	1
	Channels	1	1	1	2	1
	people 1	2	2	1	2	2
	people 2	2	2	1	2	2
	people 3	2	2	1	2	2
	programs 1	2	2	1	2	2
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	1	1	2	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	1	1	1	2	1
	Viewers	1	1	1	2	1
	Global	1	1	1	2	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	2	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1

	Therefore	1	1	1	2	1
oO (N = 4)	Events	1	1	1	1	1
	Effects	1	1	1	2	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
'Oo'O / 'Oo,O (N=1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	1	2	2	2	2
	Popular	1	1	1	3	1
	Probably	1	1	1	2	1
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	1	1	2	1	1
	Determine	3	2	3	3	3
	Another	2	1	2	2	2
	Creative	2	2	2	2	2
	Variety	2	2	2	2	2
Oooo (N = 1)	Fascinating	3	1	3	3	3
'Oooo or 'Oo'Oo (N = 1)	Television	3	2	3	3	3
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	2	2	2	2
'Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	4	1	4	4	4
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	4	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	1	3	3	3
	'Oo'Ooo/Oo,Ooo (N=1)	International	3	2	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	2	4	4	4
	Accessibility	4	4	4	4	4

LEG5						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	1	1	1	2	1
	Hundreds	1	1	1	2	1
	Local	2	1	2	2	2
	Cable	2	2	2	2	2
	TV 1	1	1	1	1	1
	TV 2	1	1	1	1	1
	Channels	1	1	1	2	1
	people 1	2	2	2	2	2
	people 2	1	1	1	2	1
	people 3	2	2	2	2	2

	Programs 1	2	1	2	2	2
	Programs 2	1	1	2	1	1
	Programs 3	2	2	2	2	2
	Programs 4	2	2	1	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	2	1	2	2	2
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	1	2	2	2
	Effects	2	2	1	2	2
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N=1)	Re-create	1	1	1	1	1
Ooo (N = 3)	Actually	3	3	3	3	3
	Popular	3	1	3	3	3
	Probably	3	1	3	3	3
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	3	3	3	3	3
	Determine	2	2	2	3	2
	Another	2	2	3	2	2
	Creative	2	2	2	2	2
	Variety	2	1	2	2	2
Oooo (N = 1)	fascinating	4	4	4	4	4
'Oooo or ,Oo'Oo (N =1)	Television	1	1	1	1	1
oOoo (N = 2)	America	2	2	2	2	2
	Americans	4	2	4	4	4
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	4	1	4	4	4
	entertainment 2	4	2	4	4	4
	entertainment 3	3	1	3	3	3
	Information	3	2	3	3	3
	infotainment 1	3	1	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	3	1	3	3	3

ˌOo'Ooo/Oo,Ooo (N=1)	International	3	2	3	3	3
oˌOo'Ooo/o'Oo,Ooo (N =2)	Responsibility	2	4	2	2	2
	Accessibility	2	1	2	2	2

LEG6						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	1	2	2
	Hundreds	2	1	2	2	2
	Local	1	1	1	1	1
	Cable	1	1	1	1	1
	TV 1	1	1	1	1	1
	TV 2	1	1	1	1	1
	Channels	1	1	1	1	1
	people 1	2	2	2	2	2
	people 2	1	1	1	1	1
	people 3	2	2	1	2	2
	programs 1	1	1	1	1	1
	programs 2	1	1	1	1	1
	programs 3	1	1	1	2	1
	programs 4	1	1	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	1	2	2
	Viewers	1	2	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	2	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	2	1	2	2	2
oO (N = 4)	Events	1	1	1	1	1
	Effects	1	2	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
ˌOo'O / 'Oo,O (N=1)	Re-create	1	1	1	1	1
Ooo (N = 3)	Actually	1	1	1	3	1
	Popular	1	1	1	3	1
	Probably	1	1	1	3	1
oOo (N = 8)	However	1	1	1	1	1
	Exciting	1	1	1	3	1
	Producers	2	1	2	2	2

	Directors	3	3	3	3	3
	Determine	3	1	3	3	3
	Another	2	3	2	2	2
	Creative	3	3	3	3	3
	Variety	1	1	1	1	1
Oooo (N = 1)	Fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	4	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	2	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	2	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	3	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	2	2	2	2	2
	Accessibility	1	1	1	4	1

LEG7						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	1	2
	Networks	2	2	2	2	2
	Hundreds	2	2	2	1	2
	Local	2	2	2	2	2
	Cable	2	2	2	2	2
	TV 1	1	1	1	2	1
	TV 2	1	1	1	2	1
	Channels	2	1	2	2	2
	people 1	1	1	1	2	1
	people 2	1	1	1	2	1
	people 3	2	2	2	2	2
	Programs 1	1	1	1	2	1
	Programs 2	1	1	1	2	1
	Programs 3	2	1	2	2	2
	Programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	2	2	2
	Viewers	1	1	1	1	1
Global	1	1	2	1	1	
Also	1	1	1	1	1	
Special	2	2	2	2	2	

	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	2	1
	Only	1	1	1	1	1
	Therefore	2	1	2	2	2
oO (N = 4)	Events	2	2	2	1	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N=1)	Re-create	2	1	2	2	2
Ooo (N = 3)	Actually	3	3	3	2	3
	Popular	1	3	1	1	1
	Probably	2	2	2	3	2
oOo (N = 8)	However	2	3	2	2	2
	Exciting	3	3	3	3	3
	Producers	3	1	3	3	3
	Directors	3	2	3	3	3
	Determine	2	2	2	3	2
	Another	2	3	2	2	2
	Creative	1	1	1	3	1
	Variety	1	3	1	1	1
	Oooo (N = 1)	fascinating	3	4	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	2	2	3	2	2
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	2	2	4	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	4	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	4	3
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	3	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	5	5	5	6	5
	Accessibility	2	2	2	6	2

LEG8						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	2	2	2	2	2
	Hundreds	2	2	1	2	2
	Local	2	2	2	2	2
	Cable	2	2	2	2	2
	TV 1	1	1	1	1	1
	TV 2	1	1	1	1	1

	Channels	2	2	2	2	2
	people 1	1	1	1	1	1
	people 2	1	2	1	1	1
	people 3	2	2	2	1	2
	programs 1	1	1	1	2	1
	programs 2	1	1	1	1	1
	programs 3	1	1	1	2	1
	programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	1	2	2	2
	actors 2	2	2	1	2	2
	Viewers	2	2	1	2	2
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	2	1	2	2	2
	Many	1	1	1	1	1
	Level	1	2	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	2	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,'Oo'O / 'Oo,O (N=1)	Re-create	1	1	2	1	1
Ooo (N = 3)	Actually	2	2	2	3	2
	Popular	1	2	1	1	1
	Probably	3	1	3	3	3
oOo (N = 8)	However	3	3	3	3	3
	Exciting	2	2	2	2	2
	Producers	1	1	1	3	1
	Directors	3	3	3	3	3
	Determine	2	2	2	3	2
	Another	2	2	2	3	2
	Creative	3	3	1	3	3
	Variety	2	2	2	3	2
Oooo (N = 1)	Fascinating	3	3	4	3	3
'Oooo or ,'Oo'Oo (N = 1)	Television	3	1	3	3	3
oOoo (N = 2)	America	2	2	2	4	2
	Americans	4	1	4	4	4
,'Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3

	Information	3	2	3	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	4	3
	Combination	1	1	1	3	1
₁ Oo'Ooo/'Oo,Ooo (N=1)	International	5	2	5	5	5
_o ₁ Oo'Ooo/'o'Oo,Ooo (N =2)	Responsibility	2	2	2	2	2
	Accessibility	4	4	4	6	4

LEG9						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	1	2	2	2
	Hundreds	2	2	1	2	2
	Local	1	1	1	1	1
	Cable	2	2	1	2	2
	TV 1	2	2	1	2	2
	TV 2	2	2	1	2	2
	Channels	1	2	1	1	1
	people 1	1	1	1	2	1
	people 2	2	2	1	2	2
	people 3	2	2	2	2	2
	Programs 1	1	1	1	2	1
	Programs 2	1	1	1	2	1
	Programs 3	1	1	2	1	1
	Programs 4	1	1	1	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	1	1	1	1	1
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
Only	1	1	1	1	1	
Therefore	2	2	2	2	2	
oO (N = 4)	Events	2	1	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
₁ Oo'O / 'Oo,O (N=1)	Re-create	2	1	2	2	2
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	3	3	1	3	3

oOo (N = 8)	Probably	1	1	1	1	1
	However	2	2	2	2	2
	Exciting	2	2	2	2	2
	Producers	3	1	3	3	3
	Directors	3	3	3	3	3
	Determine	2	2	2	3	2
	Another	2	3	2	2	2
	Creative	3	1	3	3	3
	Variety	2	2	2	1	2
Oooo (N = 1)	fascinating	3	3	3	3	3
'Oooo or ,Oo'Oo (N =1)	Television	1	1	1	1	1
oOoo (N = 2)	America	2	3	2	2	2
	Americans	2	2	2	3	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	4	3	4	4	4
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	3	1	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	2	3	3	3
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	4	4	4	4	4
	Accessibility	4	1	4	4	4

LEG10						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	1	2	2
	Hundreds	2	2	1	2	2
	Local	2	1	2	2	2
	Cable	2	2	2	2	2
	TV 1	1	1	1	2	1
	TV 2	1	1	2	1	1
	Channels	1	1	1	2	1
	people 1	1	1	1	2	1
	people 2	2	2	1	2	2
	people 3	2	2	1	2	2
	programs 1	1	1	1	1	1
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	2	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	1	2	2

	Viewers	1	1	1	1	1
	Global	2	2	2	2	2
	Also	1	2	1	1	1
	Special	2	2	2	2	2
	Present	2	2	2	1	2
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	1	1
	Become	1	1	1	2	1
	Improve	2	2	2	2	2
oO'o / 'oO'o (N=1)	Re-create	1	1	1	1	1
Ooo (N = 3)	Actually	3	2	3	3	3
	Popular	3	1	3	3	3
	Probably	1	1	1	3	1
oOo (N = 8)	However	2	2	2	3	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	3	2	3	3	3
	Determine	3	2	3	3	3
	Another	3	3	2	3	3
	Creative	1	1	1	3	1
	Variety	2	1	2	2	2
Oooo (N = 1)	Fascinating	3	1	3	3	3
'Oooo or oO'oO (N = 1)	Television	3	1	3	3	3
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	2	2	2	2
oO'oOo / 'oO'oOo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	4	3	3
	entertainment 3	3	3	4	3	3
	Information	3	2	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	4	2	4	4	4
	Combination	3	1	3	3	3
oO'oOoo / oO'oOoo (N=1)	International	3	3	3	5	3
oO'oOoo / oO'oOoo (N =2)	Responsibility	1	1	1	1	1
	Accessibility	4	2	4	4	4

LEG11						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	1	1	2	1
	Networks	2	2	1	2	2
	Hundreds	2	2	1	2	2

	Local	1	1	1	1	1
	Cable	1	2	1	1	1
	TV 1	2	1	2	2	2
	TV 2	1	1	2	1	1
	Channels	2	2	1	2	2
	people 1	1	2	1	1	1
	people 2	2	2	2	2	2
	people 3	1	1	1	1	1
	Programs 1	1	1	1	1	1
	Programs 2	1	1	1	1	1
	Programs 3	1	1	1	1	1
	Programs 4	1	1	2	1	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	1	2	1	1	1
	Viewers	1	2	1	1	1
	Global	1	1	1	1	1
	Also	1	2	1	1	1
	Special	1	1	1	1	1
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	1	1	1	2	1
oO (N = 4)	Events	2	2	2	2	2
	Effects	2	2	2	2	2
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N=1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	2	1	2	2	2
	Popular	3	3	1	3	3
	Probably	2	2	2	3	2
oOo (N = 8)	However	3	3	3	3	3
	Exciting	2	2	2	2	2
	Producers	3	3	3	3	3
	Directors	3	3	3	3	3
	Determine	3	3	3	3	3
	Another	3	3	3	3	3
	Creative	1	1	1	3	1
	Variety	2	2	2	2	2
Oooo (N = 1)	fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N =1)	Television	1	2	1	1	1
oOoo (N = 2)	America	2	2	2	4	2

,Oo'Oo / 'Oo,Oo (N = 7)	Americans	2	2	2	4	2
	entertainment 1	3	4	3	3	3
	entertainment 2	4	4	4	4	4
	entertainment 3	3	3	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
,Oo'Ooo/'Oo,Ooo (N=1)	Combination	3	3	3	3	3
	International	3	3	3	5	3
o,Oo'Ooo/'o'Oo,Ooo (N =2)	Responsibility	5	3	5	5	5
	Accessibility	2	2	2	6	2

LEG12						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	2	2	2
	Hundreds	2	2	1	2	2
	Local	2	2	2	2	2
	Cable	2	2	2	2	2
	TV 1	1	1	1	1	1
	TV 2	1	1	2	1	1
	Channels	2	2	1	2	2
	people 1	1	2	1	1	1
	people 2	1	1	1	1	1
	people 3	1	1	1	2	1
	programs 1	1	1	1	2	1
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	2	2	1	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	1	2	1	1	1
	Viewers	1	1	1	1	1
	Global	1	1	1	1	1
	Also	1	1	1	1	1
	Special	1	2	1	1	1
	Present	1	1	1	1	1
Many	1	1	1	1	1	
Level	1	1	1	1	1	
Only	1	1	1	1	1	
Therefore	1	1	1	1	1	
oO (N = 4)	Events	2	2	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2

	Improve	2	2	2	1	2
,Oo'O / 'Oo,O (N=1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	2	2	2	2	2
	Popular	3	3	1	3	3
	Probably	2	2	2	3	2
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	2	2	2	3	2
	Determine	3	3	3	3	3
	Another	2	3	2	2	2
	Creative	1	1	1	1	1
	Variety	2	1	2	2	2
	Oooo (N = 1)	Fascinating	3	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	3	3	3	3
oOoo (N = 2)	America	2	2	2	4	2
	Americans	2	2	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	2	3	3	3
	Information	3	3	3	3	3
	infotainment 1	3	3	3	4	3
	infotainment 2	4	3	4	4	4
	Combination	3	3	3	3	3
,Oo'Ooo/Oo,Ooo (N=1)	International	3	1	3	3	3
o,Oo'Ooo/'oOo,Ooo (N = 2)	Responsibility	4	2	4	4	4
	Accessibility	4	4	4	6	4

LEG13						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	1	2	1	1	1
	Networks	2	2	1	2	2
	Hundreds	1	2	1	1	1
	Local	1	1	1	2	1
	Cable	2	2	2	2	2
	TV 1	1	1	1	1	1
	TV 2	1	2	1	1	1
	Channels	1	1	1	2	1
	people 1	2	2	2	2	2
	people 2	2	2	1	2	2
	people 3	2	2	1	2	2
	Programs 1	1	1	1	2	1
	Programs 2	1	1	1	1	1
	Programs 3	1	1	1	1	1
Programs 4	1	1	1	2	1	

	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	1	1	1	2	1
	actors 2	2	2	1	2	2
	Viewers	2	2	1	2	2
	Global	1	1	1	2	1
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	1	1	2	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	2	2	2	2	2
oO (N = 4)	Events	1	2	1	1	1
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N=1)	Re-create	3	3	1	3	3
Ooo (N = 3)	Actually	2	2	3	2	2
	Popular	1	1	1	3	1
	Probably	1	1	1	3	1
oOo (N = 8)	However	2	1	2	2	2
	Exciting	2	2	2	2	2
	Producers	2	1	2	2	2
	Directors	2	1	2	2	2
	Determine	3	2	3	3	3
	Another	2	2	2	2	2
	Creative	2	2	2	3	2
	Variety	2	1	2	2	2
Oooo (N = 1)	fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	3	2	3	3	3
oOoo (N = 2)	America	2	2	2	4	2
	Americans	3	3	3	4	3
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	2	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	2	3	3	3
	Information	4	2	4	4	4
	infotainment 1	3	2	3	3	3
	infotainment 2	3	2	3	3	3
	Combination	1	1	3	1	1
,Oo'Ooo/'Oo,Ooo (N=1)	International	2	2	3	2	2
o,Oo'Ooo/'Oo,Ooo (N =2)	Responsibility	2	2	2	2	2
	Accessibility	3	3	3	6	3

LEG14						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	2	2	2
	Networks	2	2	2	2	2
	Hundreds	1	2	1	1	1
	Local	2	1	2	2	2
	Cable	1	1	2	1	1
	TV 1	1	1	2	1	1
	TV 2	1	1	1	1	1
	Channels	2	2	2	2	2
	people 1	1	1	1	2	1
	people 2	1	1	1	2	1
	people 3	1	1	1	2	1
	programs 1	1	1	1	2	1
	programs 2	1	1	1	2	1
	programs 3	1	1	1	2	1
	programs 4	2	1	2	2	2
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	2	2	2
	Viewers	1	1	1	1	1
	Global	1	1	1	2	1
	Also	1	2	1	1	1
	Special	2	2	2	2	2
	Present	1	1	1	1	1
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1
	Therefore	2	2	2	2	2
oO (N = 4)	Events	2	1	2	2	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	1	2	2	2
ˌOo'O / 'Oo,O (N=1)	Re-create	3	3	3	3	3
Ooo (N = 3)	Actually	2	2	2	3	2
	Popular	1	1	1	3	1
	Probably	3	1	3	3	3
oOo (N = 8)	However	2	2	2	2	2
	Exciting	2	2	2	2	2
	Producers	3	1	3	3	3
	Directors	3	1	3	3	3
	Determine	2	2	2	3	2
	Another	3	3	2	3	3
	Creative	3	3	3	3	3

	Variety	2	1	2	2	2
Oooo (N = 1)	Fascinating	3	1	3	3	3
'Oooo or ,Oo'Oo (N =1)	Television	2	2	2	2	2
oOoo (N = 2)	America	2	2	2	4	2
	Americans	4	4	2	4	4
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	3	3	3
	entertainment 3	3	3	3	3	3
	Information	2	2	2	4	2
	infotainment 1	3	2	3	3	3
	infotainment 2	1	2	1	1	1
	Combination	1	1	3	1	1
,Oo'Ooo/Oo,Ooo (N=1)	International	5	2	5	5	5
o,Oo'Ooo/ó'Oo,Ooo (N =2)	Responsibility	1	1	1	6	1
	Accessibility	4	4	4	6	4

LEG15						
Stress pattern	Token	Auditory	Intensity	Pitch	Length	Salient
Oo (N = 28)	Major	2	2	1	2	2
	Networks	2	2	2	2	2
	Hundreds	1	2	1	1	1
	Local	1	2	1	1	1
	Cable	1	2	1	1	1
	TV 1	1	2	1	1	1
	TV 2	2	2	2	2	2
	Channels	2	1	2	2	2
	people 1	2	2	1	2	2
	people 2	2	2	2	2	2
	people 3	2	2	2	2	2
	Programs 1	1	1	1	2	1
	Programs 2	2	1	2	2	2
	Programs 3	2	2	2	2	2
	Programs 4	1	1	1	2	1
	stories	1	1	1	1	1
	Story	1	1	1	1	1
	actors 1	2	2	2	2	2
	actors 2	2	2	2	2	2
	Viewers	1	1	1	1	1
	Global	2	1	2	2	2
	Also	1	1	1	1	1
	Special	1	1	1	1	1
	Present	2	2	2	1	2
	Many	1	1	1	1	1
	Level	1	1	1	1	1
	Only	1	1	1	1	1

	Therefore	2	2	1	2	2
oO (N = 4)	Events	2	2	2	1	2
	Effects	1	1	1	1	1
	Become	2	2	2	2	2
	Improve	2	2	2	2	2
,Oo'O / 'Oo,O (N=1)	Re-create	3	2	3	3	3
Ooo (N = 3)	Actually	2	1	2	2	2
	Popular	1	1	1	1	1
	Probably	3	3	3	3	3
oOo (N = 8)	However	3	3	3	2	3
	Exciting	2	2	2	2	2
	Producers	2	2	2	3	2
	Directors	2	1	2	2	2
	Determine	3	3	3	3	3
	Another	3	3	3	3	3
	Creative	1	1	1	3	1
	Variety	2	1	2	2	2
Oooo (N = 1)	fascinating	3	4	3	3	3
'Oooo or ,Oo'Oo (N = 1)	Television	2	2	2	2	2
oOoo (N = 2)	America	2	2	2	2	2
	Americans	2	3	2	2	2
,Oo'Oo / 'Oo,Oo (N = 7)	entertainment 1	3	3	3	3	3
	entertainment 2	3	3	4	3	3
	entertainment 3	3	3	3	3	3
	Information	3	3	4	3	3
	infotainment 1	3	3	3	3	3
	infotainment 2	3	3	3	3	3
	Combination	2	2	2	2	2
	,Oo'Ooo/Oo,Ooo (N=1)	International	5	5	5	5
o,Oo'Ooo/o'Oo,Ooo (N =2)	Responsibility	1	1	1	6	1
	Accessibility	4	4	4	4	4

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

Appendix E

I. Data of Tonicity: Native Group

NG1

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	do	do	what	do	do
	But why are you cleaning them now?	now	why	now	now	now
	I always clean the table at three o'clock!	<u>always</u>	<u>table</u>	<u>always</u>	<u>always</u>	<u>always</u>
	But I'm eating my lunch!	but	but	but	lunch	but
	Can't you clean another table first?	can't	<u>table</u>	first	first	first
	Why don't you move to another table?	<u>table</u>	<u>table</u>	move	<u>table</u>	<u>table</u>
	I'm not moving to another table!	I'm	I'm	<u>table</u>	I'm	I'm
	Where's the manager?	<u>manager</u>	<u>manager</u>	<u>manager</u>	where	<u>manager</u>
	He's eating his lunch.	lunch	<u>eating</u>	lunch	lunch	lunch
	And why not?	not	not	why	not	not
Non final position	I'm cleaning the table, sir.	<u>table</u>	<u>table</u>	<u>table</u>	sir	<u>table</u>
	I can see that.	see	see	that	see	see
	It's three o'clock, sir.	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>
	It's my job to clean the table, sir.	job	job	sir	job	job
	I always start here, sir.	I	<u>always</u>	I	I	I
	He's over there, sir.	there	there	<u>over</u>	there	there
	Tell him I want to see him.	tell	tell	I	tell	tell
	Ooh! I can't do that, sir!	can't	can't	can't	sir	can't
	I can't disturb him while he's eating	can't	can't	can't	while	can't
	, sir!	sir!	sir!	sir!	sir!	sir!

NG2

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	do	do	what	do	do
	But why are you cleaning them now?	why	why	clean	why	why
	I always clean the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	I	<u>always</u>
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	I'm	<u>eating</u>
	Can't you clean another table first?	can't	can't	clean	can't	can't
	Why don't you move to another table?	why	why	don't	why	why
	I'm not moving to another table!	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>
	Where's the manager?	<u>manager</u>	where	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's	He's	He's	He's	He's	He's
	eating his lunch.	<u>eating</u>	<u>eating</u>	his	<u>eating</u>	<u>eating</u>
	And why not?	why	and	why	why	why

Non final position	I'm cleaning the table, sir.	<u>table</u>	clean	<u>table</u>	<u>table</u>	<u>table</u>
	I can see that.	see	that	see	see	see
	It's three o'clock, sir.	<u>o'clock</u>	<u>o'clock</u>	three	<u>o'clock</u>	<u>o'clock</u>
	It's my job to clean the table, sir.	job	job	my	job	job
	I always start here, sir.	<u>always</u>	I	<u>always</u>	<u>always</u>	<u>always</u>
	He's over there, sir.	there	<u>over</u>	there	there	there
	Tell him I want to see him.	tell	tell	tell	want	tell
	Ooh! I can't do that, sir!	can't	can't	can't	can't	can't
	I can't disturb him while he's eating, sir!	can't	can't	<u>disturb</u>	can't	can't

NG3

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	What	What	What	do	what
	But why are you cleaning them now?	why	why	are	why	why
	I always clean the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	lunch	<u>eating</u>
	Can't you clean another table first?	first	first	first	first	first
	Why don't you move to another table?	<u>table</u>	why	<u>table</u>	<u>table</u>	<u>table</u>
	I'm not moving to another table!	not	not	not	not	not
	Where's the manager?	<u>manager</u>	where	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's eating his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	lunch	<u>eating</u>
	And why not?	why	why	why	why	why
Non final position	I'm cleaning the table, sir.	<u>table</u>	<u>table</u>	<u>table</u>	sir	<u>table</u>
	I can see that.	see	see	see	see	see
	It's three o'clock, sir.	three	clock	three	three	three
	It's my job to clean the table, sir.	job	job	<u>table</u>	job	job
	I always start here, sir.	<u>always</u>	<u>always</u>	start	<u>always</u>	<u>always</u>
	He's over there, sir.	there	there	there	there	there
	Tell him I want to see him.	tell	tell	tell	see	tell
	Ooh! I can't do that, sir!	can't	can't	do	can't	can't
	I can't disturb him while he's eating, sir!	can't	can't	he	can't	can't

II. Data of Tonicity: High Exposure Group

HEG1

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	What	What	What	do	what
	But why are you cleaning them now?	why	why	why	why	why
	I always clean the table	clean	<u>always</u>	clean	clean	clean
	at three o'clock!	three	<u>o'clock</u>	three	three	three
	But I'm eating my lunch!	but	lunch	lunch	lunch	lunch
	Can't you clean another table first?	Can't	Can't	Can't	Can't	Can't
	Why don't you move to another table?	why	why	why	why	why
	I'm not moving to another table!	not	not	not	not	not
	Where's the manager?	where	where	where	where	where
	He's eating his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	lunch	lunch
	And why not?	why	why	not	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	sir	<u>cleaning</u>
	I can <u>see</u> that.	can	can	can	that	can
	It's <u>three</u> o'clock, sir.	three	three	three	three	three
	It's my <u>job</u>	job	job	job	job	job
	to clean the table, sir.	clean	clean	clean	clean	clean
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>
	Tell him I <u>want</u> to see him.	want	want	want	want	want
	Ooh! I <u>can't</u> do that, sir!	can't	can't	can't	can't	can't
	I can't disturb him while	can't	can't	can't	can't	can't
	He's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>

HEG2

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	are	what	are	are	are
	But why are you cleaning them now?	why	but	why	why	why
	I always clean the table	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	at three o'clock!	three	three	three	three	three
	But I'm eating my lunch!	I'm	I'm	I'm	I'm	I'm
	Can't you clean another table first?	first	<u>another</u>	first	first	first
	Why don't you move	why	why	don't	why	why
	to another table?	<u>table</u>	<u>another</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I'm not	not	not	not	not	not
	moving to another table!	<u>moving</u>	<u>table</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>
	Where's the manager?	where	where	where	where	where
	And why not?	Why	why	why	why	why
	He's eating his lunch.	He	he	<u>eating</u>	he	he

Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>table</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	Can	can	can	can	can
	It's <u>three</u> o'clock, sir.	three	three	three	three	three
	It's my <u>job</u> to clean the table, sir.	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I always <u>start</u> here, sir.	<u>start</u>	<u>always</u>	<u>start</u>	<u>start</u>	<u>start</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	sir	<u>over</u>
	Tell him I <u>want</u> to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	can't	do	can't	can't	can't
	I can't disturb him while he's eating, sir!	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>
		<u>eating</u>	<u>eating</u>	<u>eating</u>	sir	<u>eating</u>

HEG3

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	what	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	Why	but	why	why	why
	I always clean the table at three o'clock!	clean	I	clean	clean	clean
	But I'm eating my lunch!	I'm	I'm	I'm	I'm	I'm
	Can't you clean another table first?	Can't	Can't	Can't	clean	Can't
	Why don't you move to another table?	Why	<u>table</u>	why	why	why
	I'm not moving to another table!	Not	<u>moving</u>	not	not	not
	Where's the manager?	where	<u>manager</u>	where	where	where
	He's eating his lunch.	lunch	He	lunch	lunch	lunch
	And why not?	why	why	why	not	why
Non final position	I'm cleaning the <u>table</u> , sir.	I'm	<u>table</u>	I'm	I'm	I'm
	I can <u>see</u> that.	That	that	see	that	that
	It's <u>three</u> o'clock, sir.	three	three	three	sir	three
	It's my <u>job</u> to clean the table, sir.	clean	clean	my	clean	clean
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	He	He	He	sir	He
	Tell him I <u>want</u> to see him.	See	see	him	see	see
	Ooh! I <u>can't</u> do that, sir!	can't	I	can't	can't	can't
	I can't disturb him while he's eating, sir!	can't	can't	while	can't	can't

HEG4

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	<u>cleaning</u>	but	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I always clean the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
		Three	Three	<u>o'clock</u>	Three	Three
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	I'm	<u>eating</u>

	Can't you clean another table first?	Can't	Can't	first	Can't	Can't
	Why don't you move to another table?	don't	don't	don't	why	don't
	I'm not moving to another table!	not	not	not	<u>moving</u>	not
	Where's the manager?	Where	Where	Where	Where	Where
	He's eating his lunch.	He	He	He	lunch	He
	And why not?	not	not	not	why	not
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	that	that	that	see	that
	It's <u>three</u> o'clock, sir.	Three	Three	o'clock	Three	Three
	It's my <u>job</u> to clean the table, sir.	my	my	job	my	my
	I always <u>start</u> here, sir.	I	I	I	I	I
	He's <u>over</u> there, sir.	He	He	He	<u>over</u>	He
	Tell him I <u>want</u> to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	Can't	do	Can't	Can't	Can't
	I can't disturb him while he's <u>eating</u> , sir!	Can't	Can't	Can't	<u>eating</u>	Can't

HEG5

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	What	What	What	are	What
	But	But	But	But	But	But
	why are you cleaning them now?	now	why	now	now	now
	I always	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	clean the table at	<u>table</u>	<u>table</u>	<u>table</u>	clean	<u>table</u>
	three o'clock!	three	three	three	three	three
	But I'm eating my lunch!	lunch	lunch	lunch	lunch	lunch
	Can't you clean another table first?	first	first	first	first	first
	Why don't you move to another table?	why	why	why	why	why
	I'm not moving to another table!	not	not	not	not	not
	Where's the manager?	where	where	where	where	where
	He's eating	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	his lunch.	lunch	lunch	lunch	lunch	lunch
	And why not?	not	why	not	not	not
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>table</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	that	that	that	that	that
	It's <u>three</u> o'clock, sir.	three	o'clock	three	three	three
	It's my <u>job</u> to clean the table, sir.	job	job	job	job	job
	I always <u>start</u> here, sir.	start	start	I	start	start
	He's <u>over</u> there, sir.	there	there	there	there	there
	Tell him I <u>want</u> to see him.	Tell	Tell	him	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	can't	that	can't	can't	can't

	I can't disturb him	can't	can't	can't	can't	can't
	while he's <u>eating</u> , sir!	While	While	While	While	While

HEG6

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you <u>doing</u> ?	What	What	What	What	What
	But why are you cleaning them now?	Why	Why	Why	now	Why
	I always clean	I	I	I	clean	I
	the table at three o'clock!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	lunch	<u>eating</u>
	Can't you clean another table first?	clean	clean	first	clean	clean
	Why don't you move to another table?	Why	Why	Why	Why	Why
	I'm not moving to another table!	not	I'm	not	not	not
	Where's the manager?	where	where	where	where	where
	He's eating his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	And why not?	why	why	why	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	see	can	see	see	see
	It's <u>three</u> o'clock, sir.	three	three	three	three	three
	It's my <u>job</u> to clean the table, sir.	job	job	job	clean	job
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	there	<u>over</u>
	Tell him I want to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	can't	I	can't	can't	can't
	I can't disturb him while he's <u>eating</u> , sir!	while	while	I	while	while

HEG7

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	what	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	why	are	why	why	why
	I always clean the table at	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	three o'clock!	three	clock	three	three	three
	But I'm eating my lunch!	lunch	<u>eating</u>	lunch	lunch	lunch
	Can't you clean another table first?	Can't	Can't	Can't	clean	Can't
	Why don't you move to another table?	Why	don't	Why	Why	Why
	I'm not moving to another table!	not	not	not	not	not
	Where's the manager?	Where	Where	Where	Where	Where
	He's eating his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	And why not?	why	why	why	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>

	I can <u>see</u> that.	that	can	that	that	that
	It's <u>three</u> o'clock, sir.	three	three	three	three	three
	It's my <u>job</u> to clean the table, sir.	job	job	job	job	job
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	there	there	there	there	there
	Tell him	Tell	Tell	Tell	Tell	Tell
	I <u>want</u> to see him.	see	see	see	see	see
	Ooh! I <u>can't</u> do that, sir!	can't	can't	can't	can't	can't
	I can't disturb him	can't	<u>disturb</u>	can't	can't	can't
	while he's <u>eating</u> , sir!	while	while	sir	while	while

HEG8

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	now	why	now	now	now
	I always clean the table at three o'clock!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	Can't you clean another table first?	Can't	Can't	Can't	Can't	Can't
	Why don't you move to another table?	don't	don't	don't	don't	don't
	I'm not moving to another table!	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>
	Where's the manager?	Where	Where	Where	Where	Where
	He's eating his lunch.	He	He	He	He	He
	And why not?	why	why	not	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	see	can	see	see	see
	It's <u>three</u> o'clock, sir.	three	three	three	three	three
	It's my <u>job</u> to clean the table, sir.	job	<u>table</u>	job	job	job
	I always <u>start</u> here, sir.	here	here	here	here	here
	He's <u>over</u> there, sir.	He	<u>over</u>	He	He	He
	Tell him I <u>want</u> to see him.	him	him	him	him	him
	Ooh! I <u>can't</u> do that, sir!	do	do	do	do	do
	I can't disturb him while he's <u>eating</u> , sir!	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>

HEG9

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	what	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	<u>cleaning</u>	but	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I always clean the table at three o'clock!	<u>always</u>	clean	<u>always</u>	<u>always</u>	<u>always</u>
	But I'm eating my lunch!	But	But	But	I'm	But
	Can't you clean another table first?	clean	<u>table</u>	clean	clean	clean

	Why don't you move to another table?	don't	don't	don't	move	don't
	I'm not moving to another table!	<u>moving</u>	<u>table</u>	<u>moving</u>	<u>moving</u>	<u>Moving</u>
	Where's the manager?	manager	the	manager	manager	Manager
	He's eating his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>
	And why not?	not	not	not	why	Not
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>Cleaning</u>
	I can <u>see</u> that.	can	see	can	can	Can
	It's <u>three</u> o'clock, sir.	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>
	It's my <u>job</u> to clean the table, sir.	job	job	job	my	job
	I always <u>start</u> here, sir.	<u>always</u>	start	<u>always</u>	<u>always</u>	<u>Always</u>
	He's <u>over</u> there, sir.	there	there	there	there	There
	Tell him I <u>want</u> to see him.	want	want	want	want	Want
	Ooh! I <u>can't</u> do that, sir!	do	do	do	do	Do
	I can't disturb him while he's <u>eating</u> , sir!	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>Disturb</u>
		<u>eating</u>	<u>eating</u>	<u>eating</u>	sir	<u>Eating</u>

HEG10

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	why	why	why	why	Why
	I always clean the table at three o'clock!	clean	<u>table</u>	clean	clean	Clean
	But I'm eating my lunch!	lunch	lunch	lunch	lunch	Lunch
	Can't you clean another table first?	first	first	first	first	first
	Why don't you move to another table?	why	why	<u>table</u>	why	Why
	I'm not moving to another table!	<u>moving</u>	to	<u>moving</u>	<u>moving</u>	<u>Moving</u>
	Where's the manager?	manager	where	manager	manager	Manager
	He's eating his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	lunch	<u>Eating</u>
	And why not?	why	why	why	why	Why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>Cleaning</u>
	I can <u>see</u> that.	can	see	can	can	Can
	It's <u>three</u> o'clock, sir.	three	<u>o'clock</u>	three	three	Three
	It's my <u>job</u> to clean the table, sir.	sir	job	sir	sir	Sir
	I always <u>start</u> here, sir.	I	I	I	sir	I
	He's <u>over</u> there, sir.	sir	<u>over</u>	sir	sir	Sir
	Tell him I <u>want</u> to see him.	see	tell	see	see	See
	Ooh! I <u>can't</u> do that, sir!	that	that	that	sir	That
	I can't disturb him while he's <u>eating</u> , sir!	while	<u>disturb</u>	while	while	While

HEG11

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient
Final position	What are you doing?	what	what	what	<u>doing</u>	What
	But why are you cleaning them now?	now	why	now	now	Now
	I always clean the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	Always
	But I'm eating my lunch!	lunch	I'm	lunch	lunch	Lunch
	Can't you clean another table first?	Can't	Can't	Can't	Can't	Can't
	Why don't you move to another table?	Why	Why	<u>table</u>	Why	Why
	I'm not moving to another table!	<u>table</u>	I'm	<u>table</u>	<u>table</u>	<u>Table</u>
	Where's the manager?	Where	Where	Where	Where	Where
	He's eating his lunch.	lunch	lunch	<u>eating</u>	lunch	Lunch
	And why not?	why	not	why	why	Why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	I'm	<u>cleaning</u>	<u>cleaning</u>	<u>Cleaning</u>
	I can <u>see</u> that.	that	that	that	that	That
	It's <u>three</u> o'clock, sir.	three	<u>o'clock</u>	three	three	Three
	It's my <u>job</u> to clean the table, sir.	job	clean	job	job	Job
	I always <u>start</u> here, sir.	start	start	start	here	Start
	He's <u>over</u> there, sir.	there	there	there	there	There
	Tell him	Tell	Tell	Tell	Tell	Tell
	I <u>want</u> to see him.	see	see	see	see	See
	Ooh! I <u>can't</u> do that, sir!	Can't	Can't	Can't	Can't	Can't
	I can't disturb him	Can't	Can't	Can't	Can't	Can't
	while he's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	while	<u>Eating</u>

HEG12

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient
Final position	What are you doing?	<u>doing</u>	what	<u>doing</u>	<u>doing</u>	<u>Doing</u>
	But	But	But	But	But	But
	why are you cleaning them now?	<u>cleaning</u>	them	<u>cleaning</u>	<u>cleaning</u>	<u>Cleaning</u>
	I always clean the table	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	at three o'clock!	<u>o'clock</u>	<u>o'clock</u>	<u>O'clock</u>	<u>o'clock</u>	<u>o'clock</u>
	But	But	But	But	But	But
	I'm eating my lunch!	<u>eating</u>	I'm	<u>eating</u>	<u>eating</u>	<u>Eating</u>
	Can't you clean another table first?	can't	first	can't	can't	can't
	Why don't you move to another table?	<u>another</u>	why	<u>another</u>	<u>another</u>	<u>Another</u>
	I'm not moving	not	not	<u>moving</u>	not	Not
	to another table!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	Where's the manager?	where	where	<u>manager</u>	where	Where
	He's eating his lunch.	lunch	his	lunch	lunch	Lunch

	And why not?	why	why	why	why	Why
Non final position	I'm <u>cleaning</u> the table, sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	sir	<u>Cleaning</u>
	I can <u>see</u> that.	can	that	can	can	Can
	It's <u>three</u> o'clock, sir.	sir	sir	o'clock	sir	Sir
	It's my <u>job</u> to	job	job	job	my	Job
	clean the table, sir.	sir	sir	sir	sir	Sir
	I always <u>start</u> here, sir.	start	start	start	start	Start
	He's <u>over</u> there, sir.	there	there	there	there	There
	Tell him	Tell	Tell	Tell	Tell	Tell
	I <u>want</u> to see him.	him	him	him	see	Him
	Ooh! I <u>can't</u> do that, sir!	that	that	that	that	That
	I can't disturb him	can't	disturb	can't	can't	can't
	while he's	while	while	while	while	While
<u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>	

HEG13

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>Doing</u>
	But why are you <u>cleaning</u> them now?	<u>cleaning</u>	<u>cleaning</u>	are	<u>cleaning</u>	<u>cleaning</u>
	I always <u>clean</u> the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	But I'm <u>eating</u> my lunch!	lunch	but	lunch	lunch	Lunch
	Can't you <u>clean</u> another table first?	can't	you	can't	can't	can't
	Why don't you <u>move</u> to another table?	<u>table</u>	move	<u>table</u>	<u>table</u>	<u>Table</u>
	I'm not <u>moving</u> to another table!	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>Moving</u>
	Where's the <u>manager</u> ?	<u>manager</u>	where	<u>manager</u>	<u>manager</u>	<u>Manager</u>
	He's <u>eating</u> his lunch.	He's	He's	He's	lunch	He's
	And why <u>not</u> ?	not	and	not	not	Not
Non final position	I'm <u>cleaning</u> the table, sir.	<u>table</u>	<u>cleaning</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	I can <u>see</u> that.	see	see	see	see	See
	It's <u>three</u> o'clock, sir.	three	three	three	three	Three
	It's my <u>job</u> to clean the	It's	It's	It's	clean	It's
	table, sir.	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	I always <u>start</u> here, sir.	I	I	I	sir	I
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	He's	<u>over</u>	<u>Over</u>
	Tell him I <u>want</u> to see him.	see	see	tell	see	See
	Ooh! I <u>can't</u> do that, sir!	do	do	can't	do	Do
	I can't disturb him	can't	can't	disturb	can't	can't
while he's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>	

HEG14

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient	
Final position	What are you doing?	<u>doing</u>	are	<u>doing</u>	<u>doing</u>	<u>Doing</u>	
	But why are you cleaning them now?	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>Cleaning</u>	
	I always clean the table at three o'clock!	<u>always</u>	clean	<u>always</u>	<u>always</u>	<u>Always</u>	
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>	
	Can't you clean another table first?	Can't	Can't	Can't	Can't	Can't	
	Why don't you move to another table?	why	don't	why	why	why	
	I'm not moving to another table!	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>Moving</u>	
	Where's the manager?	where	where	where	where	Where	
	He's eating his lunch.	<u>eating</u>	he's	<u>eating</u>	<u>eating</u>	<u>Eating</u>	
	And why not?	And	And	And	why	And	
	Non final position	I'm cleaning the <u>table</u> , sir.	<u>table</u>	<u>table</u>	<u>table</u>	sir	<u>Table</u>
		I can <u>see</u> that.	that	that	that	that	That
It's <u>three</u> o'clock, sir.		sir	o'clock	sir	sir	Sir	
It's my <u>job</u> to clean the table, sir.		clean	clean	job	clean	Clean	
I always <u>start</u> here, sir.		<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>Always</u>	
He's <u>over</u> there, sir.		<u>over</u>	<u>over</u>	sir	<u>over</u>	<u>Over</u>	
Tell him I <u>want</u> to see him.		tell	tell	tell	tell	Tell	
Ooh! I <u>can't</u> do that, sir!		Can't	Can't	sir	Can't	Can't	
I can't disturb him while he's <u>eating</u> , sir!		<u>Can't</u>	<u>disturb</u>	Can't	Can't	Can't	
		<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>	

HEG15

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient	
Final position	What are you doing?	<u>doing</u>	are	<u>doing</u>	<u>doing</u>	<u>doing</u>	
	But why are you cleaning them now?	why	but	why	why	<u>Why</u>	
	I always clean the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>Always</u>	
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>	
	Can't you clean another table first?	Can't	Can't	Can't	clean	Can't	
	Why don't you move to another table?	why	why	why	why	Why	
	I'm not moving to another table!	<u>moving</u>	I'm	<u>moving</u>	<u>moving</u>	<u>Moving</u>	
	Where's the manager?	where	<u>manager</u>	where	where	Where	
	He's eating his lunch.	he	he	he	he	he	
	And why not?	why	why	why	why	Why	
	Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	I'm	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
		I can <u>see</u> that.	see	see	see	see	See
It's <u>three</u> o'clock, sir.		three	three	o'clock	three	Three	

It's my <u>job</u> to clean the table, sir.	job	job	job	my	Job
I always <u>start</u> here, sir.	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>A</u> lways
He's <u>o</u> ver there, sir.	<u>o</u> ver	<u>o</u> ver	He	<u>o</u> ver	<u>O</u> ver
Tell him I <u>w</u> ant to see him.	Tell	Tell	Tell	Tell	Tell
Ooh! I <u>c</u> an't do that, sir!	that	that	that	sir	That
I can't disturb him while he's <u>e</u> ating, sir!	can't	can't	can't	can't	can't



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

III. Data of Tonicity: Low Exposure Group

LEG1

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	what	what	what	what
	But why are you cleaning them now?	why	why	<u>cleaning</u>	why	Why
	I always clean the table at three o'clock!	always	always	always	always	Always
	But I'm eating my lunch!	I'm	but	I'm	I'm	I'm
	Can't you clean another table first?	can't	can't	can't	can't	can't
	Why don't you move to another table?	why	why	<u>table</u>	why	Why
	I'm not moving to another table!	I'm	I'm	I'm	I'm	I'm
	Where's the manager?	where	where	where	where	Where
	He's eating his lunch.	lunch	lunch	lunch	lunch	Lunch
	And why not?	why	why	not	why	Why
Non final position	I'm cleaning the <u>table</u> , sir.	I'm	I'm	I'm	I'm	I'm
	I can <u>see</u> that.	I	I	I	I	I
	It's <u>three</u> o'clock, sir.	o'clock	o'clock	o'clock	o'clock	o'clock
	It's my <u>job</u> to clean the table, sir.	job	job	job	sir	Job
	I always <u>start</u> here, sir.	always	always	always	always	Always
	He's <u>over</u> there, sir.	over	over	sir	over	Over
	Tell him I <u>want</u> to see him.	Tell	I	Tell	Tell	Tell
	Ooh! I can't do	can't	can't	can't	can't	can't
	that, sir!	sir	sir	that	sir	Sir
	I can't disturb him	can't	I	can't	can't	can't
while he's <u>eating</u> , sir!	while	while	sir	while	while	

LEG2

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	are	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	<u>cleaning</u>	now	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I always clean the table at three o'clock!	<u>always</u>	o'clock	always	always	always
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	I'm	<u>eating</u>
	Can't you clean another table first?	first	first	clean	first	first
	Why don't you move to another	another	another	why	another	another
	table?	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I'm not moving	<u>not</u>	<u>not</u>	<u>not</u>	<u>not</u>	<u>not</u>
	to another table!	<u>another</u>	to	another	another	<u>another</u>

	Where's	where	where	where	where	where
	the manager?	manager	the	manager	manager	manager
	He's eating his lunch.	He	He	He	He	He
	And why not?	not	why	not	not	not
Non final Position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	that	see	that	that	that
	It's <u>three</u> o'clock, sir.	three	<u>o'clock</u>	three	three	three
	It's my <u>job</u> to clean the table, sir.	clean	clean	<u>table</u>	clean	clean
	I always <u>start</u> here, sir.	<u>always</u>	sir	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	He	He	He	sir	He
	Tell him	Tell	Tell	Tell	Tell	Tell
	I <u>want</u> to see him.	see	see	him	see	see
	Ooh! I can't	can't	can't	can't	can't	can't
	do that, sir!	do	that	do	do	do
	I can't	can't	can't	can't	can't	can't
	disturb him	<u>disturb</u>	<u>disturb</u>	him	<u>disturb</u>	<u>disturb</u>
	while he's eating, sir!	sir	sir	he	sir	sir

LEG3

Tonic poition	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	what	are	what	what
	But why are you cleaning them now?	why	but	why	why	why
	I always clean the table at three o'clock!	<u>table</u>	<u>table</u>	<u>always</u>	<u>table</u>	<u>table</u>
	But I'm eating my lunch!	<u>eating</u>	but	<u>eating</u>	<u>eating</u>	<u>eating</u>
	Can't you clean another table first?	can't	can't	can't	can't	can't
	Why don't you move to another table?	don't	why	don't	don't	don't
	I'm not moving to another table!	not	I'm	not	not	not
	Where's the manager?	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's eating his lunch.	lunch	lunch	he	lunch	lunch
	And why not?	why	why	not	why	why
	Non final position	I'm cleaning the <u>table</u> , sir.	<u>table</u>	<u>table</u>	I'm	<u>table</u>
I can see that.		that	can't	that	that	that
It's <u>three</u> o'clock, sir.		<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	sir	<u>o'clock</u>
It's my <u>job</u> to clean the table, sir.		job	job	job	my	job
I always <u>start</u> here, sir.		<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
He's <u>over</u> there, sir.		<u>over</u>	<u>over</u>	<u>over</u>	sir	<u>over</u>
Tell him I <u>want</u> to see him.		tell	tell	him	tell	tel
Ooh! I <u>can't</u> do that, sir!		do	do	can't	do	do
I can't disturb him while	can't	<u>disturb</u>	can't	can't	can't	

	he's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
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LEG4

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	<u>doing</u>	what	what	What
	But why are you	why	why	are	why	Why
	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	them now?	now	them	now	now	Now
	I always	<u>always</u>	I	<u>always</u>	<u>always</u>	<u>Always</u>
	clean	clean	clean	clean	clean	Clean
	the table	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	at three o'clock!	three	three	three	three	Three
	But I'm eating	I'm	but	I'm	I'm	I'm
	my lunch!	lunch	lunch	lunch	lunch	Lunch
	Can't you clean another table first?	Can't	Can't	Can't	Can't	Can't
	Why don't you move	why	don't	why	why	Why
	to another table?	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	I'm not moving to	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>
	another table!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	Where's the manager?	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>Manager</u>
	He's eating	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
his lunch.	his	his	his	lunch	His	
And why not?	why	and	why	why	Why	
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	sir	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	that	I	that	that	That
	It's	It's	It's	It's	It's	It's
	three o'clock,	three	three	o'clock	three	Three
	sir.	sir	sir	sir	sir	Sir
	It's my job	my	my	job	my	my
	to clean the table, sir.	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	I always start	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	here, sir.	sir	sir	sir	sir	Sir
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	sir	<u>Over</u>
	Tell him I want	Tell	I	Tell	Tell	Tell
	to see him.	see	see	him	see	See
	Ooh! I can't do	can't	I	can't	can't	can't
	that, sir!	sir	that	sir	sir	Sir
	I can't	can't	I	can't	can't	can't
	disturb him while	while	while	<u>disturb</u>	while	While
	he's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>

LEG5

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	<u>doing</u>	are	<u>doing</u>	<u>doing</u>
	But why are you	why	why	why	why	Why
	cleaning them now?	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I always	<u>always</u>	I	<u>always</u>	<u>always</u>	<u>Always</u>
	clean the table	clean	<u>table</u>	clean	clean	Clean
	at three o'clock!	three	at	three	three	Three
	But I'm eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	Can't you clean another table first?	first	first	first	first	First
	Why don't you move	why	why	why	why	Why
	to another table?	<u>another</u>	<u>another</u>	<u>another</u>	<u>another</u>	<u>Another</u>
	I'm not moving to another table!	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>
	Where's	Where	Where	Where	Where	Where
	the manager?	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>Manager</u>
	He's eating his lunch.	lunch	lunch	<u>eating</u>	lunch	Lunch
	And why not?	why	why	why	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	can	see	can	can	Can
	It's three o'clock, sir.	three	o'clock	three	three	Three
	It's my job	my	job	job	job	Job
	to clean the table, sir.	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
	I always	I	<u>always</u>	I	I	I
	<u>start</u> here, sir.	sir	sir	here	sir	sir
	<u>He's over there</u>	<u>over</u>	<u>over</u>	<u>over</u>	there	<u>over</u>
	, sir.	sir	sir	sir	sir	sir
	Tell him	Tell	him	Tell	Tell	Tell
	I <u>want</u> to see him.	see	him	see	see	see
	Ooh! I can't	can't	can't	can't	can't	can't
	do that, sir!	do	sir	do	do	do
	I can't disturb him	can't	<u>disturb</u>	can't	can't	can't
	while he's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>

LEG6

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	why	<u>cleaning</u>	why	why	why
	I always clean the table	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	at three o'clock!	three	three	three	three	three
	But I'm	I'm	But	I'm	I'm	I'm
	eating my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	Can't you clean	Can't	Can't	Can't	Can't	Can't
	other table first?	<u>another</u>	first	<u>another</u>	<u>another</u>	<u>another</u>

	Why don't you move to another table?	don't <u>table</u>	don't <u>table</u>	don't <u>table</u>	why <u>table</u>	don't <u>table</u>
	I'm not moving to another table!	<u>moving</u> <u>another</u>	<u>moving</u> <u>another</u>	<u>moving</u> <u>another</u>	<u>moving</u> <u>another</u>	<u>moving</u> <u>another</u>
	Where's the manager?	where <u>manager</u>	where <u>manager</u>	where <u>manager</u>	where <u>manager</u>	where <u>manager</u>
	He's eating his lunch.	<u>eating</u> <u>lunch</u>	<u>eating</u> <u>lunch</u>	<u>eating</u> <u>lunch</u>	<u>eating</u> <u>lunch</u>	<u>eating</u> <u>lunch</u>
	And why not?	not <u>why</u>	not <u>why</u>	not <u>why</u>	not <u>why</u>	not <u>why</u>
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u> <u>table</u>	<u>cleaning</u> <u>table</u>	<u>cleaning</u> <u>table</u>	<u>cleaning</u> <u>table</u>	<u>cleaning</u> <u>table</u>
	I can <u>see</u> that.	can <u>I</u>	can <u>I</u>	can <u>I</u>	can <u>I</u>	can <u>I</u>
	It's <u>three</u> o'clock, sir.	three <u>o'clock</u>	three <u>o'clock</u>	three <u>o'clock</u>	three <u>o'clock</u>	three <u>o'clock</u>
	It's my <u>job</u> to clean the table, sir.	clean <u>table</u>	job <u>table</u>	clean <u>table</u>	clean <u>table</u>	clean <u>table</u>
	I always <u>start</u> here, sir.	<u>always</u> <u>start</u>	<u>always</u> <u>start</u>	<u>always</u> <u>start</u>	<u>always</u> <u>start</u>	<u>always</u> <u>start</u>
	He's <u>over</u> there, sir.	<u>over</u> <u>there</u>	<u>over</u> <u>there</u>	<u>over</u> <u>there</u>	<u>over</u> <u>there</u>	<u>over</u> <u>there</u>
	Tell him	Tell <u>him</u>	Tell <u>him</u>	Tell <u>him</u>	Tell <u>him</u>	Tell <u>him</u>
	I <u>want</u> to see him.	want <u>see</u>	want <u>see</u>	want <u>see</u>	want <u>see</u>	want <u>see</u>
	Ooh! I <u>can't</u> do that, sir!	Can't <u>do</u>	Can't <u>do</u>	Can't <u>do</u>	Can't <u>do</u>	Can't <u>do</u>
	I can't <u>disturb</u> him while he's <u>eating</u> , sir!	Can't <u>disturb</u> <u>while</u> <u>eating</u>	Can't <u>disturb</u> <u>while</u> <u>eating</u>	Can't <u>disturb</u> <u>while</u> <u>eating</u>	Can't <u>disturb</u> <u>while</u> <u>eating</u>	Can't <u>disturb</u> <u>while</u> <u>eating</u>

LEG7

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	<u>cleaning</u>	now	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I always clean the table at three o'clock!	<u>always</u>	<u>always</u>	<u>always</u>	clean	<u>always</u>
	But I'm eating my lunch!	<u>lunch</u>	but	<u>lunch</u>	<u>lunch</u>	<u>lunch</u>
	Can't you clean another table first?	Can't	Can't	Can't	clean	Can't
	Why don't you move to another table?	why <u>table</u>	move <u>table</u>	why <u>table</u>	why <u>table</u>	why <u>table</u>
	I'm not moving to another table!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	Where's the manager?	<u>manager</u>	where	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's eating his lunch.	<u>eating</u>	he	<u>eating</u>	<u>eating</u>	<u>eating</u>
	And why not?	why	why	not	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>table</u>	<u>table</u>	sir	<u>table</u>	<u>table</u>
	I can <u>see</u> that.	can	can	can	can	can
	It's three o'clock, sir.	sir	<u>o'clock</u>	sir	sir	sir
	It's my job to clean the table, sir.	job <u>table</u>	job <u>table</u>	job <u>table</u>	job <u>table</u>	job <u>table</u>
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	sir	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	sir	<u>over</u>	<u>over</u>
	Tell him	Tell	Tell	Tell	Tell	Tell
	I <u>want</u> to see him.	want	want	want	see	want

	Ooh! I can't do that, sir!	can't sir	can't sir	can't sir	can't do	can't sir
	I can't disturb him	can't	<u>disturb</u>	can't	can't	can't
	while he's <u>eating</u> , sir!	while	while	sir	while	while

LEG8

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	what	what	what	what
	But why are you cleaning	why	but	why	why	why
	them now?	them	them	them	now	them
	I always clean the table	<u>always</u>	<u>table</u>	<u>always</u>	<u>always</u>	<u>always</u>
	at three o'clock!	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>
	But I'm eating my lunch!	But	But	But	But	But
	Can't you clean another	clean	clean	clean	clean	clean
	table first?	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	Why don't you move	why	why	why	why	why
	to another table?	<u>table</u>	to	<u>table</u>	<u>table</u>	<u>table</u>
	I'm not moving	not	<u>moving</u>	not	not	not
	to another table!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	Where's the manager?	<u>manager</u>	Where	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's eat	he	he	he	he	he
	(eat)ing his lunch.	his	his	his	lunch	his
And why not?	why	why	why	why	why	
Non final position	I'm cleaning the <u>table</u> , sir.	<u>table</u>	<u>table</u>	<u>table</u>	sir	<u>table</u>
	I can <u>see</u> that.	can	I	can	can	can
	It's three o'clock, sir.	three	three	three	three	three
	It's my job	job	job	job	job	job
	to clean the table, sir.	<u>table</u>	to	<u>table</u>	<u>table</u>	<u>table</u>
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>
	Tell him I <u>want</u> to see him.	want	tell	want	want	want
	Ooh! I can't do	can't	do	can't	can't	can't
	that, sir!	sir	sir	sir	sir	sir
	I can't disturb him	<u>disturb</u>	<u>disturb</u>	can't	<u>disturb</u>	<u>disturb</u>
	while he's	while	while	while	while	while
<u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	

LEG9

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	what	what	are	what
	But why are you cleaning	are	but	are	are	are
	them	are	but	are	are	are
	now?	now	now	now	now	now
	I always clean the	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>Always</u>
	table at three o'clock!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>Table</u>
But I'm eating my lunch!	But	But	But	But	But	

	Can't you clean another table first?	can't first	another table	can't first	can't first	can't First
	Why don't you move to another table?	why another table	why to table	don't another table	why another table	Why Another Table
	I'm not moving to another table!	moving another	moving another	moving another	moving another	Moving Another
	Where's the manager? He's eating his lunch. And why not?	where eating lunch why	where He his why	where eating lunch not	where eating lunch why	Where Eating Lunch Why
Non final position	I'm cleaning the table, sir.	sir	sir	cleaning	sir	sir
	I can see that.	can	I	can	can	Can
	It's three o'clock, sir.	o'clock	o'clock	o'clock	sir	o'clock
	It's my job to clean the table, sir.	my table	job table	my table	my clean	my Table
	I always start here, sir.	always sir	start sir	always sir	always here	Always sir
	He's over there, sir.	over	over	over	over	Over
	Tell him I want to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I can't do that, sir!	do sir	do sir	can't sir	do sir	Do sir
	I can't disturb him while he's eating, sir!	can't him while	I him while	can't him while	can't him while	can't Him while

LEG10

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	what	what	are	what
	But why are you cleaning them now?	why cleaning them	why cleaning them	why cleaning them	why cleaning now	why cleaning them
	I always clean the table at three o'clock!	always table three o'clock	always table three o'clock	always table three o'clock	always table three o'clock	always table three o'clock
	But I'm eating my lunch!	I'm eating	I'm eating	I'm eating	I'm eating	I'm eating
	Can't you clean another table first? Why don't you move to another table?	can't why you another	can't why you table	can't daon't move another	can't why you another	can't why you another
	I'm not moving	not moving	I'm moving	not moving	not moving	not moving

	to another table!	<u>Another</u>	<u>table</u>	<u>another</u>	<u>another</u>	<u>another</u>
	Where's the	Where	where	where	where	where
	manager?	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's eating his lunch.	<u>Eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	And why not?	why	not	why	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>Cleaning</u>	<u>table</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	Can	I	can	can	can
	It's	It's	It's	It's	It's	It's
	three	Three	three	three	three	three
	o'clock,	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>
	sir.	Sir	sir	sir	sir	sir
	It's my job	Job	job	job	my	job
	to clean the	Clean	to	clean	clean	clean
	table, sir.	<u>Table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>
	Tell him I <u>want</u> to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	can't	can't	can't	can't	can't
	I can't	can't	can't	can't	can't	can't
	disturb	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>
	him while	him	him	him	him	him
	he's <u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>

LEG11

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	what	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	why	but	why	why	why
	I always clean the table at three o'clock!	clean	<u>always</u>	clean	clean	clean
	But I'm eating my lunch!	lunch	I'm	lunch	lunch	lunch
	Can't you clean another table first?	can't	can't	can't	<u>another</u>	can't
	Why don't you move to another table?	why	why	why	why	why
	I'm not moving	I'm	I'm	I'm	I'm	I'm
	to another	<u>another</u>	to	<u>another</u>	<u>another</u>	<u>another</u>
	table!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	Where's the manager?	<u>manager</u>	where	<u>manager</u>	<u>manager</u>	<u>manager</u>
	He's eating his lunch.	his	his	his	his	his
	And why not?	why	why	why	why	why
	Non final position	I'm cleaning the <u>table</u> , sir.	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I can <u>see</u> that.	I	I	I	I	I
	It's <u>three</u> o'clock, sir.	<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	sir	<u>o'clock</u>
	It's my job	job	job	job	my	job
	to clean the	clean	to	clean	clean	clean

	table, sir.	sir	sir	<u>table</u>	sir	sir
	I always <u>start</u> here, sir.	always	always	always	always	always
	He's <u>over</u> there, sir.	sir	sir	sir	sir	sir
	Tell him I <u>want</u> to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	I	I	I	sir	I
	I can't disturb him	can't	<u>disturb</u>	can't	can't	can't
	while he's eating, sir!	while	while	while	while	while

LEG12

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you <u>doing</u> ?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you	are	but	are	are	are
	<u>cleaning</u> them now?	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I <u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	clean the <u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	at three o'clock!	three	three	three	three	three
	But I'm <u>eating</u> my lunch!	<u>eating</u>	<u>eating</u>	<u>eating</u>	my	<u>eating</u>
	Can't you <u>clean</u> another	Can't	Can't	Can't	Can't	Can't
	<u>table</u> first?	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	Why don't you <u>move</u>	don't	don't	don't	why	don't
	to another	<u>another</u>	to	<u>another</u>	<u>another</u>	<u>another</u>
	<u>table</u> ?	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I'm not <u>moving</u> to another table!	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>	<u>moving</u>
	Where's the <u>manager</u> ?	where	where	where	where	where
	He's <u>eating</u> his lunch.	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
And why <u>not</u> ?	why	why	why	why	why	
Non final position	I'm <u>cleaning</u> the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	sir	<u>cleaning</u>
	I can <u>see</u> that.	can	that	can	can	can
	It's <u>three</u> o'clock, sir.	three	three	three	three	three
	It's my <u>job</u>	job	job	job	my	job
	to <u>clean</u> the table, sir.	<u>table</u>	clean	<u>table</u>	<u>table</u>	<u>table</u>
	I always <u>start</u> here, sir.	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>	<u>always</u>
	He's <u>over</u> there, sir.	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>
	Tell <u>him</u>	him	him	him	him	him
	I <u>want</u> to see him.	want	want	want	want	want
	Ooh! I <u>can't</u> do that, sir!	do	do	Can't	do	do
	I can't	can't	can't	can't	can't	can't
	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>
him while he's	while	while	he	while	while	
<u>eating</u> , sir!	sir	<u>eating</u>	sir	sir	sir	

LEG13

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	what	what	what	what	what
	But why are you cleaning them now?	why	why	why	why	why
	I always clean the table	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways
	at three o'clock!	three	o'clock	three	three	three
	But I'm eating my lunch!	I'm	I'm	I'm	I'm	I'm
	Can't you clean another table first?	clean	clean	clean	clean	clean
	Why don't you move	why	don't	why	why	why
	to another table?	<u>table</u>	<u>table</u>	<u>another</u>	<u>table</u>	<u>table</u>
	I'm not moving to another table!	<u>moving</u>	<u>moving</u>	nto	<u>moving</u>	<u>moving</u>
	Where's the manager?	where	where	where	where	where
	He's eating	<u>eating</u>	he	<u>eating</u>	<u>eating</u>	<u>eating</u>
	his lunch.	lunch	his	lunch	lunch	lunch
	And why not?	why	why	why	why	why
	Non final position	I'm cleaning the <u>table</u> , sir.	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
I can <u>see</u> that.		can	can	can	can	can
It's <u>three</u> o'clock, sir.		three	o'clock	three	three	three
It's my job		job	job	job	job	job
to clean the table, sir.		<u>table</u>	<u>table</u>	clean	<u>table</u>	<u>table</u>
I always start		<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways
here, sir.		sir	sir	sir	here	sir
He's <u>over</u> there, sir.		<u>over</u>	<u>over</u>	<u>over</u>	sir	<u>over</u>
Tell him I <u>want</u> to see him.		Tell	Tell	Tell	Tell	Tell
Ooh! I <u>can't</u> do that, sir!		sir	sir	sir	sir	sir
I can't disturb		<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>	<u>disturb</u>
him		him	him	him	him	him
while he's <u>eating</u> , sir!		while	while	while	while	while

LEG14

Tonic position	Token	Auditory	Intensity	Pitch	Length	salient
Final position	What are you doing?	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>	<u>doing</u>
	But why are you cleaning them now?	why	why	<u>cleaning</u>	why	why
	I always	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways	<u>al</u> ways
	clean the table at three o'clock!	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	But I'm eating my lunch!	But	But	But	But	But
	Can't you clean another table first?	can't	can't	can't	clean	can't
	Why don't	why	why	don't	why	why
	you move	move	you	move	move	move
	to another	to	to	to	to	to
	table?	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>	<u>table</u>
	I'm not moving	<u>moving</u>	not	<u>moving</u>	<u>moving</u>	<u>moving</u>

	to another	To	to	to	to	to
	table!	Table	<u>table</u>	<u>table</u>	table	table
	Where's the manager?	Where	where	where	where	where
	He's eating his lunch.	<u>Eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>
	And why not?	Why	and	why	why	why
Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>table</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
	I can <u>see</u> that.	See	see	see	see	see
	It's <u>three</u> o'clock, sir.	Three	three	three	three	three
	It's my <u>job</u> to clean the table, sir.	Job	job	<u>table</u>	job	job
	I always <u>start</u> here, sir.	always	start	always	always	always
	He's <u>over</u> there, sir.	<u>Over</u>	<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>
	Tell him I <u>want</u> to see him.	Tell	Tell	Tell	Tell	Tell
	Ooh! I <u>can't</u> do that, sir!	can't	can't	can't	can't	can't
	I can't disturb him	can't	<u>disturb</u>	can't	can't	can't
	while he's	while	while	while	while	While
	<u>eating</u> , sir!	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>eating</u>	<u>Eating</u>

LEG15

Tonic position	Token	Auditory	Intensity	Pitch	Length	Salient	
Final position	What are you <u>doing</u> ?	what	<u>doing</u>	what	what	What	
	But why are you	why	but	why	why	Why	
	cleaning them now?	them	them	them	<u>cleaning</u>	Them	
	I always clean the table at three o'clock!	<u>always</u>	I	<u>always</u>	<u>always</u>	<u>Always</u>	
	But I'm eating	I'm	I'm	<u>eating</u>	I'm	I'm	
	my lunch!	lunch	lunch	lunch	lunch	Lunch	
	Can't you clean another table first?	can't	clean	can't	can't	can't	
	Why don't you move to another table?	<u>table</u>	<u>table</u>	<u>table</u>	why	<u>Table</u>	
	I'm not moving to another table!	I'm	I'm	I'm	I'm	I'm	
	Where's the manager?	Where	Where	Where	Where	Where	
	He's eating his lunch.	lunch	lunch	he	lunch	Lunch	
	And why not?	why	why	not	why	Why	
	Non final position	I'm cleaning the <u>table</u> , sir.	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>	<u>cleaning</u>
		I can <u>see</u> that.	can	I	can	can	Can
It's <u>three</u> o'clock, sir.		<u>o'clock</u>	<u>o'clock</u>	<u>o'clock</u>	sir	<u>o'clock</u>	
It's my job		job	job	my	job	Job	
to clean the table, sir.		clean	clean	clean	clean	Clean	
I always <u>start</u> here, sir.		I	I	I	I	I	
He's <u>over</u> there, sir.		<u>over</u>	<u>over</u>	<u>over</u>	<u>over</u>	<u>Over</u>	
Tell him I <u>want</u> to see him.		Tell	Tell	Tell	Tell	Tell	
Ooh! I <u>can't</u> do that, sir!		can't	that	can't	can't	can't	
I can't disturb him		can't	<u>disturb</u>	can't	can't	can't	

	while he's	while	while	while	while	while
	eating, sir!	eating	eating	eating	eating	eating



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

Appendix F

I. Data of Tune: Native Group

NG1

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>Advice</u>	1
	Maybe I could sing and dance for them.	<u>Dance</u>	1
	Then they'd really be impressed!	<u>Impressed</u>	1
	How do I make a good first impression?	<u>Impression</u>	1
	Ah, "body language".	<u>Body</u>	1
	I never thought about that before.	<u>Thought</u>	1
	You're really smart.	<u>Smart</u>	1
	When I'm answering a question?	<u>Question</u>	1
	That's very great.	<u>Great</u>	1
	I'm so lucky to see to you.	<u>Lucky</u>	1
	Thanks so much.	<u>Much</u>	1
	Ah, one more thing.	<u>Thing</u>	1
	Alright.	<u>Alright</u>	1
	I'll call you.	<u>Call</u>	1
	Thanks again	<u>Thanks</u>	1
	whenever I have problems.	<u>Problem</u>	1
After we talked.	<u>Talk</u>	1	
High –rising	Can you say that again?	<u>Again</u>	1
	Can you give me any good tips?	<u>Tips</u>	1
	Is it really needed?	<u>Needed</u>	2
	Should I memorize my answers before that?	<u>Answer</u>	2
	Should I ask about the salary during the interview?	<u>Salary</u>	2
	Do you have to go now?	<u>Have</u>	2
	Can I buy you some tea?	<u>Buy</u>	2
	Is that enough?	<u>Enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>Seriously</u>	1
	But what should I do	<u>What</u>	3
	if I can't remember an English word	<u>Word</u>	3
	If I get this job,	<u>Job</u>	3
	It's always you	<u>Always</u>	3
	who pull me out of darkness	<u>Darkness</u>	1
	I feel less nervous	<u>Feel</u>	3

NG2

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>Worry</u>	1
	That sounds like good advice.	<u>Advice</u>	1
	Maybe I could sing and dance for them.	<u>Dance</u>	1
	Then they'd really be impressed!	<u>Impressed</u>	3
	How do I make a good first impression?	<u>How</u>	1
	Ah, "body language".	<u>Body</u>	1
	I never thought about that before.	<u>Thought</u>	1
	You're really smart.	<u>Smart</u>	1
	When I'm answering a question?	<u>Question</u>	1
	That's very great.	<u>Great</u>	1
	I'm so lucky to see to you.	<u>So</u>	1
	Thanks so much.	<u>Thanks</u>	1
	Ah, one more thing.	<u>One</u>	1
	Alright.	<u>Alright</u>	1
	I'll call you.	<u>Call</u>	1
	Thanks again	<u>Thanks</u>	1
	whenever I have problems.	<u>Problem</u>	1
After we talked.	<u>After</u>	1	
High –rising	Can you say that again?	<u>Say</u>	2
	Can you give me any good tips?	<u>Tips</u>	2
	Is it really needed?	<u>Really</u>	2
	Should I memorize my answers before that?	<u>That</u>	2
	Should I ask about the salary during the interview?	<u>Salary</u>	2
	Do you have to go now?	<u>Have</u>	2
	Can I buy you some tea?	<u>Buy</u>	2
	Is that enough?	<u>Enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>Company</u>	1
	But seriously,	<u>Seriously</u>	1
	But what should I do	<u>What</u>	3
	if I can't remember an English word	<u>Can't</u>	3
	If I get this job,	<u>Job</u>	3
	It's always you	<u>Always</u>	3
	who pull me out of darkness	<u>Darkness</u>	1
	I feel less nervous	<u>Nervous</u>	1

NG3

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>Worry</u>	1
	That sounds like good advice.	<u>Advice</u>	1
	Maybe I could sing and dance for them.	<u>Dance</u>	1
	Then they'd really be impressed!	<u>Impressed</u>	3
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>Body</u>	1
	I never thought about that before.	<u>Thought</u>	1
	You're really smart.	<u>Smart</u>	1
	When I'm answering a question?	<u>Question</u>	1
	That's very great.	<u>Great</u>	1
	I'm so lucky to see to you.	<u>See</u>	1
	Thanks so much.	<u>Much</u>	1
	Ah, one more thing.	<u>More</u>	1
	Alright.	<u>Alright</u>	1
	I'll call you.	<u>Call</u>	1
	Thanks again	<u>Again</u>	1
	whenever I have problems.	<u>Problem</u>	1
After we talked.	<u>Talked</u>	1	
High –rising	Can you say that again?	<u>That</u>	1
	Can you give me any good tips?	<u>Tips</u>	2
	Is it really needed?	<u>Needed</u>	2
	Should I memorize my answers before that?	<u>That</u>	2
	Should I ask about the salary during the interview?	<u>Interview</u>	2
	Do you have to go now?	<u>Have</u>	2
	Can I buy you some tea?	<u>Buy</u>	2
	Is that enough?	<u>Enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>Company</u>	1
	But seriously,	<u>Seriously</u>	1
	But what should I do	<u>What</u>	3
	if I can't remember an English word	<u>Word</u>	3
	If I get this job,	<u>Job</u>	3
	It's always you	<u>Always</u>	3
	who pull me out of darkness	<u>Darkness</u>	1
	I feel less nervous	<u>Nervous</u>	1

II. Data of Tune: High Exposure Group

HEG1

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>impressed</u>	3
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>smart</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>so</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>more</u>	1
	Alright.	<u>Alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	<u>tips</u>	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>that</u>	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>tea</u>	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>do</u>	3
	if I can't remember an English word	<u>word</u>	1
	If I get this job,	<u>job</u>	3
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

HEG2

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	3
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>one</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
After we talked.	<u>talked</u>	1	
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	<u>tips</u>	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>that</u>	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>buy</u>	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>do</u>	3
	if I can't remember an English word	<u>word</u>	1
	If I get this job,	<u>job</u>	3
	It's always you	<u>who</u>	3
	who pull me out of darkness	<u>darkness</u>	3
	I feel less nervous	<u>nervous</u>	1

HEG3

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>interview</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>sing</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	2
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>you</u>	1
	When I'm answering a question?	<u>question</u>	2
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>see</u>	1
	Thanks so much.	Thanks	1
	Ah, one more thing.	one	1
	Alright.	<u>Alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	thanks	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	<u>tips</u>	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>that</u>	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>can</u>	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	3
	But what should I do	<u>do</u>	3
	If I can't remember an English word	<u>can't</u>	3
	If I get this job,	<u>job</u>	3
	It's always you	<u>you</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

HEG4

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	good	1
	Maybe I could sing and dance for them.	them	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	that	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	2
	That's very great.	great	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	thanks	1
	Ah, one more thing.	more	1
	Alright.	<u>alright</u>	1
	I'll call you.	call	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>Problem</u>	1
	After we talked.	talked	1
High –rising	Can you say that again?	can	1
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>that</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	<u>do</u>	1
	Can I buy you some tea?	tea	2
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	do	3
	if I can't remember an English word	<u>remember</u>	1
	If I get this job,	job	1
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

HEG5

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	dance	1
	Then they'd really be impressed!	<u>impress</u>	1
	How do I make a good first impression?	first	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	before	3
	You're really smart.	smart	1
	When I'm answering a question?	<u>answering</u>	1
	That's very great.	great	1
	I'm so lucky to see to you.	so	1
	Thanks so much.	thanks	1
	Ah, one more thing.	thing	1
	Alright.	<u>alright</u>	1
	I'll call you.	call	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	3
After we talked.	talk	1	
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>before</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	now	2
	Can I buy you some tea?	buy	2
	Is that enough?	that	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	what	1
	if I can't remember an English word	word	1
	If I get this job,	job	3
	It's always you	you	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	less	1

HEG6

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	good	1
	Maybe I could sing and dance for them.	dance	3
	Then they'd really be impressed!	they	3
	How do I make a good first impression?	im <u>pression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	thought	3
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	great	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	thanks	1
	Ah, one more thing.	thing	1
	Alright.	<u>alright</u>	1
	I'll call you.	call	1
	Thanks again	Thanks	1
	whenever I have problems.	<u>whenever</u>	1
	After we talked.	talked	1
High –rising	Can you say that again?	can	2
	Can you give me any good tips?	give	2
	Is it really needed?	<u>needed</u>	1
	Should I memorize my answers before that?	should	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	have	1
	Can I buy you some tea?	buy	1
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	3
	But seriously,	<u>seriously</u>	1
	But what should I do	do	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	get	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

HEG7

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>interview</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	dance	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	2
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	smart	1
	When I'm answering a question?	<u>answering</u>	1
	That's very great.	great	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	Thanks	1
	Ah, one more thing.	Thing	3
	Alright.	<u>alright</u>	1
	I'll call you.	I'll	1
	Thanks again	Thanks	1
	whenever I have problems.	<u>prolem</u>	1
	After we talked.	talked	1
High –rising	Can you say that again?	can	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	do	2
	Can I buy you some tea?	can	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	what	3
	if I can't remember an English word	words	3
	If I get this job,	job	3
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darknes</u>	1
	I feel less nervous	<u>nervous</u>	1

HEG8

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	them	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	2
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	thought	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>answering</u>	2
	That's very great.	great	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	much	1
	Ah, one more thing.	thing	1
	Alright.	<u>alright</u>	1
	I'll call you.	call	1
	Thanks again	thanks	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>after</u>	3
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	that	2
	Should I ask about the salary during the interview?	<u>salary</u>	2
	Do you have to go now?	have	2
	Can I buy you some tea?	buy	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	3
	But seriously,	<u>seriously</u>	3
	But what should I do	should	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	get	3
	It's always you	you	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	feel	1

HEG9

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>be</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>never</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>more</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>I'll</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
After we talked.	<u>after</u>	1	
High –rising	Can you say that again?	<u>can</u>	1
	Can you give me any good tips?	<u>good</u>	1
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>during</u>	1
	Do you have to go now?	<u>go</u>	1
	Can I buy you some tea?	<u>buy</u>	1
	Is that enough?	<u>that</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>what</u>	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>get</u>	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>less</u>	1

HEG10

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>be</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>never</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>more</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>I'll</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
After we talked.	<u>after</u>	1	
High –rising	Can you say that again?	<u>can</u>	1
	Can you give me any good tips?	<u>good</u>	1
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>during</u>	1
	Do you have to go now?	<u>go</u>	1
	Can I buy you some tea?	<u>buy</u>	1
	Is that enough?	<u>that</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>what</u>	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>get</u>	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>less</u>	1

HEG11

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	sond	1
	Maybe I could sing and dance for them.	for	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	2
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	smart	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	great	3
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	so	1
	Ah, one more thing.	one	1
	Alright.	<u>alright</u>	1
	I'll call you.	I'll	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	talked	1
High –rising	Can you say that again?	that	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>really</u>	2
	Should I memorize my answers before that?	<u>that</u>	2
	Should I ask about the salary during the interview?	<u>salary</u>	2
	Do you have to go now?	go	2
	Can I buy you some tea?	some	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	3
	But what should I do	what	3
	if I can't remember an English word	can't	1
	If I get this job,	job	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	3
	I feel less nervous	feel	1

HEG12

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>interview</u>	1
	That sounds like good advice.	<u>good</u>	1
	Maybe I could sing and dance for them.	<u>them</u>	1
	Then they'd really be impressed!	<u>would</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>answering</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>much</u>	1
	Ah, one more thing.	<u>thing</u>	3
	Alright.	<u>alright</u>	1
	I'll call you.	<u>you</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>after</u>	1
High –rising	Can you say that again?	<u>can</u>	2
	Can you give me any good tips?	<u>tips</u>	1
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>that</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	<u>now</u>	1
	Can I buy you some tea?	<u>tea</u>	2
	Is that enough?	<u>that</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	3
	But what should I do	<u>do</u>	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>get</u>	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	3
	I feel less nervous	<u>less</u>	3

HEG13

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>thought</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>answering</u>	1
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>thanks</u>	1
	Ah, one more thing.	<u>more</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>I'll</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>problem</u>	1
After we talked.	<u>talked</u>	1	
High –rising	Can you say that again?	<u>can</u>	2
	Can you give me any good tips?	<u>give</u>	2
	Is it really needed?	<u>really</u>	2
	Should I memorize my answers before that?	<u>that</u>	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>tea</u>	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>should</u>	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>get</u>	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>less</u>	1

HEG14

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>sing</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>thought</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>I'm</u>	1
	Thanks so much.	<u>thanks</u>	1
	Ah, one more thing.	<u>one</u>	3
	Alright.	<u>alrigh</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>problem</u>	3
After we talked.	<u>talked</u>	1	
High –rising	Can you say that again?	<u>that</u>	1
	Can you give me any good tips?	<u>tips</u>	2
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>tea</u>	2
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>should</u>	3
	if I can't remember an English word	<u>remember</u>	3
	If I get this job,	<u>job</u>	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

HEG15

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>interview</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>impressed</u>	3
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>thought</u>	3
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>answering</u>	2
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>see</u>	1
	Thanks so much.	<u>thanks</u>	1
	Ah, one more thing.	<u>more</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>prolem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	<u>any</u>	2
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>memorize</u>	2
	Should I ask about the salary during the interview?	<u>salary</u>	1
	Do you have to go now?	<u>now</u>	2
	Can I buy you some tea?	<u>Can</u>	1
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>should</u>	1
	if I can't remember an English word	<u>word</u>	1
	If I get this job,	<u>job</u>	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

III. Data of Tune: Low Exposure Group

LEG1

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>for</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>first</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>never</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>answering</u>	2
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>so</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>more</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	3
After we talked.	<u>talked</u>	3	
High –rising	Can you say that again?	<u>can</u>	2
	Can you give me any good tips?	<u>good</u>	2
	Is it really needed?	<u>really</u>	2
	Should I memorize my answers before that?	<u>before</u>	1
	Should I ask about the salary during the interview?	<u>salary</u>	1
	Do you have to go now?	<u>have</u>	2
	Can I buy you some tea?	<u>buy</u>	1
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>but</u>	1
	But what should I do	<u>I</u>	3
	if I can't remember an English word	<u>remember</u>	3
	If I get this job,	<u>job</u>	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG2

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	good	1
	Maybe I could sing and dance for them.	them	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	thought	1
	You're really smart.	you're	1
	When I'm answering a question?	-	1
	That's very great.	great	1
	I'm so lucky to see to you.	see	1
	Thanks so much.	so	1
	Ah, one more thing.	one	1
	Alright.	<u>alright</u>	1
	I'll call you.	call	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>Problem</u>	3
After we talked.	talked	1	
High –rising	Can you say that again?	can	1
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>needed</u>	1
	Should I memorize my answers before that?	<u>memorize</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	now	1
	Can I buy you some tea?	some	1
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	do	3
	if I can't remember an English word	word	1
	If I get this job,	this	1
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG3

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	good	1
	Maybe I could sing and dance for them.	for	1
	Then they'd really be impressed!	they	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	thought	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	much	1
	Ah, one more thing.	one	1
	Alright.	<u>alright</u>	1
	I'll call you.	I'll	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>after</u>	1
High –rising	Can you say that again?	say	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>needed</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>Interview</u>	1
	Do you have to go now?	now	2
	Can I buy you some tea?	some	2
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	what	3
	If I can't remember an English word	word	1
	If I get this job,	job	1
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG4

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>impressed</u>	3
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>you're</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>much</u>	1
	Ah, one more thing.	<u>one</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	2
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>that</u>	1
	Can you give me any good tips?	<u>any</u>	1
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>some</u>	1
	Is that enough?	<u>that</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>Company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>I</u>	3
	if I can't remember an English word	<u>word</u>	3
	If I get this job,	<u>this</u>	1
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG5

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>interview</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>thnks</u>	1
	Ah, one more thing.	<u>one</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>that</u>	2
	Can you give me any good tips?	<u>good</u>	1
	Is it really needed?	<u>needed</u>	2
	Should I memorize my answers before that?	<u>that</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>now</u>	2
	Can I buy you some tea?	<u>some</u>	2
	Is that enough?	<u>that</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>what</u>	3
	if I can't remember an English word	<u>word</u>	1
	If I get this job,	<u>job</u>	3
	It's always you	<u>you</u>	3
	who pull me out of darkness	<u>of</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG6

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	for	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	You	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>see</u>	1
	Thanks so much.	much	1
	Ah, one more thing.	thing	3
	Alright.	<u>alright</u>	1
	I'll call you.	cal	2
	Thanks again	thaks	1
	whenever I have problems.	<u>problem</u>	1
After we talked.	talked	1	
High –rising	Can you say that again?	<u>again</u>	1
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>needed</u>	1
	Should I memorize my answers before that?	<u>before</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	go	1
	Can I buy you some tea?	some	1
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	3
	But what should I do	do	3
	if I can't remember an English word	word	1
	If I get this job,	job	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG7

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	3
	Maybe I could sing and dance for them.	<u>dance</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	3
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>much</u>	1
	Ah, one more thing.	<u>one</u>	3
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	3
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>say</u>	2
	Can you give me any good tips?	<u>tips</u>	2
	Is it really needed?	<u>needed</u>	1
	Should I memorize my answers before that?	<u>answer</u>	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	<u>have</u>	2
	Can I buy you some tea?	<u>buy</u>	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>do</u>	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>job</u>	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	3

LEG8

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>them</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	3
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>lucky</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>one</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>again</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>again</u>	1
	Can you give me any good tips?	<u>good</u>	1
	Is it really needed?	<u>it</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	<u>have</u>	1
	Can I buy you some tea?	<u>tea</u>	1
	Is that enough?	<u>that</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>should</u>	3
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>job</u>	3
	It's always you	<u>you</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG9

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	<u>them</u>	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	2
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>great</u>	1
	I'm so lucky to see to you.	<u>see</u>	1
	Thanks so much.	<u>so</u>	1
	Ah, one more thing.	<u>one</u>	1
	Alright.	<u>alright</u>	1
	I'll call you.	<u>I'll</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>afuter</u>	1
High –rising	Can you say that again?	<u>can</u>	2
	Can you give me any good tips?	<u>tips</u>	2
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>memorize</u>	2
	Should I ask about the salary during the interview?	<u>salary</u>	1
	Do you have to go now?	<u>go</u>	2
	Can I buy you some tea?	<u>some</u>	1
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>do</u>	2
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>this</u>	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG10

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	3
	Maybe I could sing and dance for them.	<u>them</u>	1
	Then they'd really be impressed!	<u>impress</u>	3
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>really</u>	3
	When I'm answering a question?	<u>question</u>	3
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>see</u>	1
	Thanks so much.	<u>thanks</u>	1
	Ah, one more thing.	<u>thing</u>	3
	Alright.	<u>alright</u>	1
	I'll call you.	<u>call</u>	1
	Thanks again	<u>thanks</u>	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	<u>talked</u>	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	<u>tips</u>	1
	Is it really needed?	<u>needed</u>	1
	Should I memorize my answers before that?	<u>that</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	<u>now</u>	2
	Can I buy you some tea?	<u>tea</u>	1
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	<u>do</u>	1
	if I can't remember an English word	<u>English</u>	1
	If I get this job,	<u>this</u>	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	3
	I feel less nervous	<u>nervous</u>	1

LEG11

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	for	3
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	you	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	great	1
	I'm so lucky to see to you.	you	1
	Thanks so much.	much	1
	Ah, one more thing.	more	3
	Alright.	<u>alright</u>	1
	I'll call you.	you	1
	Thanks again	thanks	3
	whenever I have problems.	<u>problem</u>	1
After we talked.	talked	1	
High –rising	Can you say that again?	say	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	that	2
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	go	2
	Can I buy you some tea?	tea	1
	Is that enough?	that	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	3
	But what should I do	should	3
	if I can't remember an English word	<u>remember</u>	3
	If I get this job,	job	3
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	3
	I feel less nervous	<u>nervous</u>	3

LEG12

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	3
	Maybe I could sing and dance for them.	for	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	that	1
	You're really smart.	<u>really</u>	3
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	see	1
	Thanks so much.	thanks	1
	Ah, one more thing.	one	1
	Alright.	<u>alright</u>	1
	I'll call you.	I'll	1
	Thanks again	thanks	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	talked	3
High –rising	Can you say that again?	<u>again</u>	1
	Can you give me any good tips?	tips	1
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>answer</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	go	1
	Can I buy you some tea?	buy	1
	Is that enough?	<u>enough</u>	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	should	3
	if I can't remember an English word	word	1
	If I get this job,	job	1
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

LEG13

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	for	3
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	1
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	<u>really</u>	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	<u>see</u>	1
	Thanks so much.	much	1
	Ah, one more thing.	one	1
	Alright.	<u>alright</u>	1
	I'll call you.	I'll	1
	Thanks again	thanks	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	we	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	good	1
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	<u>before</u>	1
	Should I ask about the salary during the interview?	<u>interview</u>	1
	Do you have to go now?	now	2
	Can I buy you some tea?	tea	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>company</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	should	3
	if I can't remember an English word	word	3
	If I get this job,	job	3
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	3

LEG14

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	<u>English</u>	1
	That sounds like good advice.	good	1
	Maybe I could sing and dance for them.	them	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	<u>impression</u>	2
	Ah, "body language".	<u>body</u>	1
	I never thought about that before.	<u>before</u>	3
	You're really smart.	you	3
	When I'm answering a question?	<u>question</u>	2
	That's very great.	<u>very</u>	1
	I'm so lucky to see to you.	see	1
	Thanks so much.	thanks	1
	Ah, one more thing.	more	3
	Alright.	<u>alright</u>	1
	I'll call you.	call	1
	Thanks again	thanks	1
	whenever I have problems.	<u>problem</u>	3
	After we talked.	talked	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>really</u>	2
	Should I memorize my answers before that?	<u>answer</u>	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	go	2
	Can I buy you some tea?	tea	1
	Is that enough?	that	1
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	3
	But seriously,	<u>seriously</u>	3
	But what should I do	should	1
	if I can't remember an English word	word	3
	If I get this job,	job	1
	It's always you	<u>always</u>	3
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	3

LEG15

Tune	Token	Tonic word	Tune
Falling	But I'm worried about having an interview in English.	I'm	1
	That sounds like good advice.	<u>advice</u>	1
	Maybe I could sing and dance for them.	for	1
	Then they'd really be impressed!	<u>impressed</u>	1
	How do I make a good first impression?	first	1
	Ah, "body language".	<u>language</u>	1
	I never thought about that before.	<u>before</u>	1
	You're really smart.	you	1
	When I'm answering a question?	<u>question</u>	1
	That's very great.	great	1
	I'm so lucky to see to you.	see	1
	Thanks so much.	thanks	1
	Ah, one more thing.	one	1
	Alright.	<u>a;right</u>	1
	I'll call you.	call	1
	Thanks again	thanks	1
	whenever I have problems.	<u>problem</u>	1
	After we talked.	talked	1
High –rising	Can you say that again?	<u>again</u>	2
	Can you give me any good tips?	tips	2
	Is it really needed?	<u>really</u>	1
	Should I memorize my answers before that?	that	2
	Should I ask about the salary during the interview?	<u>interview</u>	2
	Do you have to go now?	now	2
	Can I buy you some tea?	tea	2
	Is that enough?	<u>enough</u>	2
Low-rising	I'm thinking of applying for a job with an international company,	<u>international</u>	1
	But seriously,	<u>seriously</u>	1
	But what should I do	do	1
	if I can't remember an English word	word	1
	If I get this job,	job	3
	It's always you	<u>always</u>	1
	who pull me out of darkness	<u>darkness</u>	1
	I feel less nervous	<u>nervous</u>	1

BIOGRAPHY

Suriyong Limsangkass was born on October 4th, 1984 in Bangkok, Thailand. He graduated with a B.Ed. (First Class Honor) in the Department of Curriculum Instruction and Educational Technology, majoring in teaching French and English, from Chulalongkorn University, Bangkok, in 2006.

Upon graduation from Chulalongkorn University, Suriyong Limsangkass worked as an English instructor at the Department of Western Languages, Prince of Songkhla University, Pattani Campus. With support and scholarship from the Faculty of Humanities and Social Sciences, Prince of Songkhla University, Pattani Campus, he has pursued his Master's Degree in English as an International Language program at Chulalongkorn University since 2007. After his M.A. graduation, he will continue to teach English at the Department of Western Languages, Faculty of Humanities and Social Sciences, Prince of Songkhla University, Pattani Campus.



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย