

**TAKING IT A TAD FURTHER:
COMPARING ENGLISH AND SWEDISH COURSE MATERIALS
IN TERMS OF PRESENTING PROSODY AND ACCENT VARIATION**

A Master's thesis

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October 2011

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kielten laitos
Tekijä – Author Anni Salenius	
Työn nimi – Title TAKING IT A TAD FURTHER: COMPARING ENGLISH AND SWEDISH COURSE MATERIALS IN TERMS OF PRESENTING PROSODY AND ACCENT VARIATION	
Oppiaine – Subject Englannin kieli	Työn laji – Level Pro gradu -tutkielma
Aika – Month and year Lokakuu 2011	Sivumäärä – Number of pages 129
<p>Tiivistelmä – Abstract</p> <p>Tämän tutkimuksen aiheena on prosodian ja aksenttivariaatioiden esiintyminen lukion englannin ja ruotsin oppikirjamateriaaleissa.</p> <p>Ääntämisen opetusta ja osaamista on koulutuksen piirissä ensisijaisesti tutkittu segmentaalien näkökulmaa painottaen, vaikka nimenomaisesti prosodisten aineiden on todettu vaikuttavan puheen ymmärrettävyyteen segmentaalitarkkuutta enemmän. Aksenttivariaatiot ovat niin ikään vaikuttava tekijä puheen suurien linjojen piirissä, ja niiden eroihin vaikuttaa segmentaalimuutosten lisäksi prosodin vaihtelu.</p> <p>Prosodian käsite itsessään sisältää yksittäisten äänteiden yliset ilmiöt, jotka voidaan jakaa kolmeen osa-alueeseen: äänteiden kvantiteettiin (paino ja pituus), kvaliteettiin (sävel ja intonaatio) sekä näiden yhdistämiseen puheeksi (reduktio ja rytmi). Kaikilla näillä kolmella on vahva suhde aksenttivariaatioiden syntyyn; toisin sanoen aksenttivariaatiot ovat seuraamuksia prosodisesta vaihtelusta segmentaalierojen lisäksi. Näin ollen ne kuuluvat läheisesti tutkittavaan aihealueeseen.</p> <p>Tutkimuksessa käytetty data koostui 22:sta lukion pakollisten kurssien oppikirjasta, joista englannin kielen osuus oli 12 ja ruotsin 10. Kirjasarjoja oli yhteensä neljä, ja ne olivat mahdollisimman tuoreita julkaisuja. Lisäksi tutkimuksessa käytettiin sarjoihin liittyviä audio- ja verkkomateriaalia. Aineisto rajattiin koskemaan sitä materiaalia, jota opiskelija voi käyttää itsenäisesti ilman opettajaa. Data käsiteltiin teorialähtöisesti laadullisen tutkimuksen periaatteita noudattaen sekä hyödyntäen määrällisen tutkimuksen keinoja tulosten selkiyttämiseksi.</p> <p>Tulokset paljastavat, että prosodiaa ja aksenttivariaatioita käsitellään rajatusti ja vaihtelevasti ko. materiaaleissa. Helposti esitettävään muotoon asetettavat osa-alueet ja perinteiset standardivariaatiot ovat erityisen hallitsevassa asemassa, mikä antaa opiskelijalle rajalliset valmiudet hahmottaa ääntämistä kokonaisuutena ja tuottaa omaa, yhtenäistä puhetta. Sarjojen väliset eroavaisuudet myös aiheuttavat epätasa-arvoisuutta käyttäjärühmien kesken.</p> <p>Vastaisuudessa olisi syytä tutkia mm. materiaalin toteutettavuutta käytännössä sekä opettajien valmiuksia opettaa prosodiaa ja aksenttivariaatioita.</p>	
Asiasanat – Keywords pronunciation, prosody, accent variation, textbooks, upper secondary school	
Säilytyspaikka – Depository Kielten laitos; JYX	
Muita tietoja – Additional information	

Foreword

The present thesis is a result of personal and professional interests brought together, a culmination of a process that began in 2008 on an introductory course in textbook analysis. My studying pronunciation teaching in Finnish textbooks has since proceeded steadily from the final essay for the aforementioned course to a Candidate's thesis and finally to this stage, where previously learned information is combined with new and developed even further.

My own motivation to study educational materials is due to teacher training and, thus, my own needs in the future; looking at these materials from a certain point of view has brought me to new areas in the process. The reason for the curiosity towards pronunciation in particular is the result of my being heavily dependent on auditory language input and prone to imitating different models of speech; motivation to learn new aspects and to delve deeper into phonetic and phonological theory have definitely been influential when selecting a field of specialisation.

For helping me achieve this goal I would like to thank my supervisors Anne Pitkänen-Huhta, Sinikka Lahtinen, and Mikko Kuronen at the Department of Languages. A special thanks goes to Elina Tergujeff (Doctoral student at the Department of Languages) for invaluable advice and support.

Finally, it should be noted that the present thesis has been acknowledged as a joint project of two subjects, English and Swedish.

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LIST OF ABBREVIATIONS

IPA = International Phonetic Alphabet

EFL = English as a foreign language

ELF = English as *lingua franca* l. English as an international language

SFI = Swedish for immigrants (Sw. *svenska för invandrare*)

RP = Received Pronunciation l. Standard British English model

GA = General American l. Standard American English model

SS = Standard Sweden Swedish model

FS = Standard Finland Swedish model

OED = *Oxford English dictionary* (online)

SAOL = *Svenska Akademiens ordlista*

OR = The *Open Road* series

EU = The *English United* series

G = The *Galleri* series

M = The *Magnet* series

1. INTRODUCTION

Language can be perceived in various ways. For some it is a text of letters and transcriptions; for others, language comprises a series of sounds that travel through air by provoking invisible particles into a continuum of waves, and of which the text is only a portrayal. The definition of sound is not simple, either, as it can manifest in many shapes and sizes and, consequently, be judged by just as many: what some consider noise can be deemed music by others. And just as well as an instrument is needed to produce these sounds – voice in this instance – one cannot manage all the details without adequate technique. When language is concerned, this technique could very well be what we know as pronunciation.

Unfortunately, previous research in the field (e.g. Lintunen 2004; Hildén 2000; Tergujeff 2010; Tergujeff et al. 2011) indicates that pronunciation is not deemed the most important aspect in language teaching within the Finnish educational system, though in terms of intelligibility the notion should not be neglected altogether. If pronunciation, on the other hand, is examined in the classroom, the related material – textbooks – often revolves around *phonetic* knowledge, that is to say, individual sounds, discarding the importance of acknowledging all other elements that contribute to the process of speech. This is a certain deficiency, since speech is not made of unconnected units, which sound the same regardless of the surrounding elements, contexts, or underlying meanings. There are other factors to consider as well.

Indeed, the present study takes much more interest in speech from a wider perspective, in other words, the point of view of *prosodic* elements that bind the sounds together. Additionally, we shall pay attention to *accent variation*, which is often created and influenced by changes in the prosodic structure, not just those in the phonetic. In other words, emphasis is not laid on individual units but rather on phenomena that take place when these units collide and come

together. It should also be noted that the present study will be dependent on theory-based approach, and thus, we need to learn more of both prosody and accent variation in order to carry out the analysis.

Though the relationship between pronunciation teaching and textbook materials has been studied varyingly and speech elements beyond the phonetic level have been noted from time to time, the notion as such not been targeted before. Seeing that textbooks are a popular medium in language teaching in Finland, it is a natural conclusion to begin searching for evidence in that area. The present study will, therefore, aim at presenting a comprehensive report on the portrayal of prosodic elements and accent variation in four upper secondary course book series in order to provide information to various factions: students, teachers, textbook writers, and publisher. The research questions will revolve around finding out what aspects of prosody are included and how they are presented in the material. When it comes to accent variation, the present study will focus on examining the range of possible variants. Lastly, comparing possible differences within and between the two languages will be presented.

The present thesis is divided into six (6) parts. The following two chapters will delve deeper into the phenomena around pronunciation and the related terminology. At first, we shall consider the relation of these topics to oral communication, pronunciation in general and the previous studies in Chapter 2. After that, to explicate the terms used and to see what aspects are featured in the present thesis, a more thorough look at prosodic elements and accent variation will be taken in Chapter 3; a framework for prosodic elements and accent variation will also be established. Chapter 4 will, then, introduce the research questions and the data in further detail, and also consider the methodology involved, whilst Chapter 5 includes the analysis itself. Chapter 6 will then discuss and draw conclusions based on the findings and offer ideas for further research.

2. ORAL LANGUAGE PROFICIENCY AND PRONUNCIATION - AN OVERVIEW

Pronunciation – including both prosody and accent variation – is part of a larger division within linguistics, and usually falls under the branch of phonology, the study of sounds. However, such categorisation may appear insufficient when considering speech production from a wider perspective and with foreign language learning in mind. Indeed, in the field of language learning and teaching, pronunciation related aspects are categorised as part of oral language proficiency. In the following chapter we shall examine the aspects oral language proficiency comprises, take a look at the related terminology and consider pronunciation from the point of view of teaching. It is also important to construct a context in which the present study is considered in relation to previous ones.

2.1. Oral communication

Oral skills are given increasingly more attention at school as the emphasis of language teaching has moved from written to spoken language (Saleva 1997: 11; Huuskonen & Kähkönen 2006: 1). This can be seen even in teacher training where instructors remind of the importance of oral communication; in other words, trainees are encouraged to use spoken language as much and give pupils as many opportunities to communicate verbally as possible. This is a great improvement compared to Brown and Yule's (1983) apprehension about spoken language merely as a form of written language: teaching oral skills was long and widely seen as repeating separate entities without paying virtually any attention to authentic or transactional aspects of language (Brown & Yule 1983: 2, 11).

Communicative language teaching has been a trend since the introduction of sociolinguistic perspectives in the 1970s, which put emphasis on a broader view of language as a communicational tool and gave both students and teachers

opportunities to widen their views in terms of listening, speaking and reacting (Johnson 2001: 182; Brown & Yule 1983: 1-3; Saleva 1997: 53). Since then the notion of language as a means of learning rather than the objective has gained more attention and placed focus on the learner, and the use of language in authentic, social contexts have become increasingly important (Savignon 2002: 4-6; Johnson 2001: 50-51). As a result, people may be better aware of the key elements of language as communication. In Finland the communicative side of language use is also relevant to discussions concerning the education of migrants, since oral communication and a functional knowledge of language is deemed essential in order to cope with everyday life within, and, consequently, to become part of the surrounding community (Pöyhönen et al. 2009: 13-14). It is possible that immigration, a wide-ranging global phenomenon, may bring forth further arguments concerning the status of oral communication.

Despite national recommendations and increasing emphasis on oral production, the Finnish school-leaving test – matriculation examination – still does not include a general test of spoken language. The test as such focuses on written areas of language (grammar, vocabulary, text production), and even one third of the exam, the listening comprehension test, stresses the importance of understanding text in relation to listening, without the candidate's having to respond authentically in oral form. These aspects of the educational system are indeed in variance with the trend of oral language proficiency and communication.

According to Saleva (1997: 12), the possibility of organising an oral test as part of the matriculation examination was looked into as early as 1989, with the result of the investigators' suggesting further research and experiments in order to construct a test the reliability and validity of which could not be questioned. Additionally, the problem of defining oral proficiency as opposed to grammatical or written competence and the issue of improving the teaching of oral skills were discussed. The proposal then moved onto a different level, and certain schools (mostly teacher training schools and a few others) began

offering the experimental version of the oral proficiency test. However, even though both teacher training institutes and universities encourage the use of spoken language and the teachers themselves are better aware of the infinite possibilities in the field, we are faced with the same problems concerning the implementation of an oral test as in 1989: what should be tested; how should it be conducted; and, most importantly, what elements oral language proficiency actually consist of? How much emphasis should be laid on pronunciation alone? To answer these questions, however, is not possible within the scope of the present study.

Surprisingly enough, even though the current national curriculum dates back to 2003, an oral proficiency course for upper secondary education was introduced as late as 2009. The decree in question (2009: 3) states that upper secondary schools are obligated to offer a course of oral skills in any foreign or second language. Furthermore, even though not a necessity or regulated by any national authorities, schools may offer an oral test towards the end of the aforementioned course. To provide an equal opportunity for all in any given age group, a national test is definitely needed, and to make it as reliable and valid as possible, teaching should take notice of variations in oral proficiency (Saleva 1997: 12).

2.2. Pronunciation in oral communication

Indeed, pronunciation is a major factor in constructing oral communication. Still, there are obvious deficiencies in foreign language pronunciation teaching at Finnish upper secondary school level. When it comes to the teaching of English, the existence of the inadequacies has been proven by Lintunen (2004; also 2005). He states (2004: 227) that higher-level students must have had inadequate training on upper secondary level in order to have “great gaps in their abilities and knowledge”. Hildén (2000) has found out something similar in relation to upper secondary school learners’ oral skills in Swedish: students seem to be inclined to incorporating the Finnish phonological system into

Swedish pronunciation, and that elements native only to the Swedish system have proven difficult on all levels of competence (Hildén 2000: 309).

Hollmén (2007: 79) has shown that students are very conscious of their language skills even though they may not be aware of their level of competence: this can lead to underestimating one's abilities and comparing them to other students' language skills. However, learners still deem that using intelligible language is one of the most important aspects of oral communication (Hollmén 2007: 55, 80). It is also a popular criterion for oral language testing (Levis 2006: 252). What intelligible speech means in reality, at least according to Hildén (2000: 332), is still somewhat unclear and fragmented as a term. Neither is there a clearly constructed definition for fluency, which is closely related to intelligibility, and connotes for both smooth speech and effortless production in terms of pronunciation, vocabulary, and grammar (Levis 2006: 263-264; Saleva 1997: 53-57).

Pronunciation itself indeed is a basic part of oral language skills in general, intelligibility and fluency. According to Levis (2006: 246), pronunciation as such may not be the key factor in assessing one's language skills, but its role cannot be entirely ignored; the nature of pronunciation as output makes it an easily observable feature. In fact, as Morris-Wilson (1987: 149) argues, it is the basis of distinguishing non-native speakers from natives, and according to Saleva's (1997: 40) implications, decoding spoken language without any knowledge of pronunciation would be practically impossible (see also Levis 2006: 245). It has been argued that poor pronunciation can lead to misunderstanding (Kjellin 2002: 15), and as Lintunen (2005: 378-379) states, even minor changes of individual phonemes can cause mispronouncing and have effects on the meaning of a given word.

However, one should not be discouraged by this perceptible feature or needlessly strain oneself in order to achieve native-like pronunciation: for a foreign user of languages absolute mastery of individual technical aspects less

important compared to intelligibility and overall pleasantness of speech (Dalton & Seidlhofer 1994: 12; Kenworthy 1987: 13-14; Gimson 1989: 312; Saleva 1997: 42-44). It should also be remembered that pronunciation consists of more than just vowels or consonants; it is a complex system of rhythm and melody, which influence speech on a larger scale, and therefore, judging someone's pronunciation by its "foreignness" is not unambiguous either (Munro & Derwing 1999: 287). There are numerous issues that contribute to one's sounding different, as there are reasons why one should aim at acquiring certain kind of pronunciation: for a student learning a language in purely non-native surroundings this characteristic may be irrelevant; a migrant, on the other hand, may find it imperative to acquire as native-like pronunciation as possible in order to integrate into a new environment.

The Finnish educational system does acknowledge pronunciation as part of language learning. The *National Core Curriculum for Upper Secondary Schools 2003* (2003: 100) indicates that each foreign language student must be provided with opportunities to listen, speak and write for different contexts; thus the evaluation consists of both written and oral output, and can be seen to endorse the idea of communication. The curriculum does not mention pronunciation as such, but does draw on the *Common European Framework for Reference (=CEF)* for categorising language skills. Speaking is included as one of the categories with the following levels and notes on pronunciation (appendices of the curriculum):

- A-level English, B2.1 (2003: 100): Pronunciation and intonation are clear and natural (2003: 242)
- B-level Swedish, B1.1 (2003: 84): Pronunciation is clearly understandable, though foreign accent is sometimes evident, and there are some pronunciation errors (2003: 238)

In general, the objectives of learning "natural" and "foreign accent free" pronunciation are definitely demanding. Also, discussing pronunciation and intonation separately is an interesting detail, seeing that the first normally contains the latter and are, thus, intertwined. One should note that the term "foreign accent" is only mentioned in regards of B-level Swedish, and the choice of words does have negative connotations towards the given accent. Since suchlike is lacking in the description of A-level English, one can easily

assume that “foreign accent” may not be acceptable on higher levels of language learning.

Munro and Derwing (1999: 287-289) argue that moving from heavily foreign language influenced speech towards models native speaker use is not directly related to intelligibility, which, on the other hand, can be heavily dependent on the recipient’s assessing it. However, certain things are known to be more effective, and from the point of view of comprehensible speech, inaccuracy on larger scale – prosodic level – affects intelligibility much more than errors on the level of individual sounds – that is to say, on phonetic level (Munro & Derwing 1999: 285). Assuming that phonetic flaws can affect the overall meaning, prosody related problems are the major reason for one’s pronunciation to be judged as incomprehensible (Kjellin 2002: 15; Munro & Derwing 1999: 306).

In the globalised world, however, accented speech and foreign language influenced pronunciation are part of the everyday communication, with English as the most popular language in international contexts. English is used by different people with variable linguistic backgrounds, but the conventional language teaching is still much based on using native models. Jenkins (2002) has promoted the idea of English as an International Language (or ELF), moving the emphasis of pronunciation teaching from strictly native to a wider range of models (2002: 85). Phonetically, as shown by Jenkins (2002: 98), this would mean substituting phonemes, e.g.

that [ðət] → [tət],

or omitting certain processes, such as assimilation:

red paint [reb peɪnt] (assimilation) → [red peɪnt] (no assimilation).

In this instance, intelligibility is also important, but it is not governed by native speaker norms – instead, intelligibility is reliant on communication between non-native speakers and, therefore, based on factors that support non-native speech and understanding (Jenkins 2002: 96). For example, according to Jenkins (2002: 84), foreign students “are encouraged to adopt NS English assimilatory

features of pronunciation”, even though focus on these features is not always critical for communication between non-native speakers. The teaching of certain elements, for example pitch movement or stress-timed rhythm, are not, according to Jenkins (2002: 97-98), crucial for ELF intelligibility and, besides, these aspects are difficult to teach. Contrary to this, Pihko (1997: 41, 234) argues that in foreign language contexts prosody is important for both production and reception; moreover, as one cannot predict one’s future as a language user, the notion of prosody should indeed be discussed in the classroom.

On the other hand, if moving away from international surroundings, adopting prosodic particulars is important for ensuring understanding between innate and foreign speakers (Kuronen & Leinonen 2010: 111). Fluency of speech is closely related to pronunciation in terms of being able to speak without too much strain and attention to articulation; without coherency, the rhythm of speech will be broken, and even if the speaker is able to pronounce well on word level, the lack of coherence is sure to affect the assessing of pronunciation in general (Levis 2006: 264; also James & Johansson as quoted by Saleva 1997: 47). Using unnatural prosody in foreign language environments can distract or even annoy listeners, a sign of prosody’s relation to neurological aspects (Kjellin 2002: 99), but, as Kuronen and Leinonen (2010: 111) maintain, phonetic errors can be easily disguised by prosodic fluency, and thus, support overall intelligibility. As can be seen, fluency is not solely depended on variation and automatic use of individual sounds but rather on the natural way of sequencing these sounds after one another (Levis 2006: 265; Aho 2010: 55-59).

2.3. Pronunciation related terminology

In view of the fact that the present study examines sound and speech related material, the most important distinction is to be made on the nature of sound – whether it is regarded as a physiological or as a meaning-related product.

Phonetics is the study of concrete features of sounds in a language: these include hearing, quality, and production (Gimson 1989: 6). Of language related fields of research, phonetics is also the most technical (Odisho 2003: 32), and often requires consideration of sound as a physiological event (Dalton & Seidlhofer 1994: 18; Odisho 2003: 15). General knowledge of the articulatory organs and their participation in sound production may indeed help in defining pronunciation related technicalities from the perspective of the learner (Gimson 1989: 8). *Phonology*, on the other hand, regards sound as a system (Dalton & Seidlhofer 1994: 18). As a result, phonology is always reliant of the given language, and therefore, phonological comparisons between different language systems require specific consideration, especially since phonology cannot be studied through visual means – that is to say, the written form.

Morris-Wilson (2004: 1) emphasises the importance of making a distinction between the sound itself and the visual form of the word that the sound represents. Spelling and pronouncing are two separate things and, therefore, the difference should be made clear from early on. Morris-Wilson (2004: 2) labels this as the *sound-spelling fit of a language*. For example, the following English words,

lead (noun) [lɛd]
lead (verb) [li:d],

have similar spelling but differ significantly in terms of pronunciation. English is, in fact, known for its complex relationship between the written and spoken forms of words. In contrast, Swedish and Finnish are spelling-fit-wise different from both English and each other, and therefore conventions that apply to one of them may not necessarily be of help when learning the other. It may be, however, that Swedish in this regard poses fewer challenges to a Finnish student than what English does.

To balance these possible contrasts between written and oral forms of a language and to prevent learners from making major mistakes in learning pronunciation there are systems of *phonetic transcription*. These are roughly the

writing systems for speech that can otherwise be difficult to define (Lintunen 2004: 9). International Phonetic Association has provided language users with a universal system of describing languages phonetically, the *International Phonetic Alphabet* (hereafter = IPA). The IPA functions as a tool between different language users with varied phonetic coding abilities and linguistic backgrounds. As Tergujeff (2010: 195) has shown, Finnish textbooks of English use the IPA to explain dissimilarities between the written and oral forms of a foreign language quite much. The role of phonetic transcription in Swedish textbooks has not been studied to such an extent, but considering the traditional approach English textbooks have on pronunciation (Tergujeff 2010: 201), one can assume that some similarities may be found.

Differences in language systems are a major reason behind pronunciation related difficulties, even more so if certain features or individual units common in the target language are entirely missing from the speaker's native language (Tossavainen & Turunen 1988: 13; Kenworthy 1987: 4). As symbols in spelling can frequently be similar in phonetically diverse languages, it is important to be able to separate phonetic output from the written form in order to prevent misinterpretations and major errors in pronunciation (Morris-Wilson 2004: 3).

In any event, the important factor in acquiring an overall understanding of pronunciation is to observe sounds. For the needs of the present thesis, it is essential to explain the major factors that shape them. These can be roughly divided in two parts: *segmental level* and *suprasegmental level*, of which the first is the level of smaller elements of speech, whilst the latter involves combining these elements into larger patterns (Morris-Wilson 2004: 164; Aho 2010: 18). These are sometimes referred to as *prosodic features of language*. The relationship between the terms "prosody" and "suprasegmentals" is complex, however, and as Fox (2000: 2-3) argues, they tend to overlap. Moreover, the definitions are not always very clear. The structure of speech can be seen as having three levels instead of two: the level of segmental phonemes, of suprasegmental phonemes, and of prosodic elements (ibid.). Distinguishing the exact boundaries of these

levels will not be embarked upon in the present study. Instead, the term *prosody* is applied in relation to the aspects that develop on top of individual phonemes; the exclusion of phonemes and phonetic accuracy as such is important for maintaining the scope of the present study. What prosodic elements consist of exactly will be elaborated on in Chapter 3.

Abrahamsson (2004: 80-84) provides another kind of approach to the division by categorising phonological levels between *segmental* (individual sounds), *syllabic* (sounds in syllables) and *prosodic* levels (dynamic, temporal and tonal aspects of sound combinations). Yet he states (2004: 81) that the syllabic level cannot be defined very easily, depending on the phonological viewpoint. In any event, segmentals, smaller and shorter units of speech, have been given a great deal of attention in pronunciation teaching at the expense of larger patterns of speech, in other words, suprasegmentals, such as intonation (Odisho 2003: 61, 94; Kjellin 2002: 15; Fox 2002: 1).

When these elements are combined and produced in different ways, we recognise the final product as *accent variation*, which often occurs due to cultural, social, or geographical divergences within a larger language community. As such, accent variation is closely tied to *dialects*. The profound difference between the two is that instead of lexical and structural variation, which is of essence when considering dialects, accent variation is engrossed in changes in speech on all levels, phonetic as well as prosodic. From the point of view of the present study, particular interest is paid to the latter. For example, the Swedish standard variants spoken in Sweden and Finland can be superficially distinguished by their relationship to employing prosodic elements. In fact, according to Elert (1995: 130), prosody is known to be one of the features that endure when local variants are influenced by a standardised model. Since accent variation is based on smaller prosodic changes in speech and is, therefore, rather the effect than the cause, it should be dealt with as a separate unit. As a result, discussing accent variation separately in the later parts of the present thesis is part of a natural continuum.

Finally, it should be noted that the term *accent* itself should not be confused with *stress*, which sometimes is also referred to as “accent”. For example, Fox (2000) uses accent and accentualisation for pointing out different manifestations of stress in speech, and studies touching upon the Swedish pronunciation system (e.g. Kjellin 1995) identify *tonal accent*, a particular combination of both tone and stress. In the following parts of the present thesis the term “stress” will be used in order to avoid possible misinterpretations and mistaking it for the larger entity of accent variation.

2.4. Teaching pronunciation

Discussions concerning the significance of pronunciation skills in relation to oral language proficiency have changed in the course of time. As Brown and Yule (1983: 2) explain, pronunciation was given much attention in the form of repeating vowels, consonants and larger repeatable patterns. Nowadays pronunciation is considered a part of communication and expression instead of a separate item of language learning (Saleva 1997: 42-44). However, it is possible that pronunciation teaching still happens through imitation; for example, an exercise may consist of a series of random words, which are then listened to and repeated after the model, though establishing such norms may not be preferable (Dalton & Seidlhofer 1994: 6).

The above-mentioned method of language teaching is sometimes known as *the standard laboratory procedure* (Peacock 1990: 16) in which the emphasis is much on the receptive side. This behaviouristic approach has been apparently popular at schools, as Tossavainen and Turunen (1988: 90) have deduced: pronunciation teaching has indeed been heavily influenced by students' capability to imitate different sound patterns and react to auditory stimuli. In fact, according to Tergujeff's (2010: 202) discussion, repetition is the third most popular form of teaching pronunciation in English textbooks after reading aloud and phonetic training techniques. Even though awareness of problems

induced by this passive process have long been recognised (Brown & Yule 1983: 3-10), one cannot contradict the popularity of its use in classroom situations or, as Saleva (1997: 44) argues, the simplicity of its testing.

Not all students, however, need the same amount of effort or even the same methods for learning proper pronunciation. For some the three-stage method of perception, recognition and production is a helpful tool; for others, dividing pronunciation related issues into individual segments, e.g. phonemes, is much more effective (Dalton & Seidlhofer 1994: 67). Based on Saleva's (1997: 44) statement on the straightforward nature of phonetic testing, and the popularity of using repetition (Tossavainen & Turunen 1988: 90; Tergujeff 2010: 202), it is easy to see that teaching pronunciation is very much related to separating phonetic entities. Audio perception skills play a significant role in that, though according to Lintunen (2004: 227), teachers are too trusting when it comes to exposing students to listening.

Listening in general is important for ear training and becoming good at imitating sounds (Dalton & Seidlhofer 1994: 125). Additionally, as Kjellin (2002: 86) reasons, listening is known to be a part of first language acquisition, and an important factor in overall language learning. However, Odisho (2003: 6) claims that in pronunciation teaching - and consequently learning - auditive perception is not enough: in fact, students should be provided with visual, kinaesthetic and psychological training in order to comprehend the different aspects of pronunciation and its production. Odisho (2003: 8) calls this method the *multisensory approach*: pronunciation is not a separate entity of language learning that exists in isolation, but rather a combination of cognitive processes. Gimson's (1989: 8) thoughts on the concept of the *speech chain* and Kjellin's (2002: 152-159) idea of a *six-stage-programme* seem to support this idea: that sound is a co-creation of neural functions, physiological activities and acoustic waves.

As Odisho (2003: 12-13) argues, pronunciation skills can be acquired and enhanced through a three-stage process of perception, recognition and production: students should first be exposed to stimuli and become aware of sounds before trying to produce the same patterns themselves. This method of teaching is also related to memory: short term memory on receptive stages and long-term memory in retrieving old information to produce the required sound; to improve the use of long-term memory one is supposed to rehearse continuously and benefit from the previous stages as much as possible (Odisho 2003: 13). If, on the other hand, a student is only exposed to the earlier discussed laboratory procedure of “repeating-after-a-model”, they risk omitting the stage of recognition and proceed directly from perception to production (Odisho 2003: 13). To ensure this kind of cognition, language teaching should simultaneously operate on multiple sensory levels and offer more holistic approaches to learning (Dalton & Seidlhofer 1994: 142).

When it comes to the topic of the present thesis – prosody – Kjellin (2002: 96) argues that listening and the development of listening comprehension are vital in understanding and later using prosodic variation. It is also evident, as Aho (2010: 59) has found out about non-native speakers’ Finnish, that pronouncing individual words or phonemes does not benefit one’s command over native-sounding prosodic speech; in other words, using prosodic elements in speech can only be learnt by rehearsing sentences and longer passages. Regardless of the chosen approach, however, executing it and taking responsibility of teaching pronunciation, and prosody as well, is substantially dependent on the teacher (Tossavainen & Turunen 1988: 2).

The educational system in Finland is generally known to rely on textbook materials on matters concerning a variety of subjects from biology and chemistry to history and religious education, and the teaching of languages, foreign or native, is no exception. Textbooks are still an integral part of teaching and, as Alakotila and Aro (2002: 52) have observed, teachers put a lot of time and energy into using these materials in class meetings. The reason for textbook

oriented nature of language teaching, as Takala (1987: 36) explains, is the execution of the curriculum at school level: schools and other educational institutes are governed by directions that dictate what kind of factual content and skills each level of education is supposed to provide students with. Takala (1987: 36) points out that one way of following these directions is the use of teaching materials.

Schools and teachers alike have noticed the benefits that predesigned material – textbooks, that is – can offer, concerning compliance with the curriculum. As a result, teachers do not need to consult the curriculum itself but, instead, follow the outline of any given textbook, based on the exact information of the curriculum. The textbook has indeed become a valuable tool in language learning and teaching, and the views on possible benefits – as well as drawbacks – of using language textbooks in classrooms are diverse (Lähdesmäki 2004: 271). As of yet, there seems to be no reason to suspect textbooks' poor quality because of the ongoing competition on the market; the supply of textbooks is extensive, and the amount of money put on educational publishing and its marketing may be one of the reasons for why the quality of the products is considered to be fairly high (Lähdesmäki 2004: 273). However, as Lähdesmäki (2004: 273-274) points out, especially English as a foreign language (hereafter = EFL) textbook related research itself is fragmented at best, despite the number of studies conducted. This is interesting, given the general status and appreciation of the textbook in language teaching (Tergujeff 2010: 190-191).

Nevertheless, emphasising the use of textbooks in language learning environments may have drawbacks. According to Lintunen (2005: 365, 375), similar kinds of pronunciation related difficulties occur on a regular basis even among university level students of English, and as Volotinen (2008: 55-56) concludes, certain features of the Swedish pronunciation system can be expected to cause problems for students also on university level. This might suggest that oral skills – pronunciation included – are not observed in textbook

oriented classrooms on lower levels of education as well as they should. On the other hand, Tossavainen and Turunen (1988: 68) found out in their study on English pronunciation teaching that most teachers in general did, in fact, use the provided exercises either always or usually. What is surprising, though, is that upper secondary school teachers specifically used textbook exercises for pronunciation teaching only occasionally. Findings such as these could either refer to the insufficient quality or quantity of pronunciation related content in language teaching materials on upper secondary level.

Even though Tossavainen and Turunen's findings offer perspectives on only English language teaching and is somewhat outdated from the point of view of the present thesis, the results are surprisingly similar to those of a far newer study by Tergujeff et al. (2011), which takes also interlanguage comparisons into account. According to Tergujeff et al. (2011: 64-66), teaching pronunciation is reported to be certainly lacking at school, though there seem to be differences when moving from one language to another: for example, English and Swedish have been given less attention in this regard than languages that command less popularity in terms of the number of students (e.g. French). Examining prosodic elements is not a common practice, either (Tergujeff et al. 2011: 66).

One should remember, though, that the Finnish upper secondary school is greatly influenced by the national school leaving tests, and due to their lacking any kind of oral proficiency test thus far, pronunciation as such may be ignored in favour of preparing students for reading and writing. It is also worth noting that teachers themselves may have inadequate skills or they are unprepared to give advice on pronunciation related matters, which can be one of the reasons the particular area of language is often left unheeded; indeed, as Tossavainen and Turunen (1988: 2) reveal, the responsibility of teaching pronunciation is much dependent on the teacher.

As noted before, prosody is intertwined with other elements of pronunciation, making it a crucial factor in comprehensive and successful pronunciation

learning (Odisho 2003: 110). In his study, Morris-Wilson (1987: 160) argues that the overall presentation of pronunciation in textbooks may be difficult enough without looking at prosody, though the level of competence of the parties involved should always be considered. Problems may be avoided by the use of visual aids but, as Odisho (2003: 107-108) points out, prosody is seldom represented visually in the writing systems. In pronunciation teaching, different stress levels are demonstrated with the help of symbols such as punctuation and underlining (see Pennington 1996: 131), and as to intonation, shapes and arrows can be used to indicate direction and pitch. Despite the overall importance of prosody, its role has been rather small in school contexts, and few have studied pronunciation in textbooks enough to make fundamental accounts on the presentation of prosodic elements. Of those who have, Tergujeff (2010) is in a principal position, indicating that the materials offer little information on prosodic elements “in a broader sense” (Tergujeff 2010: 201).

The other key aspect of the present study, accent variation, is a matter of choice in textbooks (Morris-Wilson 1987: 151). This is particularly interesting within the English language, since there are numerous variants to choose from, and the language itself is used widely in non-native communication. Textbook writers seem to have quite conservative opinions, however, as Kivistö (2005: 87) has found out: native speaker models are definitely favoured with other variants in the very small minority. What is surprising, though, is that when other variants do appear, they are imitated by actors and not spoken by the real representatives of the given variant (Kivistö 2005: 67). On the other hand, Tergujeff (2010: 199) shows that some textbooks do promote “awareness-raising” regarding foreign accent, if only little.

2.5. Previous research

The study of pronunciation and the role of oral communication in relation to language learning are popular issues not just on global scale but in Finland as well. There have been several studies – apart from Saleva’s (1997) and Pihko’s (1997) dissertations – conducted in the University of Jyväskylä, concerning the

teaching of foreign language oral skills at school, many of them Pro Gradu theses that touch also on upper secondary level of education (Huuskonen & Kähkönen 2006; Rintala & Vetoniemi 1992; Tattari 2003). Additionally, Peacock's thesis (1990) offers a wider look at the nature of pronunciation teaching in formal settings, though it dates back a couple of decades. In contrast to empirical studies, material packages¹ for teaching of oral skills have also been created (Huohvanainen 2001; Rovasalo 2008; Lillimägi & Wetzell 2011) in order to widen the range and possibilities outside textbooks. Unfortunately, studies in this particular area of language learning and teaching are mostly related to English, with other languages in the minority.

However, there has also been some oral communication associated research conducted in relation to the teaching of Swedish as a second domestic language: Hollmén (2007) has studied students' own views of oral proficiency and self-evaluation. A few Swedish language theses have been written on the subject of oral communication from the point of view of textbook research (Leppinen 2001; Karjalainen & Ranta 1989). Otherwise research on Swedish language textbooks concentrates on content and word analysis from written perspective (e.g. Itkonen 1979, Leppänen 1981, Asunmaa 1988), which has no direct implications for the present, pronunciation related study. A much more relevant approach is that of the studies which have addressed the issue of exercises in textbooks (Nykänen 1998) and the teachers' role (Alakotila & Aro 2002; Ruoho 2011).

The role of pronunciation in Finnish textbooks has been studied by only a handful of people. Nykänen's thesis (1998) concerning exercise types in Swedish language textbooks for upper secondary level reveals that pronunciation is more or less integrated into general oral proficiency training. Based on the data it is clear that pronunciation as such is not given too much attention, since the related material comprises roughly 1% of all exercises (Nykänen 1998: 66). The study does not touch upon the subject of pronunciation

¹ Hietanen, H. (forthcoming). Pro Gradu material package for teaching ELF pronunciation, University of Jyväskylä.

more thoroughly. More comprehensive views, and related to the topic of the present study, are offered by Morris-Wilson (1987), who has written an article about pronunciation related content in English language textbooks, and Idström's (1981) thesis, which concentrates on pronunciation teaching in Swedish textbooks. Unfortunately, the data used in these studies can nowadays be considered outdated and cannot provide any other information than the role of pronunciation of the time. Textbook publishing and writing in addition to overall language teaching has developed enormously over the past two and three decades, which indicates a need for a more contemporary look at the same topic.

From the point of view of the present thesis, two separate studies offer most information regarding the role of pronunciation within the EFL textbook context. Tergujeff (2010)² has studied a variety of EFL textbooks in relation to overall pronunciation teaching. The study has shown that the contents consist of traditional activities (namely phonetic training, reading aloud, and repetition) with a clear focus on the learner, excluding inventive ideas and attention to the larger patterns of speech (Tergujeff 2010: 201). Tergujeff provides a fundamental view into pronunciation related content within EFL context. As for accent variation, Kivistö (2005) has approached the subject with interests in *English as a lingua franca* (= ELF) and by focusing on textbook related audio material has come to the conclusion that native models are still in the majority despite changes in the international use of English (Kivistö 2005: 86-87). Unfortunately, when it comes to the teaching of Swedish, such comprehensive studies concerning accent variation in textbooks have not yet been published.

The role of pronunciation in textbook materials has indeed been lacking attention, with few previous studies conducted in recent years, of which Tergujeff's (2010) study has been a profound one. However, the data for the aforementioned study consists of only EFL textbooks from different levels

² Elina Tergujeff (University of Jyväskylä, Department of Languages) is currently working on her PhD addressing the role of pronunciation teaching in Finnish schools.

instead of series of textbooks or for a particular level of education. In order to make coherent conclusions and to get as reliable results as possible, textbooks should be studied as a series instead of looking at a couple of samples. Even though Tergujeff et al. (2011) have also studied pronunciation teaching as seen by students, the role of textbooks in this instance is indirect at best.

2.6. The present study in context

Indeed, as Odisho (2003: 61, 94) claims, emphasising the learning of individual phonemes is an insufficient approach to pronunciation, and considering prosodic factors has been superficial at best in foreign language teaching (see also Kjellin 2002: 15, and Tergujeff 2010: 201). In fact, without looking at larger patterns of pronunciation learners may not be able to convey the complexity of human communication as a whole (Odisho 2003: 53). In support of this view Kuronen (2008) actually states that prosody is the most important aspect of foreign language pronunciation. In light of this it is easy to conclude that the role of prosody in language teaching should be studied further.

Given that there is a clear need for widening one's perspectives in terms of recognising different variants of spoken language, providing foreign language students with a number of models is important in giving students the opportunity of becoming receptive towards different variants and, moreover, acquiring a given accent themselves. Morris-Wilson (1987: 151-152) has stated that school materials have promoted artificial pronunciation models. Regarding English textbooks, Tergujeff (2010: 201) has proven that these materials offer a traditional approach to pronunciation teaching and that prosody, based on the data, is lacking attention. As stated before, however, Tergujeff's data consists of a few examples of each textbook series studied instead of a larger continuum, and considering that Finnish textbooks are interdependent serial-wise, examining a series as a whole can provide different kinds of results. In addition, Tergujeff has only studied pronunciation in English textbooks, which leaves room for a comparative study between two language materials. Moreover,

research into suprasegmental elements has not been conducted in relation to Swedish language teaching materials.

Therefore, with the aforementioned notions in mind, the present study will be looking into wider elements of pronunciation in both English and Swedish language textbooks: instead of looking at individual phonemes and the number of occasions their phonetic transcriptions make an appearance in the books, the present study will consider the larger patterns of sound production and pronunciation, specifically the role of prosody and accent variation. It is to be remembered, though, that separating phonemes from actual speech and teaching them on their own as individual sounds is much easier than explaining e.g. intonation and stress (Dalton & Seidlhofer 1994: 143; Jenkins 2004: 97-98). How textbook writers have overcome these challenges is an interesting question. The present study will also concentrate solely on upper secondary level since the students' linguistic knowledge is at its highest during general education, which provides opportunities to widen their consciousness beyond segmental units.

Before going deeper into the representation of the aspects highlighted by the present thesis, we need to take account of prosody and accent variation and see what elements they, strictly speaking, comprise.

3. PROSODY AND ACCENT VARIATION

As we saw in Chapter 2, the importance of teaching pronunciation has varied in the course of time until the present day, when more and more emphasis is laid on communication and oral output. However, pronunciation teaching has principally revolved around theory and unconnected units with little regard for the conventions of bringing them together into authentic and varying speech. In order to better understand the connecting factors and their influence on the final product, the following chapter will discuss prosody and accent variation in greater detail: firstly, attention is drawn to prosody and the elements it entails; secondly, we shall consider varying speech on yet another level, that is to say, accent variation. Also, as a result, a framework can be established to construct a theory-based analysis for the present study.

3.1. Prosody of a language

3.1.1. Prosodic elements

There are a number of factors that affect the final product of speech when individual sounds are arranged into syllables, words, and even sentences. The role of pronunciation teaching, according to Gut, Trouvain and Barry (2008: 4), is to develop one's prosodic understanding and to process this "adhesive" in accordance with each student's own requirements.

However, as was discussed in Chapter 2, pronunciation teaching seems to proceed in a certain order of first managing smaller, separate elements and then moving onto putting them together. Morris-Wilson (2004: 164) explains that this procedure enables the learner to manage smaller entities at a time and to concentrate on the physical aspects in order to achieve as good pronunciation as possible; it is also generally believed that separating individual sounds does offer better origins for pronunciation learning. Additionally, as Odisho (2003: 94) reveals, there are several reasons for favouring segmental approach in pronunciation teaching over examining prosody: it offers more identifiable,

manageable, and technically easier approach as opposed to prosody, which may sometimes be difficult to learn.

As was already seen in Chapter 2.3., pronunciation consists of two dimensions of sounds: the *segmental* and the *prosodic*, of which the first can be seen as the building material or “blocks”, whilst the latter functions as adhesive that brings everything together into a comprehensible entirety. Without prosody, Odisho (2003: 53) argues, human speech might not be able to pass on intricate communication or result in “structural and systemic diversity of sound”. In other words, prosody is one of the very basic structures that language is made of alongside with syntax and morphology (see Table 1).

Table 1. The position of prosody. Based on Kjellin (1995: 12)

Level:	MACRO	micro
Pronunciation:	PROSODY	individual sounds
Grammar:	SYNTAX	morphology

Prosody, as opposed to segmental features of individual sounds of language – namely vowels and consonants –, is also known as the suprasegmental features that entail larger portions of speech on syllable and clause levels (Gårding & Kjellin 1998: 28; Morris-Wilson 2004: 164; Pennington 1996: 128; Ladefoged 2006: 237). Indeed, as Ladefoged (2006: 242) states, “a syllable is the smallest possible unit of speech”, and therefore, important for discussion on prosody and the prosodic elements.

As maintained by Kjellin (1995: 12-13), prosody is the means that enable the listener to react accordingly to any given input. The importance of prosodic awareness is obvious, as was discussed in Chapter 2.4. What prosodic features exactly compose of is another matter; also, the categorisation is much depended on whichever language one is concerned of and the personal emphasis writers

have on individual aspects. The terminology used is also a focus of debate; a compromise between different views regarding the prosodic structure and the terms in question is yet to be reached (Aho 2010: 18, 19). Therefore, before going into detail, there is a need to identify these subcategories and to explicate which terms are to be used in the present study.

Simply put, prosody stands for phenomena that occur on levels larger than the individual speech sound (Aho 2010: 18). According to Kuronen and Leinonen (2010: 9-10, 112), prosodic features of a language cover *rhythm, stress, intonation, length, intensity* and *reduction*. As for Gårding and Kjellin (1998: 23-31), they identify *speech rhythm*, including length and stress, and *melody*, which for its part consists of intonation and voice quality. Elert (1995: 115-116), for his part, recognises three elements: *accentual, tonal, and temporal*, which are comparable to the aforementioned terms of stress, tone, and length. When comparing these to Kjellin (1995: 12, 25; 2002: 96), Odisho (2003: 52- 61) and Ashby and Maidment's (2005: 9, 154) understanding of prosody as *rhythm (stress and rhythm)* and *melody (tone and intonation)*, we can see that prosody can roughly be divided in two sections of quantity and quality. Dalton and Seidlhofer (1994) and Ladefoged (2006) also endorse the idea of a two-part division with references to the concept of connected speech, though there are a few researchers who would like to see the classification in a more detailed way.

Indeed, this two-fold categorisation of stress and intonation is labelled as conservative by Pennington (1996: 128) as opposed to a more liberal approach including *voice setting, voice quality*, and a variety of fluency related effects of speech. Pennington (1996: 19) also uses terms such as *duration, loudness* and *pitch*, emphasising that these are in fact subcategories of stress. However, since Fox (2000) provides the most profound analysis of prosody, there is reason to acknowledge his categorisation of *length, stress* (discussed under the term "accent" by Fox), *tone* and *intonation*. A four-branch categorisation is also used by Gut, Trouvain and Barry (2008) with *articulation* alongside *stress, rhythm* and *intonation*.

Thus, as prosodic features are more or less interrelated and overlapping, and to avoid misinterpretations of terms, the following sections will address the categories of *stress and length*, and *tone and intonation*. In addition the present thesis will take a look at *connected speech*, which comprises other features (such as reduction and rhythm) that one should consider during speech production. Unlike others, connected speech is not tied to a particular category of prosodic elements, though it manifests in the form of both quantitative and qualitative areas. Figure 1 illustrates how these elements are based on one another.

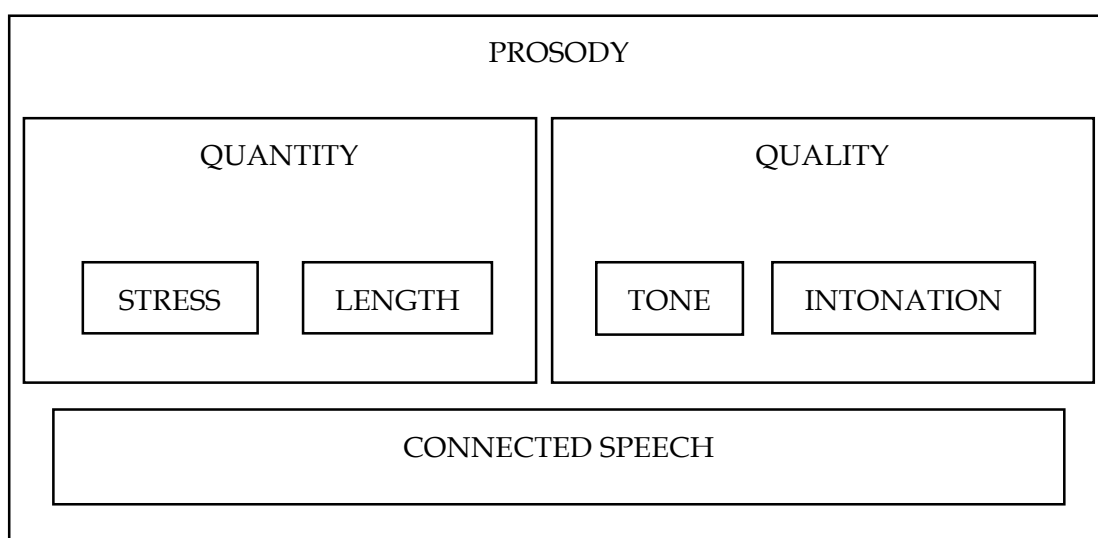


Figure 1. Categorisation and interrelation of prosodic elements.

The division shown in Figure 1 is due to need to observe both the quantitative and qualitative aspects of prosody. The next sections will look more profoundly at both of the main categories and their subdivisions respectively in addition to connective factors, with particular interest in English and Swedish.

3.1.2. Stress and length

To begin with, it is important to establish a consensus regarding the term used for *stress*, since the word itself is under much debate. Sometimes stress is referred to as intensity, sometimes it is known as accent; other names include e.g. emphasis, accentualisation, force, or even loudness. As Fox (2002: 114-115)

professes, the term can be difficult to define or use in a way agreeable to all, and different terms may also be used to distinguish different varieties of stress (e.g. *stress-accent* for dynamic occurrences, and *pitch-accent* for melodic). Though stress and accent are often treated as synonyms, in the present study, however, the term stress will be used following the example of most sources and to avoid confusing the term with *accent variation* of larger proportions, which was mentioned briefly in Chapter 2.3. (For further information on accent variation, see Chapter 3.2.)

In its most basic meaning stress stands for emphasis on certain sounds. It also marks variation in speech as “inflexion of stronger and weaker sounds” that constitutes a complex and varied product (Morris-Wilson 2004: 187). Stress manifests in coherence with individual sounds, which may have been one of the reasons for its controversial role; this is due to incoherence and divergence amongst scholars in the field regarding the categories of prosody and the exact phonetic and phonological nature of stress in that context (Fox 2002: 177; Gut, Trouvain & Barry 2008: 6). Furthermore, as the present study has special interest in Swedish, one should bear in mind the fact that the prosodic elements in standard Sweden Swedish occur in close interrelations with each other, which make the categorisation even more difficult.

Controversy aside, stress does not exist in isolation any more than sounds themselves; stress is dependent on the surrounding elements in words, sentences, and larger structures. Indeed, as Fox (2002: 177-178) and Odisho (2003: 55) both argue, stress can be observed on two different levels. The first is the level of words where stress functions as a basis for rhythmic variation based on dissimilarities in syllabic emphasis, making them more prominent. The latter, sentence level, creates larger entities of shifting stress and results in almost musical outcomes – that is to say, intonation (see also Gut, Trouvain & Barry 2008: 7; Suomi, Toivanen & Ylitalo 2008: 75, 111). Therefore, even though stress is often described through prominence of individual units within the speech chain, its role in constructing rhythm and intonation make it a basic

prosodic feature – a central ingredient of the adhesive that links speech together.

Taking stress into account, however, is not straightforward. It seems that stress is more easily described and defined from the point of view of the speaker – the listener may not be able to identify stress production and the related signs in cohesive speech (Odisho 2003: 55; Fox 2002: 120-121). As Fox (2002: 121) points out, the implementation of stressed sounds is definitely easier for a number of physical reasons ranging from adjustment of energy to neuromuscular actions which the speaker is aware and in control of (Fox 2002: 121). The listener, on the other hand, is usually left with labelling the stressed sound or sound group as louder than others since auditory and acoustic features are more easily observable than physical ones (Odisho 2003: 55; Fox 2002: 122). Stress can be dependent on the given sound as well. For example, the vowel [i] as such may not sound as loud in comparison with the vowel [a] if pronounced in isolation; relying solely on defining stress as loudness of sounds is not a sufficient definition of the term (Dalton & Seidlhofer 1994: 34).

Stress deafness and sticking to incorrect stress forms in spite of input in the target language are known to affect foreign language pronunciation learning, even more so if the learner's first language is very different from the usage of stress in the target language (Gut, Trouvain & Barry 2008: 8). Finnish, for example, is primarily stressed with only a few exceptions that mostly occur in longer syllabic words (Suomi, Toivanen & Ylitalo 2008: 75; Dalton & Seidlhofer 1994: 38-39; Odisho 2003: 102). Hence, such languages have predictable stress patterns; others alter the position of stress according to a number of factors, such as the order of syllables and the status of the word itself (Odisho 2003: 56). Languages which the present thesis is interested in and are compared with each other differ in this respect: Finnish mainly stresses the first syllable, whereas Swedish varies stress position in compliance with morphological particulars, and in English the speaker can theoretically place stress freely (Elert 1995: 119).

Moreover, depicting stress is also a challenge, as the phonetic correlations vary from one language to another: all three languages taken notice of in the present study differ in this regard, which may add to difficulties already faced by the student.

The English sound system, when it comes to stress, is complex and somewhat confusing to a learner with a fixed-stressed language background, such as Finnish (Dalton & Seidlhofer 1994: 39). In short, stress can occur in any syllable, though each word does have its own, individual design that has developed over time and is usually related to the semantic meaning of the given word; according to Morris-Wilson (2004: 189), “there are no simple rules for stress placement in words”. For example, as Pennington (1996: 133) shows, stress can occur in multiple places even though words themselves resemble one another in writing:

1st: ‘constitute
2nd: con’stituent
3rd: consti’tution
5th: constitution’ality

Here the morphology of words is a defining factor and, indeed, morphemes such as affixes are known to affect stress patterns in certain ways (Morris-Wilson 2004: 188). The examples above are in English, but morphological meaning can indeed be a factor in inserting stress into Swedish words as well.

Basically stress in Swedish syllables is easily retraceable since unstressed syllables are short in comparison to stressed ones (Gårding & Kjellin 1998: 29; Elert 1995: 122). In retrospect, emphasised syllables must always be long (Kjellin 1995: 30), and within a single word there can be only one long sound (Kuronen 2008). Let us take a look at the following examples as shown by Kuronen and Leinonen (2010: 13):

talar (“speak”) [ta:lar]
tallar (“pine”) [tal:ar].

Both words consist of similar phonemes with emphasis on different sounds. One emphasises the vowel [a], whilst the other has a long consonant sound [l].

Knowing that there can only be one long sound, the long [l] already prohibits any use of any other long sounds in this case. It is an exact rule, and especially in standardised Swedish “stress and length go hand in hand”, meaning that each stressed syllable must either have a long vowel or a long consonant, but not both at the same time (Kuronen & Leinonen 2010: 146). In fact, this leads to the obvious conclusion that Swedish in this regard is deeply connected to rotation between longer and shorter syllables.

Then again stress is not confined to only one occurrence within a word. In words that consist of more than two syllables, stress can be identified several times, each occasion different from the rest in terms of prominence and strength, the first being naturally stronger than others (Pennington 1996: 130-131). These are usually referred to as the location of primary, secondary etc. stress. Sometimes occurrences of stress within a word can be equally strong, or they can disappear altogether if put into word groups and sentences (Morris-Wilson 2004: 187, 190). Individually, though, the differences should be obvious.

Regional and social variation is also a significant factor: words in American dialects can be stressed differently from their British counterparts, not mentioning other variants all over the world, which can complicate things even further (Morris-Wilson 2004: 189). Some English dialects may even omit stress altogether in some cases and replace it with tonal shift (Pennington 1996: 134). As for standard Sweden Swedish (hereafter = SS), syllable based stress does not sound as intense as in the standard Finnish Swedish (hereafter = FS) variant, which in this respect bears a resemblance to the Finnish sound system (Kuronen & Leinonen 2010: 11, 115-114). When it comes to dialects within SS, there are a few variables of stress placement (Elert 1995: 130).

Stress is also a defining element in *length*: on syllabic level, length essentially dictates the use of stress (Kuronen & Leinonen 2010: 12), and vice versa, for length is distinct only in stressed elements (Fox 2000: 26). The latter is particularly evident in Swedish, where stressed syllables are always longer,

though reduction and adduction of vowels is also possible in English. What is particularly interesting is that, according to Morris-Wilson (2004: 158, 162), “natural and flowing rhythm cannot be achieved without vowel duration”. All things considered, rhythm is change between stressed and unstressed units, which on their part are governed by syllabic position and length. There is clear interdependency amongst these. Rhythm as such will be discussed under “Connected speech” in Chapter 3.1.4.

Yet one should consider length separately, since it is perhaps the most interesting and ambiguous of all prosody related elements. On the one hand, as Fox (2000: 12; 20) asserts, length has encountered little controversy, maybe because of its being easily measured, if consensus of the method has been reached. On the other, the relationship between length and segmental units is apparent: the quantity of vowels, for example, is defined through length. For these reasons, the credibility of length as part of prosody can be questioned (Fox 2000: 14). Nevertheless, length operates above the imminent segments by affecting sequences differently, depending on the surrounding elements. The longer elements of speech are produced, the more variable the length, and thus speech, becomes.

We have now briefly familiarised ourselves with the quantitative side of prosody, stress and length that collaborate together to form sequences of speech. Unfortunately, as Morris-Wilson (2004: 208) claims, putting and linking words together present Finnish EFL learners with many problems. Not giving any attention to normal, flowing speech in which articulation of individual words is sometimes weak and reduction flourishes, exposes students to a narrow approach to pronunciation. There is reason to believe that such is the case when learning any other foreign language as well.

3.1.3. Tone and intonation

Again we are faced with terms that, on the one hand, seem familiar, but on the other, require explaining for us to be entirely certain of what they stand for. Furthermore, one needs to note that neither tone nor intonation is a distinct entity: they both reflect and react in accordance with both each other and the quantitative aspects of prosody (see Chapter 3.1.2.).

Firstly, Fox (2000: 179) provides a distinction of the following kind: *intonation* applies “the phrase and the sentence”, whilst *tone* has importance “as intrinsic property of a morpheme, word, or grammatical construction”. In short, tone is the property of smaller elements and intonation governs larger portions of speech. Unfortunately, this division is not clear-cut or even exclusive, just as with other prosody related aspects. However, languages are categorised based on their nature of being either tonal (e.g. Chinese), where difference in tone affect semantics, or intonational (e.g. English), where changes in the intonation pattern correlate with syntax, such as the interrogative clause (Odisho 2003: 59). Secondly, of the two terms discussed in this section of the present thesis, tone is yet another feature the prosodic nature of which is under debate (Fox 2000: 267). Yet the status of tone as a syllabic element and its relationship with stress are indisputable, and it seems that tone is rather a sign of prosody than an influential factor (Fox 2000: 267-268).

In speech tone is usually classified according to its setting, which can be described as high, low, or mid, with references to the direction that tone takes after the initial position: rising or falling (Odisho 2003: 59-60). Fox (2000: 182-183) remarks that even though tone is based on the *pitch of the voice* and, therefore, on frequencies of sound, “we cannot assign a specific frequency to a tone”; speakers use their voice and tone differently from one situation to another. Consequently, tone cannot be depicted as frequency, but alternative methods are widely used, from arrow shaped indicators to musical notation,

though as Fox (2000: 183) claims, musical notation can cause confusion – as tone is not music. However, tone can remind us of music.

What is especially interesting, in regards of the musical aspect of tone, and profound evidence of the joint relationship of tone and stress, is the professed *tonal accent*, which is evident in and a special characteristic of SS (Fox 2000: 247; Kjellin 1995: 90; Kuronen & Leinonen 2010: 120). It is what makes multiple syllabic words stand out (Elert 1995: 126). As was discussed in Chapter 3.1.2., stressed syllables in Swedish are in most cases long, and they employ specific tone that starts high and ends low (Kjellin 1995: 91, 171). This is what makes SS sound musical, as opposed to e.g. FS or Finnish. Indeed, challenges lie in wait for a learner with a different linguistic background.

In fact, tonal accent as such is not as simplistic as it first sounds, since the rule of the falling tone concerns only words with multiple syllables with stress on the first; monosyllabic, stressed words naturally have rising tone in Swedish. These are also known as *Accent 1* for rising and *Accent 2* for falling (Kuronen & Leinonen 2010: 120; Kjellin 1995: 96-97; Gårding & Kjellin 1998: 47; Fox 2000: 247). Let us consider the following examples by Kjellin (1995: 96):

one syllable: fem ("five") [ˈfeːm]
two syllables: femton ("fifteen") [ˈfeːm,ton]

The two words are both considered stressed (within the respective contexts), with different toning on [fem]. The first does not have linked words, therefore the tone starts somewhere in the middle, goes up during the vowel [e] and ends a bit lower, forming an arched pattern. The latter has two syllables with stress on [fem]. As a result, the tone starts on a bit higher, falling throughout the vowel and ending low before proceeding to the next syllable. This time the pattern is a straight, descending line.

There are also words that resemble one another in writing but have different pronunciation patterns based on which tonal accent is used. For example (after Gårding & Kjellin 1998: 47; Fox 2000: 247):

Accent 1: anden ("the duck") [ˈanːden]
Accent 2: anden ("the spirit") [ˈanːden]

Here the minimal pair is semantically separated by the use of correct pronunciation. Words of this kind are few, though, and the more continuous speech one produces, the more similar tonal accents sound like (Elert: 1995: 127). The importance of the discussed feature is still obvious; tone in Swedish is very much related to stress and the syllabic structure, and thus, all words exhibit either of the tonal accents.

Within the English sound system, tone does not have a similar status as it has in Swedish. Basically, tones are smaller units that contribute to the creation of intonation; it is what makes the voice melodic and changeable (Dalton & Seidlhofer 1994: 44). In English tones shift due to changes in the reciprocal prominence of words, not the syllabic structure or stress, but the manifestation is quite similar: tones can start high, low, or middle, and have rising or falling characteristics (Dalton & Seidlhofer 1994: 47-48). Though tone in English does not play such a significant role as it does in Swedish, being aware of the height and direction of pitch is very important (Odisho 2003: 106).

Then how does intonation differ from any of the tone related topics discussed above? It is evident that the two are intertwined. Though the scale of intonation is fairly larger than that of tone, they are similar in many ways.

Intonation is the melody of speech as a whole, not just the melody of words and syllables, and just like tone, it has different effects depending on its position: falling intonation is a sign of finishing, whilst rising intonation denotes deficiency of information in e.g. yes/no-questions (Odisho 2003: 60; Elert 1995: 129; Fox 2000: 270). The core function of intonation is to convey diverse messages and establish mutual understanding between participants (Dalton & Seidlhofer 1994: 49; Fox 2000: 269-270). Prominence is yet again a defining factor: which part of speech does require emphasising; what kind of reaction is to be expected? Moreover, as Dalton and Seidlhofer (1994: 64) maintain,

intonation offers views into ongoing interaction and, thus, allows concurrent adapting.

As Fox (2000: 321) acknowledges, intonation is a widespread linguistic phenomenon, and all languages use some sort of intonation adjustment in different communication (Elert 1995: 121). Swedish and English, both of the same Germanic origin, make use of intonational shifting much more than Finnish, which is considered a monotonous language in the sense that intonation is not affected drastically in normal situations (Suomi, Toivanen & Ylitalo 2008: 115).

However, intonation is much more prominent in English than in Swedish, the basis of which was already established as being “tonal accented” (Fox 2000: 321). Intonation in Swedish is basically governed by the same stress related rules that were delved into earlier in the present thesis: all unstressed elements are monotonous, and intonation (or tone) shifts only with stress (Kuronen 2008). In English, intonation is used to draw attention to certain words or expressions (Pennington 1996: 148), and the use is not restricted by structure or stressed elements. Intonation in English is mostly free though certain universally applicable conventions do exist (e.g. questions, speech ending). Especially interesting is the rising intonation towards the end in questions that do not include a specific interrogative (Pennington 1996: 149-150). In Swedish, questions do not explicitly have a rising end-note (Kuronen & Leinonen 2010: 146).

Again, differences between languages may cause problems for learners, but diversity within a language is also notable: some variants of English, for example, do not make smooth transitions within intonational patterns – the outcome may be perceived as sudden and uneven (Pennington 1996: 153). The particulars of the rising and falling of intonation are also restricted to certain variants in both English and Swedish (Pennington 1996: 154-156; Elert 1995: 132), and the influence that the less intonational Finnish has had on the Swedish

variant spoken in Finland (FS) is enormous (Elert 1995: 132; Kuronen & Leinonen 2011: 59-60). To moderate the transition between intonation systems various typological systems have been introduced (Fox 2000: 321-328), though the prevalent practice is to show where intonation goes up and where it goes down (e.g. arrows, lines). Moreover, as Odisho (2003: 106) argues, intonation may well be the most difficult part in pronunciation learning since it requires internalisation at an early stage and awareness of melody in addition to its being rather abstract and difficult to discern.

Thus far we have considered prosodic elements on the level of syllables and words. Before moving further in the present thesis, we should yet consider a couple of aspects that contribute to the larger scheme of bringing all these together.

3.1.4. Connected speech

As Morris-Wilson (2004: 164) states, speech is not composed of individually pronounced words; just as sounds themselves link to one another, so do words, to create “an interrupted flow of speech” in which the beginning of one unit cannot be separated from the end of another. Though stress and tone both play a significant role in this, one should still consider them on a larger scale of sentences.

Following the model by Dalton and Seidlhofer (1994: 24-31) these can be referred to as *connected speech*, which comprises features chaining sounds together into a naturally flowing product; this is mainly done to achieve “ease of communication” instead of creating particularly distinctive borders between sounds or words. To do this Dalton and Seidlhofer introduce sound simplifications: *assimilation* and *elision*. Of these, Kuronen and Leinonen (2010) have highlighted the concept of elision, referred to as *reduction* (2010: 9-10, 112), whereas Morris-Wilson (2004: 166) term all sound modification processes “collectively as absorption”. Connected and flowing speech is also a matter of

sequential occurrences – of *rhythm* –, which will be discussed later in this section.

Essentially reduction manifests as leaving out sounds in order to ease pronouncing, and is closely related to the processes of assimilation, the transformation of sounds into resembling either the previous or the following sound (Dalton & Seidlhofer 1994: 27). Thus, the two notions cannot be separated entirely (Kuronen & Leinonen 2010: 137). Both are naturally occurring characteristics among native language users and can facilitate the pronunciation process a great deal (Morris-Wilson 1987: 159). However, assimilation is a phonetic process restricted by certain limitations and to the phonemes of a language, e.g.

pancake ['pæŋkeɪk],

in which the labial consonant [k] affects the preceding nasal [ŋ] to be velarised as [ŋ] (Dalton & Seidlhofer 1994: 28). Certain phonetic rules govern the assimilation process, but due to limitations of the present study and the exclusion of the representations of individual phonemes, we cannot delve any deeper into the topic.

Reduction (or elision) is also a process of sound alteration. Usually it indicates reduced articulation, which leads to less apparent or even disappearing sounds (Dalton & Seidlhofer 1994: 29). For example, the pronunciation of the following word is

Christ ['k(h)raɪst],

with each phoneme pronounced according to lettering. Meanwhile, the derived word,

Christmas ['k(h)rɪsməs],

does not include the consonant [t] due to reduction processes that lead to omitting the plosive [t] between the sounds [s] and [m]. The next example offers another viewpoint; the less stressed and emphasised a word or a syllable is, the more presumable the use of reduction (after Kuronen & Leinonen 2010: 136):

- naturligtvis (“naturally; of course”)
- stressed [natu:’[itvi:s]
- unstressed [natu:tvi:s]

Again, as can be seen, reduced articulation causes changes within the phonetic system, resulting in different outcomes, and, hopefully, makes the process of pronouncing easier.

Facilitating the process of speech production can also happen on a larger scale, not necessarily just within single words or utterances. This is particularly important when considering the relationship between prosodic elements and the relayed information (Pennington 1996: 137). For example, in English, prepositions and particles are mainly left without stress, as in

“Did you do that for me?” [did ju: du: ðət fɔ mi:].

If, on the other hand, the word is essential for the underlying meaning or phrasal expression, then stress is applied:

“What did you do that for?” [hwɒt did ju: du: ðət fɔ:(r)].

These are often referred to as *weak and strong forms*, of which the first does not include stress as such whilst the latter emphasises the word much more openly (Ladefoged 2006: 107-108; Morris-Wilson 2004: 197). In Swedish, a similar practice takes place when using phrasal expressions: these consist of two separate words that bear a distinct meaning when combined. According to Kuronen and Leinonen (2010: 47, 158), this poses problems for Finnish learners since they may not always be able to make a distinction between a verb with an unstressed preposition, e.g.

Jag hälsade på honom. (“I said hello to him.”),

and a verb with a stressed particle, as in

Jag hälsade **på** honom. (“I visited him.”).

Using stress correctly certainly contributes to idiomatic language use.

Moving on from stress as a basic element we turn to the notion of *rhythm*, which intersects with stress on many levels. Awareness of rhythm is essential for the speaker to convey meanings and to avoid sounding tedious (Morris-Wilson

2004: 194-195). Indeed, as Morris-Wilson (2004: 195) maintains, it is an important element in social interaction; it shows empathy and indicates personality traits. Too much care and articulation, on the other hand, may suggest that the speaker is pedantic or artificial (Pennington 1996: 160). For speakers of one language, grasping the rhythm of speech of another may certainly feel overwhelming at first; for Finnish learners of English the transition from rhythmic context to a different one is definitely a challenge (Morris-Wilson 2004: 209).

In the prosodic context, rhythm is constructed of regulated variation between stronger and weaker instances of speech: stressed and unstressed elements (Kuronen & Leinonen 2010: 11; Odisho 2003: 56; Pennington 1996: 135). English and SS, for example, are *stressed-timed* as opposed to *syllabic-timed* languages, such as French, which focus timing on syllables occurring at regular intervals regardless of stress (Dalton & Seidlhofer 1994: 40-41; Gut, Trouvain & Barry 2008: 11). In other words, as Pennington (1996: 135) explains, stress-timing is based on the number of evenly occurring stressed syllables “with the unstressed syllables squeezed in between”. Indeed, stress is a fundamental part of describing and producing rhythm of speech and, consequently, encouraging connected utterances.

It is clear that rhythmic patterns are not tied or fixed in any way but rather modifiable. Certainly it would benefit learners greatly if they adopted a universal approach to talking in a foreign language. When it comes to English, Morris-Wilson (2004: 209) suggests taking meaning into account and focusing on information and relaxed speech instead of looking at each word separately and forming artificial rhythm. As for Swedish, both Kuronen and Leinonen (2010: 37, 145) and Kjellin (1995: 31) put emphasis on the importance of contrast between syllables – and words – of different prominence.

The aforementioned topics, however, are usually considered on word or syllabic level. Although it has been frequently stated that layers of speech are

built up on top of one another – syllables upon sounds, words upon syllables – we have not touched upon the subject of taking speech to yet another level, in this case, the level of sentences built upon words and accents upon sentences. Building sentences and producing flowing speech requires certain reductive processes to take place at word boundaries as well, not just when moving from one syllable to another.

3.2. Accent variation

As was noted in Chapter 2, prosody does not exist outside communicative contexts, where it is needed to construct complex meanings and connote emphasis of these meanings by changing e.g. intonation or rhythm. Changes in the prosodic structure are dictated by a number of factors ranging from subjective emotions to objective exchange of information, though certain rules may be more common than others. Changes in both segmental and suprasegmental elements, regardless of the underlying reason, eventually form larger entities and affect speech itself. What one mostly perceives as changing style in speech is generally known as *accent variation*.

For instance, accent variation between the standard forms of British and American English result in the following segmental changes,

butter
Br. [bʌ,tə]
Am. [bʌ,dər]

or, as in the case of SS and FS,

kär (“dear”)
SS [çæ:r]
FS [tʃæ:r]

Accent variation is not a prosodic element by definition, since – as in the case of the examples above – it includes segmental changes as well as prosodic. Accent is not *dialect*, either: unlike accent, which is limited to pronunciation related issues only, dialect comprises grammatical and lexical variation as well (Dalton & Seidlhofer 1994: 5; Odisho 2003: 111). Accent variation has diverse

manifestations within both native and non-native contexts in addition to strong implications of social, economical, and geographical cohesion among language users (Dalton & Seidlhofer 1994: 5-6), and moreover, it can be seen as the end product of differences in the overall structure – both segmental and prosodic – of speech.

Odisho (2003: 111-114) presents the following criteria for accent classification. Firstly, accent can be put into two separate categories based on the context of the language: *intralanguage accent* functions within native contexts, whereas *interlanguage accent* is a product of moving from one language environment to another. Interlanguage accent results in distinct traits that one usually recognises as foreign speech or foreign accent, the particulars and problematic areas of which depend on the speaker's native language. Intralanguage accent, on the other hand, involves dialectal variation within a language. Here dialectal variation does not include vocabulary or grammar but, for example, how certain sounds are pronounced in different parts of the language area. Secondly, one can regard accent according to underlying *phonetic* and *phonological* issues. The first, in this category, contains pronunciation related problems that do not affect semantic meaning, whilst the latter implies that problems caused by it may also have effects on general understanding.

Using foreign accent has its pros and cons. Accent usually entails negative connotations, such as speaking with a distinctly foreign accent (Odisho 2003: 111). These may manifest as lack of intonational patterns, incorrect syllabic stress, or even mispronouncing of individual phonemes, which all can lead to misinterpretation. However, foreign accent may benefit most speakers since it does not involve being aware of complex social systems within native contexts (Dalton & Seidlhofer 1994: 5). By modifying the level of accent a foreign language learner can either distance oneself from or relate to a particular language group (Odisho 2003: 115-116; Kjellin 2002: 15). For a foreign language user this may be beneficial in situations where sense of community demands non-natives to place themselves outside the native context and provide

possibilities to avoid being judged in terms unfamiliar to them (Dalton & Seidlhofer 1994: 7). However, considering the requirements set by and the integration non-native populace into surrounding society, having a foreign accent may have detrimental effects.

Reducing the sense of community has its uses within native contexts, where speakers are scattered apart, and they need a *standardised language* to communicate with individuals from different communities. Standardised languages offer a neutral environment for native speakers to act outside their own regional register and communicate with others using neutral language that does not include features associated with a specific variant (Kuronen & Leinonen 2010: 7). The opposite of standardised languages are local varieties, or as Pennington (1996: 10) calls them, *vernacular languages*.

When speaking of accent variation within the English language community, one must consider regional differences (geographical), division made by social class (e.g. British social accents), and the role of English as lingua franca (ELF), the world wide tool of communication between both non-native and native speakers and speakers with entirely non-native backgrounds. At present, there are more non-native users of English than there are native speakers, which puts old views of regarding English as a foreign language in completely different light (Jenkins 2002: 83). Trudgill (as quoted by Jenkins 2002: 86) seems to think that by allowing English to expand and to be developed by non-native speakers, the language will become a series of incoherent oral output. Accent in this instance matters: instead of allowing students of English become familiar with and receptive towards international variants of spoken English – and accents within – they are repeatedly exposed to models of native speakers with the goal of learning as native-like pronunciation as possible, even though achieving perfection in that area is impossible for most learners (Jenkins 2002: 86, 100). Kivistö (2005: 86-87) states that non-native variants are still overlooked by textbook authors, students and teachers alike; when such as exception is presented, it is likely to be unauthentic – performed by a native actor. This is

surprising, considering that intelligibility of models is not dependent on their being either non-native or native (Pihko 1997: 232-233).

Aiming towards native-like speech is a very normative way of approaching pronunciation, and choosing the variant is no exception. Some twenty years ago English textbooks portrayed namely British Received Pronunciation (hereafter = RP) and General American English (hereafter = GA) – even though they only represent a small portion of all possible varieties – and, consequently, excluded other variants (Morris-Wilson 1987: 151-152). In Europe, RP is quite possibly the most popular variant that is used in foreign language teaching (Morris-Wilson 2004: 20).

According to Odisho (2003: 119), differences between RP and GA are mainly segmental (see the examples at the beginning of this chapter); consequently, concentrating on just the two offers little contrast in terms of wider aspects of pronunciation. Judging by the amount of English variants spoken around the world, differences on e.g. prosodic levels must be numerous as well. Along with RP and GA other larger native variants can be listed, such as Australian English and Indian English, to name but a few, not to mention the infinite non-native variants.

Accent variation of Swedish is much more limited than that of English. The status of Swedish is altogether different in the sense that it is spoken by a limited number of people and it does not have variants affiliated with a certain group of non-natives. Nevertheless, there are a few distinct differences that separate regional dialects from each other and, moreover, the variants of Swedish spoken in Sweden and Finland. As Kuronen and Leinonen (2010: 7, 108) state, there are also smaller variants spoken in North America and Estonia, with approximately a few thousand speakers. Of the first two variants, standard Sweden Swedish (SS) is the most dominant with over 8 million speakers. Ca. 300.000 people speak standard Finland Swedish (FS) as their first language, and it even has constitutional status.

Social distinction by accent within the Swedish speaking community is not as obvious as it is in some English language environments, though spoken language is subject to change, which leads to regional variation (Kuronen & Leinonen 2010: 79, 195). Furthermore, one must also have some knowledge of the historical causes behind this division and the natural evolution of languages in order to fully understand dissimilarities between FS and SS. Both are standardised languages with a number of different regional variants, but they also differ greatly from each other due to FS's having naturally been influenced greatly by Finnish. Kuronen and Leinonen (2010: 79) also include the variant spoken in the Åland islands as a subvariant of FS, though geographically and socially, if not officially, people there are oriented towards Sweden. Both SS and FS local variants also differ in terms of prosodic elements, such as the tonal accent, the use of which differs greatly when moving from one region to another (Elert 1995: 130-133). In fact, differences may be so drastic that, as Aho (2010: 76) argues, they may even challenge the variants' standing in relation to the standard model.

Even though Swedish is not often used in global transactions nor can be compared to the situation of ELF users, the increase of immigrations has had an effect on smaller language groups as well, and Swedish is not exception. The use of language by migrants within the native community has led to adjustments in the education system and to regarding the native community's first language from a different perspective. This has spawned a new language system, Swedish for immigrants (hereafter = SFI), which is on offer all over the country from children to adult learners with diverse language skills. The situation in Sweden is comparable to Finland, where migrants are given rudimentary skills in either of the official languages, depending on the place of residence. Within both SS and FS there are not just native variants but also speech that is influenced by other languages, and may not sound familiar.

In this chapter, we have considered the scope of accent variations and the categorisations that can be applied to distinguishing these from one another. Which variant is then best suited for a non-native learner? This is, of course, primarily dependent on the language in question. Within the English-speaking community, variants are numerous, and due to the recognition of EFL models pronunciation offers rather broad latitude in terms of accent. In light of this, our other language of interest, Swedish, is much different regarding the choice of accent. As Kuronen and Lintunen (2011: 61-69) maintain, Finnish speakers of Swedish may find it logical to use FS variant for multiple reasons, ranging from geographical vicinity to familiarity and psychological factors that govern, for example, motivation. Regardless of language, a most important aspect could very well be the context (Kuronen & Leinonen 2011: 63): where is one to use the given language; what is the predominant variant within the environment of use; what is the objective of using the language? Moreover, factors such as the speaker's social and economical status may be of relatively high importance when using a specific accent. Certain changes in speech may even be affected by personality (Morris-Wilson 1987: 156-157). These certainly cannot be put into phonetic writing.

A person's preferences and objectives may change from situation to situation, and for the most part, cannot be foreseen. Therefore it is particularly important, as Lintunen (2004: 227) argues, to become exposed to different accents and learning to understand them in order to broaden one's perspectives and widen the range of possibilities when it comes to the choice of accent. How widely this important notion is covered is one of the aspects the next parts of the present thesis will try to uncover.

4. THE PRESENT STUDY

After having built a consensus regarding the exact nature of prosodic elements, accent variation, and their commensurate effects on creating speech, it is time to turn our attention to the present study. In this chapter, we will first reflect on the motivation for the study and introduce the research questions, then move onto introducing the data and the chosen methods that are used to carry out the analysis (see Chapter 5).

4.1. Research motivation and research questions

In the previous parts of the present thesis we have discussed pronunciation teaching, the notion of prosody and touched upon its relationship to accent variation. It has become clear that prosodic elements are difficult to define and categorise, but teaching them is essential. As for accent variation, there are several possibilities for one to choose from, and being aware of these is considered significant. (For a more in-depth look at these aspects, see Chapter 3.)

As has been highlighted by previous studies and research, the topic of pronunciation teaching has gained more and more interest during the past few decades. This is indeed an international phenomenon, and the increase in e.g. the use of English in non-native interaction as well as the overall attention to oral communication in various language contexts have both led to new perspectives into what aspects of language teaching are deemed worthy. Earlier studies in the field have indicated that teaching of pronunciation within the Finnish education system has become stagnant and fixed on phonetic training. It has also been found out that, when it comes to intelligibility, pronunciation related problems could be more easily avoided if attention was paid to larger patterns of speech instead of individual phonemes. Unfortunately, larger patterns of speech and their relevance to intelligibility have not been given much attention, and examining these aspects has not met popularity amongst

researchers either. Also, even though both oral communication and textbook study are popular research areas at the moment, joint projects of the two have been scarce (see Chapter 2.5.).

Those who may benefit from the results of the present study are plentiful. Firstly, the study does indeed offer information for students who wish to enhance awareness when it comes to developing one's pronunciation skills beyond individual sounds and without the help of a teacher. Secondly, for current and future teachers the present thesis will illustrate both the advantages and disadvantages of relying on textbook materials regarding the topics of prosodic speech and accent variation, and show whether the material offered for their students is adequate enough. Finally, the present study will also point out deficits in textbook publishing concerning the highlighted aspects and hopefully help in developing better materials in that regard. Before analysing the material, though, we need to familiarise ourselves with the data, the methods used, and naturally the questions necessary to obtain the desired results.

In Finland, language teaching mostly revolves around the use of textbook materials, which is undoubtedly of great significance to students and teachers alike. What has been lacking, however, is a sufficient amount of research on textbooks and especially their depicting pronunciation. Also, considering the option - and sometimes the necessity - of self-study that is associated with these sorts of materials, textbooks themselves should provide students with enough language-specific information without the teacher being involved in the entire process.

When combining the importance of being aware of prosodic elements and variation with the major role of textbooks in education, we come to the following research questions for the present study:

1. What is the role of prosody and accent variation in Finnish upper secondary course book materials for English as a foreign language and Swedish as a second domestic language?

1.1. What aspects of prosody are included, and how are they presented?

1.2. What is the scope of accent variation, and how is it presented?

Since the data will consist of material for two different languages, a comparative approach will also be adopted:

2. How does prosody and accent variation related content differ when comparing material for English and Swedish?

It is to be expected that even though textbook materials do include pronunciation related material as such, contents specifically associated with prosodic elements and accent variation may be scarce. One should also bear in mind that textbook contents differ greatly based on the opinion of the authors concerning what is regarded as important or worthy of attention; this may be a significant factor, though reasons for it cannot be answered in the present study.

As to accent variation, the scope may not be very widespread or exhaustive. Although the role of English as an internationally acknowledged communication tool and as the native language of millions of people does make certain demands on the varieties presented, textbooks operate with a limited capacity and may not be able to include other varieties than those regarded as traditional, namely RP and GA. This may be even more palpable with Swedish, which is traditionally categorised as two, opposing varieties of SS and FS.

It may also be that textbooks highlight a certain variety through the use of dialectal change. Dialectology, however, is a subcategory of sociolinguistics; as was discussed in Chapter 2.3., dialectal variation involves more than just phonetic adjustment of speech, e.g. words and expressions, and is not, as such, a feasible aspect from the point of view of the present study, which emphasises pronunciation. Yet one should consider the existence of dialects in the context of accent variation. As dialects and accents often function in coexistence and certain variants are indeed associated with specific dialects (e.g. Cockney English), one can assume that when addressing dialects the relevant accent variant may also be given attention.

4.2.Data

The present thesis will be looking at pronunciation teaching from the point of view of the student's material in order to establish generalisations of prosody and accent variation related content. The student's material is the fundamental element in teaching on which everything else is dependent, and, therefore, looking at this primary material will provide us with as valid results as possible without any outside information a student would not be able to obtain. This, naturally, is an entirely theoretical viewpoint, since acknowledging the limited scope of the present study, one cannot delve deeper into what kind of extra-curricular information the student is able to find outside formal education.

Additional materials, such as a teacher's manual or exam packages may not be used in all schools and are, as such, unavailable to students on a daily basis (some exceptions related to the data do exist, e.g. some pages of the teacher's manual are online). With the help of the student's audio material and a look at the contents available online, the present study will provide a wider viewpoint into how contemporary textbooks work and provide information on the highlighted aspects. Therefore, the data will consist of the student's course book, the student's audio files (or CD respectively), and the related online material, which are all available to users of the given series; with the total of 22

books combined with relevant audio recordings and possible online material the data can be considered sufficient.

The course book series used in the present study are *Open Road* (Otava) and *English United* (Tammi) for English, and *Galleri* (Otava) and *Magnet* (WSOY) for Swedish. The reason for choosing these particular series is due to their being relatively new on the market in addition to the writer's own professional interest and the fact that they have not been used in a similar study before. Though the textbooks themselves are available in printed format, some related material can be found on the following web pages:

Open Road: <http://www.otavanoppimateriaalit.net/openroad/>

English United: <http://eu.tammi.fi/>

Galleri: http://www.otava.fi/oppimateriaalit/oppimateriaali_sarjat/galleri/fi_FI/etusivu/

Magnet: <http://ratkaisut.wsoypro.fi/web/guest/magnet>

The availability of the respective online material varies between series, however. Both *Open Road* and *Galleri* offer a range of related activities, mainly vocabulary and grammar oriented, for free online. They also promote different outside sources and include the related audio material as MP3-files. *English United* has a different kind of approach: instead of integrated material the webpages list free outside sources for each course ranging from news reports to audio clips. In contrast to the others, the online material for the *Magnet* series is not free: it is, in its entirety, only accessible through purchase by the teacher. Subsequently, as we are looking at material freely available to students, this is indeed a limitation.

Not all courses are to be covered, however; only books for compulsory courses (1-6, English; 1-5, Swedish) are included as the results they provide may benefit most students, as opposed to elective courses, which may not be available for or chosen by everyone. It should also be noted that the English textbooks used in the present study are targeted for advanced level students (A-level), whereas the Swedish textbooks are meant for students on intermediate level (B-level). This is due to the majority of students attending English and Swedish language teaching on these particular levels (SUKOL ry 2010), though, for example, the

Galleri series is used in A-level Swedish teaching as well. With these kinds of exclusions the present study will address as many users as possible.

The data for the present study were collected from the aforementioned textbooks, related audio files and online material by narrowing it down according to relevance and division as illustrated by the theoretical framework in Chapter 3 (see Figure 2).

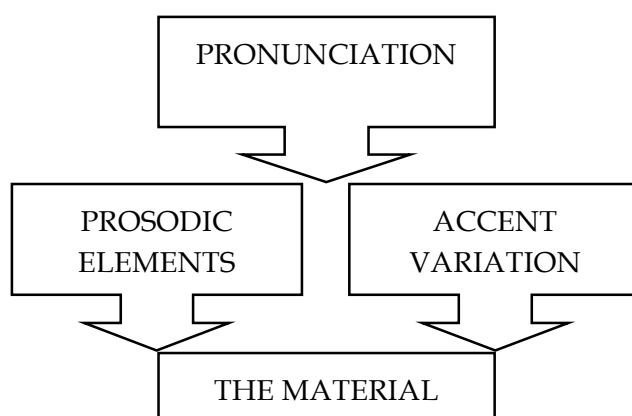


Figure 2. Arrangement of the data.

The data were collected in several stages to separate relevant information from the rest of the material (Eskola & Suoranta 1996: 115). Firstly, the material was scrutinised in order to discover all pronunciation related contents. Secondly, contents covering prosodic elements of speech and accent variation were separated from sections containing only phonetic information. Finally, prosodic elements in these materials were looked into in light of previous research and theory, whilst the scope of accent variation was investigated in accordance with occurrences in the audio files and the written instructions as to how certain sounds and/or sound clusters differ between variant contexts.

With the data and its arrangement in mind, the following section will discuss the method of analysis in more depth.

4.3. Methods

The present study is based on mixed methods research analysis; it is a combination of the two main approaches of qualitative and quantitative (Dörnyei 2007: 163) with greater emphasis on the first. The latter will not be abandoned altogether, since quantifying will be needed later on when investigating the number of instances prosodic elements and accent variation make an appearance. Because these aspects do not directly answer our research questions, but rather contribute to the eventual deductions, we do not need to concern ourselves with the particulars of quantitative analysis (e.g. statistical significance) as such. Moreover, as Dörnyei (2007: 34-35) points out, regardless of the efficient and systematic nature of quantitative analysis, it is “not very sensitive in uncovering the reasons for particular observations or the dynamics underlying the examined situation or phenomenon”. Thus, as one asks *how* something is presented rather than *how much*, one should lean towards qualitative analysis methods and make use of other aspects that help in drawing conclusions – in other words, quantifying the qualitative results (Eskola & Suoranta 1996: 127).

Qualitative analysis has many benefits: it does not require any specific or scripted hypotheses (Eskola & Suoranta 1996: 13-14), and offers flexibility when it comes to unexpected findings that may be encountered during the analysis process itself (Dörnyei 2007: 37; Kiviniemi 2001: 75). In other words, the design of qualitative research enables developing and improving the study along the way (Dörnyei 2007: 37; Eskola & Suoranta 1996: 145-146; Kiviniemi 2001: 72). Furthermore, qualitative research offers fertile ground for a variety of data, including smaller sample size and an interpretative point of view (Dörnyei 2007: 37-38), which in relation to the present study and its data are indeed worthwhile.

On the other hand, as Dörnyei (2007: 41-42) underlines, the interpretive nature of qualitative analysis can be a weakness, considering the subjective role of the researcher and the possibility of small samples delivering over-generalised

results. Indeed, one of the most important aspects of qualitative research is to admit one's subjectivity and its effects on the outcome, in other words, interpretation (Eskola & Suoranta 1996: 164-165; Kiviniemi 2001: 68). The analysis of the present study is not entirely dependent on interpretation, since the aspects that are to be looked for have already been defined (see Chapter 2). However, we cannot be certain if some of the aspects are not presented at all or if others that have not been considered beforehand have been taken into account in the data. This is where interpretation, and flexibility, comes in.

Instead of establishing generalisations based on numeric data or a certain amount of occurrences, one should be looking for *phenomena* provided by the given data. This is a typical approach in qualitative analysis, and by doing so one can achieve an in-depth look at the phenomena in a certain context (Kiviniemi 2001: 68; Eskola & Suoranta 1996: 145), which in the present study is the presentation of prosody and accent variation in textbook materials. Additionally, according to Dörnyei (2007: 124), in qualitative research, data collection and data analysis are not separate phases but rather overlapping processes, which contribute to the outcome with joint effort. Therefore, qualitative analysis is a constantly evolving procedure that both defines and is defined by the data.

However, the present study is also greatly influenced by theory, not just the data itself. Instead of building theory on the occurrences in the data, the topic is approached from another angle. As Eskola (2001: 136-138) and Eskola and Suoranta (1996: 120) state, this approach offers theoretical framework which to work on. As the theoretical framework for the present study is clearly defined to containing prosody and accent variation (Chapter 3), it can be seen to have a bearing on the matter. According to Eskola (2001: 140), the researcher familiarises oneself with the theoretical framework before inspecting the data; consequently, the theory directs and assists in the actual data collection process.

With these aspects in mind, we move onto the analysis of the data presented in the previous chapter. This is, in fact, the most challenging part when using qualitative methods (Eskola & Suoranta 1996: 104). Fortunately, as the present study employs a theory-based approach, one can operate within defined limits and maintain focus on the topics in question. As a result, a thorough look at the data based on our previous theoretical knowledge can be taken, and thus, one can see what features emerge; only after this stage can deductions and interpretations be made (Eskola & Suoranta 1996: 115).

Indeed, the data for the present study were analysed in sections, series by series and book by book, in order to find out about the nature of prosodic elements and accent variation in the given textbook materials and the phenomena that emerge. The relevant audio files were also listened to and the variants exhibited on each track were listed on a separate table. Comparisons were drawn between individual books, within and between series, and lastly, between languages. Tables were added to summarise and highlight the main points of the findings. The next part of the present thesis will examine the results in greater detail.

5. RESULTS

The following part of the present study will focus on presenting the outcomes of the analysis based on the material (see Chapter 4.2.) and is outlined in different sections according to the topic under discussion and the series in question. The arrangement of these sections follows the structure of the theoretical framework introduced in Chapter 3, where we disclosed that, even though closely related, prosody and accent variation should be discussed separately.

References to the material will be shown in the form of the following abbreviations:

- *Open Road 1-6*: OR1-6
- *English United 1-6*: EU1-6
- *Galleri 1-5*: G1-5
- *Magnet 1-5*: M1-5

If the material in question is only available online, the reference will include the identifier [online]. The student's audio material is also identified through the use of either [audio, online] or [audio, CD] with appropriate track or file numbers.

In order to evaluate the validity of the material we need to draw comparisons to universal models. With the help of dictionaries the material can be assessed according to appropriate phonetic structures. These sources are referred to as following:

- *Oxford English Dictionary* (www.oed.com) : OED
- *Svenska akademiens ordlista* (www.svenskaakademien.se/ordlista) : SAOL

The practice of consulting the aforementioned dictionaries applies to sections that deal with phonetic transcription.

5.1. Prosody

In this section we shall consider the findings that emerged from the material for English and Swedish in regards to the presentation of prosodic elements. The material from the *Open Road* series will be considered before that of the *English United*, and *Galleri* before *Magnet*, respectively. All parts of the section include appropriate examples from the data.

5.1.1. English

5.1.1.1. *Open Road*

To begin with, the *Open Road* series follows an interesting pattern when it comes to pronunciation. Every course book is separated into different sections that each one covers a different topic of, e.g. vocabulary or grammar. From the point of view of the present study, course books OR1, OR2, and OR3 all include sections dedicated solely to pronunciation (titled as “Highway Code: Pronunciation”) and are, therefore, worthy of attention. What is interesting, though, is that the rest of the books in the series (OR4, OR5, and OR6) are devoid of such explicit pronunciation related sections. The uneven arrangement is also evident when looking at the number prosody-related exercises in Table 2.

Book	OR1	OR2	OR3	OR4	OR5	OR6
Stress and length	4	2	1	-	-	-
Tone and intonation	-	-	4	-	-	-
Connected speech	-	1	4	-	-	-

Table 2. The number of prosody-related exercises in *Open Road*.

Though the vast majority of the exercises are arranged within the boundaries of the pronunciation related sections of the first three books (see Table 2), OR2 (16,

Exercise G) offers revision on the basics of stress quite early in the book with no obvious connections to the relevant section in either the previous book or the one in question (see Example 1). The exercise is completely separated from the rest of its kind in the book, though vocabulary-wise it is involved with the current chapter. Even though the recordings for most of the exercises to examine prosodic elements are available online, these should still be considered as the student's audio files. Other than that the online material is concentrated around vocabulary and grammar, and does not offer any surprises regarding prosodic speech for that matter.

Example 1. OR2: 16, Exercise G.

G. Don't get stressed!

Read the following sentences and underline the stressed syllables. Remember that short grammatical words (like *the* and *of*) usually don't have a stress, but short content words usually do. Longer words have a stress on one of the syllables. The first one has been done for you.

1. you might be tempted to think
2. standing in a wind-swept field on a grey January day
3. adorned with spectacular colours
4. all you need is a nice frozen lake
5. a puck that floats on the underside of the ice
6. for players to come up for oxygen

Then check you answers by listening to the phrases. Finally, practise pronouncing the sentences yourself. Notice now the stressed syllables are usually longer than the unstressed syllables, which can be very short.

This particular prosodic exercise (Example 1) with some theoretical information, is a common example of the stress-related contents in the *Open Road* series, and it can be said to follow the general pattern of recognising, listening, and repeating.

As expected, apart from the abovementioned sections, pronunciation – and consequently, prosody – makes an appearance mostly in connection to vocabulary through the use of the IPA. This approach carries on to the extent of the entire series, though IPA-models are only available in the chapter specific wordlists without the reader being able to browse the alphabetical vocabulary in search of pronunciation guidelines. When it comes to text passages or words

that do not offer phonetic transcription, the student is forced to look for information elsewhere.

The use of the IPA in relation to new words offers a great opportunity to go further beyond the uppermost layers of pronunciation and see past individual phonemes the depiction of which the IPA is perhaps best known for. Indeed, as we can see throughout the *Open Road* series, the notion of *stress* is strongly embedded in the use of the IPA. For example,

suggest [sə'dʒest] (OR2: 84)
enthusiastic [inθju:zi'æstik] (OR5: 93),

both of these words include stress on some other syllable than the first. To identify the exact timing of stress in new words, the *Open Road* series uses the symbol ['] at the beginning of the stressed syllable; as for *length*, the series has adopted the symbol [:] as such from the IPA. As such, sounds are regarded as either long or short without any variation.

The key to understanding the meaning of these symbols (in addition to the basics of the phonetic alphabet) is available on the flipside of the back cover of course books OR1 (where it can be found also at the beginning of the pronunciation related section), OR2, and OR3. In OR4, the phonetic chart can be found inside the book, following the alphabetical wordlist. The rest of the books in the series, OR5 and OR6, do not include such lists at all. It should be mentioned that the list itself is a modification of the official IPA chart. If the contents are comprehensible for a learner is another matter, as there are no profound instructions on using them in practice.

Though the transcription chart is available in more than half of the books discussed, its being there is only mentioned in one pronunciation exercise in OR3 (123, Exercise 2). This would suggest that the student, having advanced to the next level, is expected to remember the information concerning phonetic writing and the placement of stress and length when faced with new

transcriptions that include the associated symbols. However, a different approach is adopted as shown in Example 2:

Example 2. OR1: 107, Exercise 8 (part).

Part 8

Sometimes, when a noun and a verb are spelt the same way, the stress is on the first syllable with nouns and on the second syllable with verbs.

Noun: •• Exercise causes an **increase** in heartrate.
My memory is perfect – you might call it “Total **Recall**”!

Verb: •• Heartrate **increases** after exercise.
I can’t **recall** what happened.

Read the following sentences and decide how the word in bold is pronounced. Underline the stressed syllable. (...)

The exercise in question aims at teaching stress as a separate feature without reference to phonetic transcription, and the correct timing is indicated through the use of underlining of the stressed syllable or word in their written form. The difference is also visualised by using spheres of different sizes to point out the location of main stress. However, neither underlining nor symbols of the sort are used elsewhere.

Unlike the examples provided by the theory (see Chapter 3.1.2.), the *Open Road* does not mark the use of stress in cases where it is placed on the first syllable, e.g.

culture [kʌltʃə] (OR1: 16).

Since this is a consistent practice throughout the series, it quite roughly indicates that each word without a ['] is pronounced with stress on the first syllable. As such the given method only points out the location of primary stress, leaving out the use of secondary (or possibly other) occurrences. To demonstrate this, we shall look at the following multisyllabic word,

responsibility
[rɪspɒnsə'bilɪti] (OR3: 100)
Br. [rɪ,spɒnsɪ'bilɪti], Am. [rə,spɒnsə'bilɪdi], [rɪ,spɒnsə'bilɪdi] (OED).

As opposed to the model provided by OR3, the word actually carries secondary stress on its second syllable, regardless of the chosen variant. By omitting this

information the *Open Road* offers a limited view on stress; in fact, the placement of secondary stress with another symbol [.] is essential in the above example as it separates the prefix (*re-*) from the rest of the word, just as the placement of primary stress illustrates the borderline between the stem (*-spons-*) and its suffixes (*-ibility*). In other words, the word above is, thus, ‘re-responsibility’, not ‘res-ponsibility’.

Stress in general is deemed important by the series in relation to intelligibility (OR1: 105, Exercise 3; see Example 3), and it is actually looked at more thoroughly in the “Highway Code: Pronunciation” section of OR1 (104-107). The importance of stress placement is brought up also in OR2 (111, Exercise 3), where the pronunciation of certain challenging words (e.g. *suggestion*) is made easier by highlighting the stressed syllable. Moreover, instead of forcing students to imitate certain models, the exercises propose activities that allow students to comprehend the structure of stress patterns on their own before comparing the results to the desired outcome (OR1: 105, Exercise 3; 106, Exercise 4). An exercise such as this does enhance the student’s understanding by making use of the cognitive processes and by using variable approaches to pinpoint the exact placement of stress (Example 3).

Example 3. OR1: 105, Exercise 3.

Part 3

With English words, it’s important to know where the *stress* is. Bad word stress is likely to make you hard to understand.

Below you have a list of school subjects. Underline where you think the stress is in each word. Then listen and check your answers.

- | | |
|-----------------------|-----------------------|
| 1. Biology | 6. Geography |
| 2. Psychology | 7. Physical Education |
| 3. Mathematics | 8. Physics |
| 4. Economics | 9. Chemistry |
| 5. English literature | 10. History |

Almost all words in English (apart from short grammatical words like *the*) have one *stressed* syllable. It is pronounced more strongly than the other syllables in the word. The stressed syllable is a little louder, perhaps a little higher, and usually a little longer. In Finnish it’s always the first syllable of the words that is stressed, but in English you just have to learn the sound of the words as you go along.

Evidently, as we can see by looking at Example 3, theory on telling stressed and unstressed syllables apart based on the length and intensity of the sound is available, though it on average overlooks the possibility of using secondary stress points. However, compared to the series' practice regarding the use of the symbol ['], ignoring other than the occurrences of primary stress is a consistent practice throughout the series.

Fortunately the idea of placing stress elsewhere than on the first syllable is taken further by introducing word pairs that have similar appearance but place stress differently according to the meaning or the category of the given word. For example,

strategy/strategic
accident / accidental (OR1: 107, Exercise 7)

and, as was shown in Example 2,

Noun: Exercise causes an **increase** in heartrate.
Verb: Heartrate **increases** after exercise. (OR1: 107, Exercise 8)

The information provided can be helpful if considered adequately, but as the topic as such is discussed only once in the series, it would require an excess amount of effort to highlight stress timing in class. Moreover, the key to the exercises is not included in the student's material, which can make self study a challenge, as these require independent conclusions as to how stressed syllables should be placed in each word.

It is interesting to note that the authors of *Open Road* may have constructed the pronunciation related exercises with progressive development in mind. As we have already seen, OR1 and OR2 promote stress related aspects from the point of view of the syllable, with the majority of exercises found in the first book. Going further in OR2, the series introduces *rhythmic* patterns (OR2: 113, Exercise 6), although within a fairly limited scope, and encourages the student to look at variation created by consecutive patterns of stressed and unstressed words in natural speech (see Example 4).

Example 4. OR2: 113, Exercise 6 (part).

Part 6

An interesting feature of the English language is its tendency to maintain a certain rhythm. This has been widely exploited by poets throughout the ages, and today by rap artists in particular. Count how many syllables are in each of the following sentences. Then try reading them. What do you notice about the length of the sentences?

Tim plays.

Timmy plays.

Timothy plays.

Timothy explains.

Timothy's been explaining.

Timothy's been an explainer.

As you can see, each sentence is longer than the one before it. There are two syllables in the first sentence, then 3, 4, 5, 7 and 8. But does the third sentence take twice as long to say as the first sentence? Does the final sentence take 4 times as long to say as the first?

English speakers tend to pace their sentences around stressed syllables. The more unstressed syllables there are between them, the faster they are spoken. Practise by listening to the six sentences above and reading them aloud at the same time.

The exercise in Example 4 exhibits pacing, which means taking less time to utter unstressed words than stressed ones, stating that the feature has constantly been made use of within the English language community. The theory itself consists of leading questions answers to which must be judged from the contents of the exercise since no explicit key is available. The implementation of using rhythm in speech is also reduced to a minimum in the form of encouraging the student to imitate the text related audio material.

To broaden one's understanding of connected speech, the *Open Road* takes a step further by introducing the concept of weak and strong forms (OR3: 123, Exercise 2; 124, Exercise 3). These are explained to be varied utterances that differ by their pronunciation when placed in different positions in a sentence (OR3: 123). Let us consider Example 5:

Part 2

Look at the following sentences. Each sentence contains a word that is repeated, but is pronounced differently each time. Listen to the sentences being read. Can you use the phonetic symbols at the end of the book to spot the two possible pronunciations of the word?

1. I'm talking to Bob, but who's he listening to?
2. These are for Pip, who's that for?

You might have noticed that each sentence has a preposition that's repeated. When the preposition is in the middle of a phrase, we use its weak form, when it's at the end, we use its strong form. The strong form can also be used for extra emphasis. Here are some of the most common words that have both weak and strong forms.

	Weak form	Strong form		Weak form	Strong form
to	[tə]	[tu:]	her	[hə]	[hə:]
for	[fə]	[fɔ:]	are	[ə]	[ɑ:]
of	[əv]	[ɔv]	has	[əz]	[hæz]
a	[ə]	[ei]	have	[əv]	[hæv]
the	[ðə]	[ði:]	does	[dəz]	[dʌz]
can	[kən]	[kæn]	and	[ən]	[ænd]

Example 5 is clearly an introduction accompanied by lists of certain words with weak and strong forms and the only exercise to pronounce the use of “phonetic symbols at the end of the book”. However, when moving on from individual words to using the newly acquired information in real sentences, no phonetic transcriptions are given. Theory is then put into practice by unravelling where in the example sentences weak and strong forms are located. The exercise concludes in a puzzle in which the student should be able to recreate ungrammatical or illogical sentences that have been constructed on the basis of rhythmic speech, e.g.

The wart has run out. [wɔ:təz] (OR3: 123, Exercise 2).



However, the emphasis of the exercise is clearly on the fact that spoken English differs greatly from its written form, and playing with sentences of this kind may draw the student's attention away from the topic under discussion.

Afterwards, OR3 moves onto intonation and discusses it relatively extensively (124-127). Much of it is dedicated to the use of pitch in similar situations that were already discussed in relation to weak and strong forms, that is to say, emphasising relevant information in speech (OR3: 124-125, Exercise 4). The exercise offers versatile approaches from listening to reading aloud and even

giving the student an opportunity to infer what kind of continuation is suitable for sentences with different tonal pattern.

Intonation as such is introduced with a portion of theory on the rising and falling contour of pitch depended on the nature of sentences (OR3: 125-126, Exercise 5), shown in Example 6.

Example 6. OR3: 125, Exercise 5 (part).

<p>Part 5</p> <p>In most sentences, such as statements, the pitch falls after the focus. However, sometimes it rises.</p> <p>Listen to the following sentences being read aloud, and mark whether the intonation rises or falls after the focus.</p>		
		
1. I hear you're hoping to apply to a foreign university.	<input type="checkbox"/>	<input type="checkbox"/>
2. Have you chosen a country?	<input type="checkbox"/>	<input type="checkbox"/>
3. I suppose you'll need to apply earlier than in Finland.	<input type="checkbox"/>	<input type="checkbox"/>
4. Do you know when?	<input type="checkbox"/>	<input type="checkbox"/>
5. Are you sure you want to live abroad?	<input type="checkbox"/>	<input type="checkbox"/>
(...)		

Primarily, though, the exercise in Example 6 offers identification of whether the given sentences use rising or falling pitch. This is depicted with arrows showing the prospective direction of pitch in each sentence; only after this do we receive information on the nature of the given sentences and their pitch respectively. This deduction based approach is used throughout the exercise, asking the student to identify certain types of sentences and pitch contours within; theory – and correct answers – is offered afterwards as well as a chance to put theory into practice (OR3: 126, Exercise 5). The similar formula of moving from deduction to theory and practice is also used in the following exercises of intonation in tag questions and when reading lists (OR3: 126-127, Exercises 6-7).

After the third volume the *Open Road* series discards the existence of prosodic speech elements as such. The rest of the courses (OR4, OR5, and OR6) do still offer IPA-guided support for correcting one's use of and locating stress in new

words, but do not touch upon the subject in any other way, such as revising or recapping previously learned information. Thus, intonation in the latter volumes of the series is non-existent, considering its use is not depicted in the phonetic transcription the same way that stress is.

All in all, *Open Road* does seem to deem prosodic elements a topic worth examining, though the emphasis is certainly much on the first half of the total of six books, and little time and effort is put into them. However, observing the fact that the material is aimed at upper secondary school students instead of academic under-graduates, the amount of prosodic related theory is considerable. Even though the writers have evidently attempted to approach the theory with care and to present it in an easily accessible way, the arrangement and layout of the pronunciation related sections can appear cramped and obscure with deduction-based theory placed among the actual exercises. Additionally, as the series lacks subtitles for any topic under discussion and moves on from one exercise to another regardless of their placement on the phonetic-prosodic axis, finding specific information on or rehearsing a certain prosodic element may be challenging without going through the entire section.

The prosodic elements to be considered in the *Open Road* series certainly revolve around the use and implementation of stress with a few references to intonational awareness. Connected speech is mentioned occasionally in relation to rhythm, but no advice regarding the possibility of simplifying one's speech through the use of, for example, reduction is available. When it comes to the presentation of these elements, the practices involved are coherent within the series, with the IPA much at the foreground and a few visual aids to help in conceiving both quantitative and qualitative sides of prosody. The methods cannot be benefitted as much as might have been planned, since each exercise employs a different system that do not carry over from one to the other (e.g. bolding is used for both intonation and stress, but in different exercises). Theory, despite trying to present as concise information as possible, also

requires a lot of reading. Instructions could definitely be more concise and accessible.

5.1.1.2. *English United*

At first glance, the *English United* series does seem to promote pronunciation as part of everyday language use, and thus, does not separate it from the rest of the fields of language study. Logically, pronunciation as such is present from early on in the form of the IPA, though the very first exercise in EU1 to exhibit phonetic symbols acts as a reminder of how to pronounce the English alphabet. According to what we already established in Chapter 2.3. by following the statement of Morris-Wilson (2004: 1), spelling the alphabet and the actual implementation of pronouncing sounds should not be confused with one another. At this level of language study, students should be given ample chances to develop their phonetic understanding further beyond both the letter and the phoneme.

Table 3 illustrates the occurrences of prosody in the exercises.

Book	EU1	EU2	EU3	EU4	EU5	EU6
Stress and length	1	1	-	1	1	1
Tone and intonation	-	-	1	-	-	-
Connected speech	2	-	1	-	-	-

Table 3. The number of prosody-related exercises in *English United*.

Prosodic elements are present throughout the series, though the numbers indicate other than extensive approach to the subject. With only one occurrence per book on average is a testimony of a limited view. It is, indeed, because of

the use of the IPA that the existence of prosodic elements is most evident in the *English United* series.

In general, the IPA is mostly utilised when the series introduces new words. Apart from certain exercises in relation to which unfamiliar words are available in the imminent vicinity, chapter-specific wordlists have been placed at the end of each book, followed by the alphabetical vocabularies. Regardless of the arrangement of the books' layout and its effect on one's being able to find information, when it comes to pronunciation, the aforementioned wordlists do encompass the entire section. At the very beginning, each book offers a rudimentary list of phonetic symbols complete with relevant explanations, though it contains only portions of what the official IPA chart would offer. Most of the symbols introduced touch upon phonemes that the learner is expected to have problems reading, two individual characters stand out: the symbol [ː] for extending the previous vowel, and the symbol [ˈ] for placing stress on the following syllable.

Stress in the *English United* series is most often depicted in its primary form when considering the use of phonetic symbols in relation to words or word groups; regardless of the placement of stress, either on the first or some other syllable, the given syllable is adorned with due markings. E.g.,

infamous [ˈɪnfəməs] (EU3: 189).

This practice seems to be in use if the word in question consists of more than two syllables. In the case of words with fewer syllables, the use of the symbol [ˈ] is omitted altogether, as in

famous [feɪməs] (EU1: 12),

supporting the default idea of placing stress on the first syllable.

Interestingly enough, usually only one stress point per word is given, as illustrated in the next example,

occasionally [əˈkeɪzənəli] (EU1: 167),

though, according to OED,

occasionally
Br. [ə'keɪʒn,əli], [ə'keɪʒn,l,i], [ə'keɪʒən,l,i], [ə'keɪʒ(ə)nəli]
Am. [ə'keɪʒ(ə)nəli],

secondary stress could also be involved, depending on the chosen variant. This is interesting, since in EU3 (18) it is stated that the chosen variant can indeed affect the stress pattern of a word.

Despite the accuracy in phonetic transcription in relation to primary stress, the *English United* series is not completely without flaws. A few words in the *English United* series are treated as having more than just one stress point, which as such can only be considered a positive aspect. Problems occur in the use of symbols. In the first example,

correspondence ['kɔːrɪs'pɒndəns] (EU5: 172)
[kɔːrɪ'spɒndəns] (OED),

the series promotes that there are two points of stress. The symbol for primary stress, however, cannot be distinguished from that of the secondary, which may cause confusion and overuse of stress. As comparison, OED does not highlight any other stress point than that of the primary. In the other instance,

manipulative [mənɪpju'leɪtɪv] (EU6: 172),

it seems that instead of overusing the symbol for primary stress the focus has shifted incorrectly from the primary stress point to that of the secondary. As we can see in

manipulative
Br. [mənɪ'pjuːlətɪv]
Am. [mənɪ'pjuːlədɪv], [mənɪ'pjuːləɪtɪv] (OED),

the focus of stress should be on the second syllable, with secondary as optional. Moreover, if secondary stress is illustrated, the symbol in question, [ˌ], distinctively differs from the symbol used for primary stress in order to avoid confusion. Whether these illustrations are the result of faults in the editing process, just mere coincidences, or a result of the authors' insecurity regarding these aspects, we cannot tell.

Moving on from individual occurrences of stress to larger entities discussing prosodic elements, we can see that the *English United* does not have separate sections touching upon this very topic or that of the overall notion of pronunciation, either. On the contrary, prosody related information and exercises are arranged unevenly throughout the series and the books themselves. From this one might infer that prosodic elements are planned for discussion in certain order with relation to the current chapter or text. To find specific information outside this context may be problematic, especially when considering these aspects' being mentioned in the indices under the label of listening rather than speaking.

EU1 clearly concentrates on stress and rhythm, and not just through the use of the IPA as discussed above, though there are only two exercises highlighting this. The first (EU1: 33, Exercise 10; see Example 7) takes a look at rhythm by creating a point of comparison between sentence rhythm in English and Finnish. The main point of the exercise is to familiarise students with the salient information of any given sentence – with so-called “content words” that we have learnt to know as strong and weak forms (see Chapter 3.1.3.) – and to place focus on words that require emphasis. This is drilled in a few tasks that require observation and repetition, but the student is also asked to “tap to rhythm”. This may be a beneficial approach for those who cannot pinpoint the variation in stress patterns by ear. Though the recording for the exercise is available on the student’s CD (Track 8), going through the “tap to rhythm” part may still call for aid from the teacher.

Example 7. EU1: 33, Exercise 10 (part)

10 Rhythm

Unlike Finnish, English sentence rhythm is uneven. In Finnish, words are stressed evenly and consistently, but in English only content words are stressed. Content words are, for example, nouns, main verbs, adverbs, adjectives, and question words. That means that all of the following sentences take about the same amount of time to say:

Dogs chase cats.

The dogs chase cats.

The dogs chase the cats.

The dogs will chase the cats.

The dogs will have chased the cats.

The dogs will have been chasing the cats.

[...]

b) Here is a list of words that often get no stress in sentences. Listen how they are pronounced in spoken English and then repeat them.

can [kən]	he [i]	will [wəl], [əl]	them [ðəm], [əm]
have [əv], [v]	and [ən], [n]	to [tə]	

Perhaps the most interesting feature within the discussed exercise is the list of words that, according to the book, do not include stress in sentences. Though the list is short with only seven words, the phonetic transcriptions offer alternative methods of implementation. As we can see in Example 7, some of the words have been given two possible phonetic forms with the first being the generic, whilst the latter reflects what seems to be due to reduction (see Chapter 3.1.3.). However, without any context – that is to say, sentences – in which these forms would normally occur, mentioning this subject seems rather disconnected as such. Moreover, as the student’s CD offers even less with only the first option on the track, it is sufficed to say that there is a lot of unused potential.

The other exercise (EU1: 77, Exercise 6) discusses the placement of stress and its effect on the meaning of the word, whether the given word is meant to be used as a noun or a verb (see Example 8).

Example 8. EU1: 77, Exercise 6 (part)

10 Pronunciation

Note that as a verb, **object** is pronounced [əb'ʒekt], but as a noun ['əbʒekt]. The little mark (') represents stress, which is the part of the word that is said louder and with emphasis. When you change the position of stress in a word, you then change the way it sounds. It is very common for nouns to have the stress on the first syllable and fairly common for verbs to have stress on the second.

For example:

- *Mum, would you object if I got a tattoo?*
- *There are several objects on the floor of your room! Until you pick them up, you are not getting a tattoo.*

- a) Look at the list of words below. Work with a partner and take turns in pronouncing the words as both verbs and nouns.
- b) Mark which pronunciation (Verb or Noun) you hear in the following sentences. You will hear the sentences twice.
(...)
- c) Write three sentences which illustrate the difference between the noun and the verb, using the words above.

It is a straightforward task with introductory motivation and implementation in the form of both producing and identifying, though the recording is not available on the student's CD. Unlike the previous exercise that at times seemed without relevant context, this one does seek to attach the use of stress to everyday language use by urging the student to write down sentences in which these words with different implementations would be encountered. A very similar exercise intended for revising this particular phenomenon can be found in EU2 (68, Exercise 6), but it does not contain any new knowledge on the subject.

Other than learning to place stress, the exercise in Example 8 provides more information regarding the symbol [']. Although, as we found out earlier, the symbol makes an appearance at the beginning of the chapter related vocabulary in each book, a more profound explanation on the nature of stress as being louder and emphasised is given here (EU1: 77, Exercise 6). To find this particular piece of information may require one to go through the entire book, however, as information on the use of the symbol ['] does not stand out from the rest of the contents.

With EU2 engrossed in individual phonemes and the differences between the written and the spoken forms of words (with the exception of words stress revision mentioned above in EU2: 68; Exercise 6) the next observation of prosody related aspects takes place in EU3 (46, Exercise 7). It is a follow-up, as it were, to the exercises in EU1 and EU2; instead of highlighting content words as such the exercise begins with a couple of jokes the essence of which is only revealed after hearing them being read aloud with ample rhythm and comparing the written text to its spoken realisation, e.g.

What do you call two guys sitting on a window sill?
- Kurt and Rod (EU3: 46, Exercise 7)

On the one hand, using jokes that make use of the conflicts between the two forms can be two-sided; either they enforce the desired outcome in a pleasant, memorable way, or they draw the student's attention elsewhere, such as anxiety about not understanding the joke. On the other hand, the exercise maintains consistency throughout by offering both repetition and observation, and by ending in a few more similar jokes. However, the lack of context for words that are referred to as not having emphasis in sentences reminds of the similar exercise discussing weak and strong forms in Example 7 above and leaves room for improvement.

Other exercises to exhibit stress can be found in EU4 (84-85, Exercise 2) and EU6 (17, Exercise 1). Both comprise tasks in which the student is expected to locate the point of stress in the given words with three or more syllables or of compound origin (see Example 9). To visualise the stress pattern the exercise uses symbols similar to those used in the *Open Road* series (Chapter 5.1.1.1., Example 2).

Example 9. EU4: 84-85, Exercise 2 (part)

2 Pronunciation

a) Listen to the following word and decide in which column each word belongs according to its stress pattern. The first one is done for you.

childlessness adoptee transracial	orphanage adjustment cultural	heritage medical achievement
---	-------------------------------------	------------------------------------

0••	•0•	••0
childlessness		

HUOM! *It is uncommon for three-syllabic words to have stress fall on the last syllable except with the 'ee'-ending.*

To facilitate the task in Example 9 the words are to be put into different groups based on the location of stress in each: the first, the second, or the third syllable. In the case of words that have only one stress point, the task is simple. There are, however, examples that may prove incoherent if looking for one location of stress:

orphanage
Br. [ˈɔːfn,ɪdʒ], [ˈɔːfənɪdʒ]; Am. [ˈɔrf(ə)nɪdʒ] (OED)

maladjustment
Br. [ˌmæləˈdʒʌs(t)m(ə)nt], Am. [ˌmæləˈdʒəstmənt] (OED).

In both of these cases the word may contain two stress points. In the first example, the placement of secondary stress is optional, whilst the latter endorses its use regardless of the chosen variant. Since the recordings for this particular exercise are not available on the student's CD, we cannot, therefore, ascertain which variant, if applicable, or how much emphasis is used. When it comes to a similar exercise in EU6 (17, Exercise 1), there are no limitations that demand words to be put into groups; without the recordings, however, it is still impossible to say whether the student will hear one or more points of stress per word. Also, this time, no visual aids are given.

Although otherwise EU5 does not offer contents that would be of interest from the point of view of the present study, there is one exception (52, Exercise 7). The exercise in question examines stress shifting when words employ different meanings. For example,

Photographs are taken by photographers.

After listening and identifying the correct stress placement the student is to read the given sentences aloud. However, as the information concerning the reason for stress shifting is not stated, the students are entrusted with deducing this on their own.

The online material for the series consists mainly of webpage links that guide one to observe a particular characteristic. Paying attention to prosodic elements of speech is mentioned a few times, however, within EU1 themes ([online] Accents and pronunciation: Pronunciation models; How to use a dictionary: Word stress exercises). No unique prosody-related material provided by the series is among them; the contents are provided by outside parties online.

Thus far we have noted that stress related aspects are given attention throughout the *English United* series. Though these exercises aspire to create junctions between the theory of pronunciation and its realisation in everyday language use, they have stood out because of their defining titles. When it comes to intonation and the use of tone in the series, it is not clear at first that the contents should even touch upon this aspect of prosody, though a statement concerning “a greater intonation range” in British English is given (EU3: 18). The actual teaching of intonation (EU3: 100, Exercise 9) is hidden behind a regular looking title, “Sounding friendly and polite”. The role of intonation in the exercise becomes evident early on, however, as the student is urged to pay attention to how it is used and what its effects on polite speech are. Under the exercise itself there is a short piece of theory expounding on the effects that tone has on politeness-sounding speech (see Example 10).

9 Sounding friendly and polite

[...]

In order to sound polite, it helps to use a fall-rising tone. You should say '↘sit ↗down' as it sounds much more friendly than 'sit ↘down'. Tags, like 'aren't you', 'actually', are used to give you a chance to use a fall-rising tone. So if someone asks you if you have a pen that they can borrow and you answer '↘no' it's rather impolite; however, if you answer '↗no, ↘unfortunately', you sound much more polite.

Moreover, as it is the only occurrence of looking at intonation, intonation as such is definitely not considered a topic worth discussing separately in the series.

It has become quite clear that stress and its functions are perhaps the most important prosodic element from the point of view of the *English United* series; indeed, stress is given ample amount of attention and it is regarded with from different angles, such as multisyllabic and compound words. Though stress is given plenty of attention and the possibilities offered by the IPA in that regard are made of use as much as possible, it is unfortunate to see intonation and other factors that contribute to the speech product are left untouched. When prosodic elements are at issue, however, the *English United* undoubtedly emphasises the need to bring theory and practice together. Since there are no separate sections that deal with these topics per se, they can be considered seamlessly alongside other aspects of language study and, therefore, made easily accessible for learners who shy away from theory and dividing language into different parts. Distributing them among other contents may have been a conscious choice on the writers' part.

Due to these reasons the *English United* series may not offer the best possible options for those looking for more in-depth information on a variety of prosodic elements. It may also prove difficult to find whatever pieces of information there are, owing to their being scattered all over the series without any distinguishable features. When it comes to stress, however, one will certainly learn a great deal.

When drawing comparisons between the two series for English, some similarities but also differences emerge. Both *Open Road* and *English United* do refer to prosodic elements, but differently. Whereas *English United* mostly discussed stress with little explicit observation on the qualitative aspects, *Open Road* offers a broader range of prosody with equal emphasis on both qualitative and quantitative sides. When it comes to connected speech, both series highlight the use of weak and strong forms and thus the notion of rhythm, but other factors that contribute to flowing speech are not discussed openly.

There are problems, however, that arise from the use of the IPA and the methods that are used to explain the given issues. It seems customary for the series to use an adapted version of the IPA, which results in neglecting multiple occurrences of stress. At times, the practice may cause confusion. Since the IPA is of no use when demonstrating intonational patterns, alternate approaches, such as arrows, have been implemented, although herein we can only take *Open Road* into account, seeing that *English United* does not discuss intonation or tonal patterns as such. Despite the chosen method for demonstrating stress or tone, however, each exercise seems to have a slightly different one: for example, underlining is used at times but dismissed later on; text in bold may indicate either stress or varying intonation, dependent on the exercise in question. When moving on from one to the other, the learner should always rearrange their expectations and learn anew what methods await them.

In conclusion, it must be stated that the two series differ from each other mostly in terms of presenting tone and intonation; when it comes to stress, rhythm and connected speech, the conventions are fairly similar and provide the student with adequate information.

5.1.2. Swedish

5.1.2.1. *Galleri*

Pronunciation in general has a visible role in some of the *Galleri* course books, which all consist of different sections that examine a particular field of language learning. Of these the most important section in terms of the present study is “Pratgalleri” (“Discussion gallery”), which includes, according to the books themselves, pronunciation training and a great deal of talking. Though this layout solution is made clear on the back covers and at the beginning of each book, “Pratgalleri” with pronunciation exercises is only listed as part of G1 and G2; judging by that feature alone, examining the rest of the books may appear unwarranted if one is specifically looking for prosody related contents. Furthermore, the student’s opinion regarding exercises that touch upon pronunciation in general is asked for only in the two books that offer such (G1: 6-7; G2: 6-7). The overall limited selection of prosody-related exercises is illustrated in Table 4.

Table 4. The number of prosody-related exercises in *Galleri*.

Book	G1	G2	G3	G4	G5
Stress and length	1 (2)	-	-	-	-
Tone and intonation	-	-	-	-	-
Connected speech	-	-	-	-	-

As can be seen, the occurrences of prosodic themes are restricted to a certain section in the series. Moreover, there is need to categorise them as either prosody-specific or merely prosody-related. If we look at exercises that specifically introduce and emphasise one of the prosodic elements, only one occurrence is available (G1: 132; see Example 11):

Example 11. G1: 132.

Vokaalin pituus

Ruotsin kielessä vokaali äännetään yleensä lyhyenä, jos sitä seuraa vähintään kaksi konsonanttia: *tänka* [tenkka]. Muutoin vokaali ääntyy pitkänä: *läsa* [le:ssa].

Lyhyt vokaali

tänka	hinna
hända	titta
vänta	teckna
hjälpa	klocka
glömma	frukt

Pitkä vokaali

läsa	prov
kräva	svår
serie	svara
veta	spara
sedan	laga
hus	

In the exercise in Example 11, it is stated that vowels are usually pronounced in their short form if followed by at least two consonants; otherwise the vowel maintains its long form (G1: 132). This is consistent with the theory discussed in Chapter 3.1.2.; that stress and length occur simultaneously and that, in principal, there can be only one primary stressed syllable per word. The exercise in question is quite an obvious example of prosody; the other two mentioned in Table 4 do not approach the subject explicitly.

The other two exercises (both in G1: 131) make only allusions to the use of importance of prosody. These emphasise the importance of pronouncing correctly in order to avoid misunderstandings, which can arise from problems on the prosodic level of speech. The incorrect use of stress is something the student is supposed to determine on his or her own, e.g.

Ska vi ta tunnelbanan till stan? ("Shall we travel by the tunnel banana?")
Det är väl tunnelbananan vi ska ta. ("We're going by tube, that is".).

As stress and length cannot be separated in Swedish and concurrently constitute what we deem as part of prosodic speech (see Chapter 3.1.2.), one should expect this information to make an appearance on a regular basis. One may have much similar expectations when it comes to tonal patterns and their close relationship with stress. This, however, is not the case, though when looking outside the exercises themselves prosody is present more often.

As we discussed earlier in Chapter 2.3., the Swedish sound-spelling system does not present a Finnish learner with multiple problems when it comes to transforming text into speech. Therefore, phonetic transcription is not used by default in the *Galleri* series, but rather to take notice of specific occurrences of certain phonemes. Consequently, the use of stress in the form of ['] is evident only occasionally, as in

journalistik ("journalism") [ʃurnalis'ti:k] (G1: 11)
egentligen ("actually") [e'jentlijen] (G4: 65, 88).

However, no explanation for the use of or the symbol itself is given, nor is its relation to length – which is evident through the use of [:] – discussed. Unlike individual phonemes that receive a more in-depth scrutiny in the pronunciation section of “Pratgalleri” in both G1 and G2, the use of stress and its effects on the use of tonal accent are not given any thought.

It is indeed surprising to see how little attention is paid to this particular part of pronunciation. Overall, contents to be concerned with prosodic elements are very limited in the *Galleri* series, and the online material does nothing to change the situation. Apart from the occasional appearances in the phonetic transcriptions and a few exercises that refer to stress and length, the importance of prosodic awareness has definitely gone unheeded. Considering that prosody is also a factor in construing differences between SS and FS, the student relying on *Galleri* in this may be lost when moving into the world of authentic language use.

Reasons for the lack of exercises touching upon prosody are undoubtedly various, though the general indifference that upper secondary schools seem to have towards pronunciation may be a major factor; of pronunciation related aspects prosody may even be one of the less popular. It is also possible that writers, teachers and students are unaware of the subtleties of pronunciation and cannot, thus, consider the possibility of or even demand including these in the material.

5.1.2.2. *Magnet*

The *Magnet* series seem to regard pronunciation as worthy of attention and directing the student to find relevant information with the help of the books' indices; it is quite evident that certain pronunciation related topics are covered during the given courses, though most of them do focus on production and identification on phonetic level. However, there are a number of instances that connote the presence of prosodic elements, and, interestingly, two of the books encourage the student to practice pronunciation and intonation while going through texts (M1: 7; M2: 7), whilst the rest refer to practicing pronunciation on a larger scale. This is clear evidence that the authors of the *Magnet* series deem pronunciation and some prosodic structures noteworthy. Also, the number of occurrences in Table 5 does support the impression.

Table 5. The number of prosody-related exercises in *Magnet*.

Book	M1	M2	M3	M4	M5
Stress and length	7	2 (4)	5	3 (3)	2 (4)
Tone and intonation	-	-	-	-	-
Connected speech	-	-	1	-	1

Most of the books (M1-4), save for one (M5), refer to prosody in their indices either directly as such (e.g. pronunciation – word stress) or indirectly within structures that we know to have prosodic meaning (e.g. particle verbs). Even some of the exercises are only superficially linked to prosodic training, which is why they have been listed separately on Table 5. Regardless, the number of occurrences where the use of stress is highlighted outside the pronunciation specific exercises is surprising. This is most evident within the chapter related vocabularies, which due to the layout solution are located at the end of each book. All vocabularies make use of the IPA in cases where certain phonemes

might cause problems; stress, however, is presented very differently from e.g. the models in the SAOL dictionary. Let us consider the following:

oktober [oktu:bær] (M1: 215)
okto,ber [-to'] (SAOL: 640).

As we can see, in the SAOL stress can be located with the help of postsyllabic ['] symbol. If one is more familiar with the conventions of the IPA – with the use of pre-syllabic stress symbols of ['] and [,] – reading phonetic transcriptions in the SAOL can be a challenge. The *Magnet* series offers an alternative approach of demonstrating the use of stress by underlining the syllable in question. This is an answer to several problems: as there usually is only one stress-specific syllable per word and since it always includes a long phoneme, using underlined syllables may help the student to associate stress with length – and thus, rhythm. This practice also enables the exclusion of unnecessary transcription; unlike phonetic symbols, underlining can be used in plain text as well, e.g.

antagligen (“probably”) (M1: 130).

On the other hand, if underlining is used in other contexts as well, such as in M2 (69, Exercise 8) where it is used to observe grammatical details, it may cause confusion. Problems may also occur if the word in question includes multiple cases of stress –distinguishing different levels of stress may be complicated – or when the student is used to the conventions of the IPA.

Illustrating the use of emphasis through underlining is a common practice that one can easily comprehend. To support the method, each book in the series offers a basic list of required phonetic symbols supplemented with instructions on what underlining denotes in relation to pronunciation (see the flip side of the front covers in M1-4; in M5, see p. 202). Exercises that endorse the use of underlining can be found in M1 (46, Exercise 3; 67, Exercise 3; 86, Exercise 3; 89, Exercise A; 92, Exercise 3), where, together with phonetic training, the student is asked to underline syllables with primary stress if it is placed elsewhere than on the first syllable (see Example 12).

Example 12. EU1: 46, Exercise 3 (part).

A [...] Alleiviivaa pääpainollinen tavu, kun paino ei ole ensimmäisellä tavulla (telefon).

*Malli: Vad kul att Monika hälsar på oss här i Borås.
Tror du att hon vet portkoden?*

1 universitetet	6 ont i armarna
2 slottet	7 sova
3 koppla <u>av</u>	8 kompisar
4 kul	9 ungdomshuset
5 kusin	10 orkar

To demonstrate the desired outcome the exercise (Example 12) gives examples, both within a single word and an entire sentence. Yet the border between syllables and sounds seems vague; contrary to the instructions, the exercise itself exhibits underlining of only vowels (or sounds) instead of syllables, as it should. This may certainly raise questions among learners who are uncertain of the terminology used. There is also the question of using other occurrences of stress alongside the primary one, as in the case of

ungdomshuset,

which compared to a similar example,

[ung,doms | hem] (SAOL: 1026),

does carry stress on both elements that comprise the compound. This definitely leaves room for interpretation if one is able to discern multiple stress points but not the most prominent one when listening to the audio track.

These exercises are not the first ones to present underlining as a means of symbolising emphasis. In M1 there are a few cases that make use of underlining if a new word requires prosodic attention, for instance,

Adjö! ("Bye!") [ajö:] (M1: 30, Exercise A).

Afterwards the use of underlining becomes a prevalent practice in the series whenever one is faced with an unfamiliar word or with unfamiliar prosodic conventions. The words that include underlining typically carry primary stress on other than the first syllable. For example,

en staty ("a statue") [staty:] (M3: 25)
en recension ("a review") [resenʃu:n] (M3: 29; M5: 65),

both of these words have primary stress on their final syllable. In the following case,

gräla ("to argue") [gre:la] (M4: 203),

due to stress' being on the first syllable, no additional information on the fact is on offer. If, for some reason, a word carries stress on its first syllable (or multiple occurrences throughout) but cannot be identified easily, e.g.

tolerant
intolerant (M1: 50, Exercise A).

or,

en återvinningscentral ("a recycling centre") (M5: 99),

underlining is added to support the final product. However, as discussed above, recognising multiple stress points may not be as easy as depicting them.

Even though prosodic elements are not an issue in every pronunciation related section of the books, a number of these yet include additional information that can be of use later on. In M1 (21) the book offers advice as to how one is to benefit most of pronunciation training; this includes, interestingly, paying attention to stress and the length of the vowel, the latter of which is also referred to in the adjacent exercise (M1: 21, Exercise A). Furthermore, the exercise in question also offers a reminder of the symbol [:] in relation to long vowel sounds, though this information is also available amongst the general pronunciation guidelines.

It is problematic to ascertain if the exercises in the *Magnet* series are prosody-specific or only related to the topic. They are primarily exercises for phonetic training but do offer views on pronunciation on a larger level as well, e.g. Example 13:

<p>1 Uttal - sanapaino</p> <p>Pitkä vai lyhyt vokaali? Kuuntele ja toista.</p> <p>1 glas (<i>lasi</i>) - glass (<i>jäätelö</i>) 6 gråta (itkeä) - grotta (luola) 2 bus (kepponen) - buss (linja-auto) 7 baka (leipoa) - backe (mäki) 3 ful (ruma) - full (täysi) 8 tiga (vaieta) - tigga (kerjätä) 4 ut (ulos) - upp (ylös) 9 tak (katto) - tack (kiitos) 5 flyta (kellua) - flytta (muuttaa) 10 väg (tie) - vägg (seinä)</p>		<p>Sanapaino Obs!</p> <p>Jokaisessa ruotsalaisessa sanassa on yksi pääpainollinen tavu. Painollinen tavu on yleensä - pitkä, jos perässä on yksi konsonantti - lyhyt, jos perässä on kaksi konsonanttia</p>
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The exercise above (Example 13) offers information on word stress in the form of listening and repeating but also theory, which follows in the lines of what we established in Chapter 3.1.2.: that Swedish words tend to have one syllable with primary stress. What we need to wonder, though, is the fact that the exercise gives distinct advice on how to recognise stressed syllables: instead of stating that each given syllable has only one long sound, be it a vowel or a consonant, the exercise promotes stress recognition with the help of the number of occurring consonants. A problem arises: since we are discussing pronunciation, we should discard considering written letters as equivalent to sounds. Therefore, there are no consonants that can be counted or vowels that stressed syllables might be based on, but rather, either short or long sounds. Moreover, since primary stressed syllables are always long, the information given here on “stressed syllables’ being short if followed by two consonants” is definitely misleading and neglects the possibility of consonant sounds’ being long altogether. In addition to this, one begins to wonder why the notion as a whole is discussed in relation to words that, in Example 13, are monosyllabic. Despite efforts to provide concise information on word stress, the exercise as such is of no use.

When it comes to the idea of stress in general, M1 offers a most profound perspective, considering its context of upper secondary education. M2 goes on from there by drawing attention to stress alongside phonetic training, but other than that, most of the pronunciation related exercises in the second instalment of the series cover individual phonemes. Considering that stress is usually depicted through the use of underlining, it is possible to include prosodic

training in all of the pronunciation related exercises. Without the exact directions we cannot, however, count these among the prosody-specific. Exercises to discuss prosody in depth in M2 offer advice on how to recognise stressed syllables based on to the word ending (95, Exercise 4), e.g.

perfectionist
situation,

or the conventions of emphasising numerals in a particular way (114, Exercise 3):

55 [femttifem].

Added to this the exercise (M2: 95, Exercise 4) offers support for examining prosodic elements: it is stated that hearing and using stress correctly will ease the process of intelligibility, which is indeed an important detail.

More exercises of the same nature – and mostly of the same appearance – can be found in the other books: unstressed prefix (M3: 18, Exercise 3A; M4: 60, Exercise 3), and words of foreign origin (M3: 101, Exercise 3). Revision is also available (M3: 116, Exercise 4; M4: 19, Exercise 3; M4: 36, Exercise 3; M5: 36, Exercise 3), though this time one is supposed to place stress correctly on one's own. Additionally, M5 (36, Exercise 3) encourages one to observe a partner's pronunciation and give feedback on stress. In M2 (20, Exercise 3; 88, Exercise 2; 91, Exercise 2; 94, Exercise 2), M4 (81, Exercise 3; 104, Exercise 3; 120, Exercise 3) and M5 (18, Exercise 3; 60, Exercise 3; 78, Exercise 3; 93, Exercise 3) there are yet other examples that demonstrate stress alongside general pronunciation training, but given that there are no instructions as to whether the student is expected to pay explicit attention to this particular characteristic, we may, at most, regard it as partly prosody related.

Connected speech as such is not regarded as a separate entity, but rather in close relation to stress. This is perhaps most evident in the series' discussing particles verbs, which we know to play a significant role from the prosodic perspective, discussed under connected speech in Chapter 3.1.3. Stress patterns for phrasal expressions such as

lösa ut ("to redeem") (M2: 25, Exercise 10C)

are shown through the use of underlining, and there are exercises that discuss the particulars in further detail. M5 (114, Exercise 3; see Example 14) and M3 (78, Exercise 3) both involve the student to pay attention to stressed particles. Unlike its counterpart in M3, the exercise shown in Example 14 does not concentrate solely on prosodic elements, however, but also makes references to phonetic awareness.

Example 14. M5: 114, Exercise 3.

A Kuuntele ja toista. Kiinnitä huomiota partikkeliverbeihin sekä esim. o:n ääntämiseen.

1 lyfter <u>in</u>	7 sidospråret	13 körkort
2 glider <u>ut</u>	8 motorljud	14 rollator
3 susar <u>fram</u>	9 köer	
4 ser <u>till</u>	10 passagerare	
5 koppla <u>av</u>	11 fotgängare	
6 kopplas <u>ihop</u>	12 kyla	

B Lue lauseet yhtä aikaa äänitteen kanssa. Kiinnitä huomiota lauserytmiin.

- 1 Avacerad it-teknik planerar din rutt, håller reda på var tusentals spårbilar finns och ser till att trafiken flyter.
- 2 Varken tunnelbanan eller pendeltågen har kapacitet för många fler passagerare.
- 3 Det är ett smidigt system som har minimala utsläpp av växthusgaser och giftiga ämnen
- 4 Spårbilarna är en smart kombination av privatbilism och kollektivtrafik.

Furthermore, the exercise in Example 14 also takes notice of stress on the level of sentences, stating that usually only the most important and interesting information is emphasised. This is a move towards taking note of rhythm, albeit there is no possibility to deepen one's understanding of the topic.

The analysis shows that prosody in general is given rather narrow look at in the *Magnet* series, with stress as an obviously dominant characteristic. Whether the online material would affect this, cannot be answered in the present study owing to its being inaccessible to students without the proper codes (see Chapter 4.2.). Though, as we have witnessed, the series presents the student with an ample amount of stress and rhythm related exercises and multiple possibilities to revise the previously learnt information, the issue of intonation and tonal accents has been ignored completely. This is particularly surprising, considering that stress is one of the main factors in creating tonal patterns in

Swedish, and is, therefore, a definite deficient. Also the issues deemed as part of connected speech are more linked to the use of stress than the purpose of creating smooth and flowing speech. Furthermore, as the included prosodic elements are often discussed on the side of other pronunciation related matters, it may appear to have less an important role in oral production than what we know to be true.

As for both series that represent Swedish in the present study, we must conclude that there are major differences. Though neither of the series draws attention to tonal patterns and intonation, in terms of presenting the other features *Magnet* is vastly superior to *Galleri*. This is indeed an alarming observation and all that is needed for seeing the injustice of the situation: despite its shortcoming, *Magnet* includes contents that are altogether inaccessible to the users of *Galleri*. As a result, users of these series are provided with utterly unequal skills and information.

5.2. Accent variation

The following section will delve deeper into the findings that relate to the presentation of accent variation, first for English, then for Swedish. Like in the previous section, the series will be discussed in the following order: *Open Road*, *English United*, *Galleri* and *Magnet*. Examples from the data will be illustrated as befits the analysis.

5.2.1. English

5.2.1.1. *Open Road*

The *Open Road* series evidently claims to offer meetings with “people from English-speaking cultures all over the world” (OR1: 3). With a basis such as this, one can easily assume that the series would widen the range of variants from that of the standard British and American English. The writers have definitely considered this aspect of English, though in what numbers different variants are presented needs investigating.

According to the statement made earlier in Chapter 3.2. in relation to accent variants and their presentation, one must only assume that lexical variation in textbook materials consequently includes consideration of accent (e.g. American lexicon does infer that words should be pronounced in GA and so forth). Given that the vocabularies in the series are only available in written form, there are no audio models that would prove this assumption to be factual. However, what we can see based on the written material is that RP models are definitely in the majority.

Indeed, the use of British models in phonetic transcriptions is so overwhelming that some phonetic transcriptions seem contradictory to the lexical context. For example,

senior year [si:niə jiə] Am. (OR1: 16)

is given an RP phonetic form though the context of the word is, as shown, American. According to OED, the alternative forms would be as follows,

senior ['si:niə(r)] (OED)
year [jiə(r)] (OED),

which include both standard variants that, in this case, differ in terms of the sound [r]. The context does not seem definitive even on the level of entire text passages. Let us consider a chapter (OR3: Chapter 9, pp. 98-99) that discusses an American topic and is read, in its entirety, in standard GA. The chapter-specific vocabulary, however, contains phonetic transcriptions that are consistent with the RP model of pronunciation, e.g.

premier [premiə] (OR3: 100),

whereas the GA phonetic model used in the recordings (OR1: [audio, online] Track 12) is

premier [prə'mi(ə)r] (OED).

The use of different models in such a contingent manner is questionable, though one might also argue that it enables comparisons between the two variants. Such an argument could be admissible if the use of variants in the

series was presented the other way around as well. If we consider another text passage (OR5: Chapter 2, pp. 19-20) and the related audio file (OR5: [audio, online] Track 3) exhibiting British English, we are faced with multiple examples that model only one variant. For example, the following word

naughty [nɔ:ti] (OR5: 21)

is both read aloud in RP and given associated phonetic transcription, preventing any comparisons being drawn between that and the GA models of

naughty ['nɒdi] , ['nɑdi] (OED).

Needless to say that when it comes to phonetic transcriptions RP has no equal in the *Open Road* series. Other models, GA amongst others, cannot compare even when the context as such would allow.

Fortunately, outside phonetic writing – namely the related audio files – other accents do exist, though the British variant is still predominant. The only courses that have more of GA than RP are OR4 and OR6, though the margin is fairly minimal. The exact number of different variants is shown in Table 6.

Table 6. Different accent variants in the student's audio files for *Open Road*.

Book	OR1	OR2	OR3	OR4	OR5	OR6	Total
RP	19	18	15	3	6	5	66
GA	9	5	6	7	3	6	36
Others	7	3	2	3	2	2	19

As one can see by looking at Table 6, the two major variants are superior numerically, though other variants also make appearances evenly throughout the series. During the very first moments into the series the expectations of confronting a variety of accents do seem to become fulfilled as we encounter an example of Indian English. However, this is proven an isolated case with only one other recording in the series including a variant that can be categorised as Indian English. Australian English, on the other hand, is used more often, though the occurrences in the audio files with the total of six (6) are few at best.

Other native variants to make an appearance are Scottish (4 occurrences) and Irish (2 occurrences). Canadian speech is a problematic feature, since it is very similar to GA; only one track (OR2: [audio, online] Track 4) may have Canadian speech style, but without considering the context of the text itself, this cannot be proven, and thus, must to be counted as one of the GA occurrences.

Indeed, at times it is unclear what the given accent really is: if it has been chosen deliberately, or if it only reflects the reader's personal characteristics. It may be that the actors on the audio material represent a particular accent or even dialect on their part, but are still aiming at producing a standard variety, which may result in a complex outcome. For example, in OR3 ([audio, online] Track 1) the reader clearly mimics the speech style used in Eastern London (a.k.a. Cockney English). Let us consider the following examples from the track,

invited; sitting,

which, according to the OED, have the standard phonetic forms of

[ɪnˈvaɪtɪd]; [ˈsɪtɪŋ] (OED).

On the track in question, however, the reader replaces the consonant [t] with the glottal stop [ʔ], which results in

[ɪnˈvaɪʔɪd]; [ˈsɪʔɪŋ] (OED).

This is not the only case to make use of a less standard British English (OR1: [audio, online] Track 19), but despite the differences the series does not pay any special attention to the variant, its special features (such as the glottal stop), or draw from the possibilities it offers.

The above examples aside, some of the tracks in the *Open Road* series even consider the role of English as an international language. Though some African-esque samples (2) can be found, it is difficult to ascertain whether these represent specifically South African English, which would count as a native variant. Without concrete proof, however, they can be seen as non-native variants amongst others (6). The recordings certainly aim at presenting a variant spoken by a person with other than English as their first language, but

the speech product itself may appear unnatural. This may be a result of native speakers impersonating non-native users. Despite the shortcomings in the execution of ELF, introducing other than standard and solely native models is a step in the right direction in the globalised world.

It is apparent that RP is the most favoured variant in the *Open Road* series with GA coming in second. With a few examples of both native and non-native variants the series has proven more awareness-raising than groundbreaking, and the possibilities are not made use of. Also, the differences exist mostly in audio form, as there are no passages discussing the exact nature of phonetic or prosodic divergence that may help in recognising different variants. In that regard, the student is left alone and cannot, based on the information in *Open Road*, construct an accent that is befitting his or her needs and the environment in which the language is used.

5.2.1.2. *English United*

Course book 1 in the *English United* series proclaims as following, “Learn to understand different English accents” (EU1, back cover) and “You will hear the different accent of native English speakers from around the world” (EU1: 4). From the point of view of the present study these are definitely interest-provoking statements. The series opening is indeed an obvious display of this (see Example 15):

Kick-off 1

Mapping accent

English is a global language but not everybody speaks it the same way. There are different accents, different dialects, forms of slang and expressions – even the grammar and spelling can be slightly different. Which accent do you understand best? Why? Which accent would you like to have? Why?

Throughout English UNITED you will meet young people from all over the English-speaking world. You will hear their accents as they tell you about their lives and countries and share their opinions on various issues in the Pow Wows.

Now listen to the members of the Pow Wow talking about their countries. When you've identified the speaker, write down the number of right country on the map.

In Example 15, the student is given a map of the English-speaking world and instructed to identify the speakers on the recordings by their country of origin. The audio tracks for the exercise, however, are not available on the student's CD. The first track on the CD, in fact, includes multiple non-native models, which can be categorised under the branch of ELF.

Regardless of the role of different accents in the series, the two standard varieties of RP and GA still play a significant role. This is most evident whenever these two variants, spoken or written, are set against one another in terms of vocabulary, grammar, and pronunciation, or whenever an interesting feature, e.g. spelling needs to be noted. The *English United* series uses British and American flags to draw attention to these differences and claims that variants will be presented ([online] Book series: Introduction).

When it comes to the use of the IPA in relation to the different variants, the chapter specific vocabularies sometimes offer two approaches: the primary one being British and the other American, if the model is noticeably different from the British version, e.g. in the following,

predominant [pri'dɒmɪnənt]
Am.: [pri'dɑ:mənənt] (OR5: 178).

Even though the use of parallel versions is stated at the beginning of the vocabularies in each book, it is not a continuous practice throughout the series, and not all words are given alternate phonetic forms. For example, the word

ability [ə'biləti] (EU3: 186)

is only given the British pronunciation model, even though according to OED,

ability [ə'bilɪdi],

the American version differs from its British counterpart consonant-wise.

Judging by these aspects references are made primarily to the British models with separate attention paid to the GA versions. Words that bear a strong cultural connection to a certain variety, such as South African or Australian English, are given phonetic transcription that best reflect the variety in question, e.g.

a-waltzing = waltzing
 Australian English [ə'wɔ:lsɪŋ]
 Am. [ə'wɔ:ltɪŋ] (EU4: 193).

Even though phonetically the *English United* series draws attention to the two standard varieties, the number of occurrences that demonstrate other options on the CDs is considerable (see Table 7).

Table 7. Different accent variants in the student's CDs for *English United*

Book	EU1	EU2	EU3	EU4	EU5	EU6	Total
RP	14	18	4	5	5	7	53
GA	2	3	16	1	4	3	29
Others	6	12	7	7	6	6	44

With the total of 44 occurrences divided evenly between the instalments, variants other than RP and GA are definitely considered worthy of attention. Contrary to the aforementioned proclamation of hearing different native accents, there are a number of instances (6) that highlight the use of English as a non-native language, though some of the examples may also include variants

that migrants speak within the native community (e.g. Chinese English, EU6: [audio, CD] Track 9), and it is arguable if the recordings include authentic non-native speech (e.g. EU2: [audio, CD] Track 12). Additionally, places such as Africa (7 occurrences), the Caribbean (2) and India (4), where English is used as a second official language, the categorisation of the language as non-native is somewhat limiting. Nevertheless, these variations do appear.

Of the native accents the two standard variants play a significant role, as we can see in Table 7 above. English spoken in Australia and New Zealand is used on ten (10), Irish English on four (4), and Scottish English on the total of six (6) tracks. Interestingly enough, there are also tracks that display speech in some other distinguishable way within a larger area: Canadian (2), Welsh (2), and the Southern states' American English (1). Even socially defined speech of Afro-American (2) is included in, as well as one (1) case of Native American accent. Of British social accents there are no clearly distinguishable examples, though two (2) tracks include speech that reminds of the accent used by the lower social classes.

A most noteworthy feature in the series is that the wide variety of different accents does not become clear only by listening to the student's CDs. Rather, the *English United* series has detailed sections that introduce specific varieties in terms of vocabulary, grammar, and pronunciation. These sections look into the differences between British and American English (EU3: 18-19), and the common features of Canadian (EU3: 29), New Zealand (EU4: 54), Australian (EU4: 66), South African (EU4: 126), and Indian English (EU6: 89). Additionally, they involve recordings in the given accent, even though the exercises themselves may cover topics not specifically related to pronunciation. There is an exception, however, that explicitly examines the differences between pronunciation models of British, American, and Scottish English, focusing on the use of the sound [r] and the accent-dependent differences (EU2: 101, Exercise 7; [audio, CD] Track 18, 19).

The list of third-party webpages online includes some links that are proclaimed to exhibit different accents. These are divided between courses, depending on the themes in question, and mostly offer extra glances at the most common accent variants: RP, GA, Australian/New Zealand (EU1: [online] Accents and pronunciation), and Irish (EU2: [online] Chapter 9, Irish English). There are also a number of links that supposedly examine the differences between GA and RP.

All things considered, the *English United* presents a sufficient variety of different English accents and even considers the possibility of using other than native models for comparison, which is generally a good thing, though the notion could have been utilised even further. Consideration of differences on segmental level and drawing comparisons makes it easier for the learner to grasp these differences and make use of them when developing one's own accent. With examples of both written and spoken formats on offer complete with related online links the assortment of variants relates to many a learner.

Of the two series, the variety of accent is evidently broader in *English United* than in *Open Road*, and it is evident on many levels, not just in terms of listening. The global role of English has also been taken into consideration much more extensively: by using phonetic transcriptions, observing different models in general, and offering a wider range of audio material. With the help of *English United*, the student may be better off in the English-speaking world both as listener and talker than in the case of *Open Road*. In that sense, the differences between the series can lead to inequality.

5.2.2. Swedish

5.2.2.1. *Galleri*

With Swedish being a minor language on a global scale (see Chapter 3.2.), models outside the native contexts are an unanticipated feature in the *Galleri* series. Even though in numbers the standardised versions of FS and SS are

vastly superior to other variants (as shown in Table 8), the few existing exceptions certainly need further examination.

Table 8. Different accent variants in the student's audio files for *Galleri*.

Book	G1	G2	G3	G4	G5	Total
FS	24	28	10	6	7	75
SS	30	33	10	11	9	93
Others	1	1	-	2	-	4

Of the four (4) non-standard occurrences in the audio files only one (G1: [audio, online] Track 12) includes models within the native community. The related exercise (G1: 131) draws attention to vernacular (or local) accents that differ from each other on account of geographical distances and, naturally, from the standardised version. Furthermore, it is stated that Swedish is indeed spoken in many different ways; the examples given come from Stockholm, Småland, Scania, Southern-Finland, and Ostrobothnia. Since the student is only expected to point out where the speakers come from and not imitate their speech in any way, and since managing this would require previous knowledge on the geography of Swedish variants, the exercise seems rather unconnected to the larger scheme of things and, admittedly, redundant as such. Moreover, the notion of vernacular accents is not examined again in the series.

The three remaining occurrences are, in effect, non-native. One of them (G2: [audio, online] Track 11) is a variant affected by another Scandinavian language, whilst the two others (G4: [audio, online] Track 4; Track 5) supposedly portray SFI – a model quite different from its standard native counterpart. Since these variants are not given any additional attention, they can be regarded as rarities amongst heavily native-influenced models.

The supremacy of the two standard versions is evident also when considering phonetic transcriptions. The *Galleri* series does not use the IPA extensively, but

rather to point out phonetic differences if such exist whilst moving from one variant to another, e.g.

kemi, -n ("chemistry") [tʃemi: / çemi:] (G1: 78).

The problem with this practice is that no identifiers as to which of the phonetic transcripts portray which variant are given; the student is apparently supposed to retrieve information concerning the phonetic symbols and their variant-specific uses from outside the vocabularies themselves.

Fortunately, the student is not left completely without guidance in this matter. There are a number of instances that draw from the divergences between the two variants, and the outcomes that result from these differences are examined multiple times. In fact, both G1 (132-135) and G2 (128-131) include pronunciation related contents that concentrate on specific phonemes or phoneme clusters and their oral manifestations dependent on the chosen variant, complete with appropriate recordings showing these differences in actual speech (G1: [audio, online] Tracks 14-39; G2: [audio, online] Tracks 13-38). Please see Example 16 for an excerpt.

Example 16. G2: 131.

Kirjainyhdistelmät -tion ja -sion

Päätteet -tion ja -sion ääntyvät suhuaänteenä [ʃu:n]. Suomenruotsissa -tion-päätte voidaan ääntää myös [tʃu:n].

[ʃu:n]	
tradition	station
situation	version
information	vision
discussion	

Dialog 5

- Den här situationen hade aldrig uppstått om vi hade fått rätt information! Nu står vi på helt fel station! Som vanligt!

- Ja, det börjar bli lite av en tradition för oss att hamna på fel ställe hela tiden.

- Alltihop är ditt fel. Om du inte suttit och babblat om dina visioner hela tiden hade vi aldrig missat vår station!

- Äh, det där är en helt onödig diskussion och det är dessutom bara din version. Jag vet hur det är: du fattade inte informationen på stationen hemma!

The exercise, as seen in Example 16, is a common approach to the subject in the *Galleri* series: a particular phonetic structure is given a basic theoretical

background on the grounds of accent variations, followed by exemplary words and sentences containing the given structure. The student is then given the opportunity to listen to all of the examples first in FS, after which the focus is laid on SS; the emphasis, however, is on phonetic differences and not on possible prosodic patterns. Additionally, it should be mentioned that the variant used on each exercise-related track is identified on the accompanying list of recordings.

All things considered, FS and SS in their standardised form are definitely dominant variants in the *Galleri* series with few exceptions. From the point of view of the student with non-native background, using other than native models might enforce a more positive outlook on the language itself and one's identity as a non-native speaker.

5.2.2.2. *Magnet*

The two standard variants are represented in overwhelming numbers in the *Magnet* series, which becomes quite evident in Table 9, though SS clearly has a larger role than FS. Of all the tracks considered only one (M4: [audio, online] Track 10) considers the possibility of the use of language diverging from native standard models. The occurrence in question involves an SFI-user, though the authenticity of the speaker as a representative of the non-native community is unclear.

Table 9. Different accent variants in the student's CDs for *Magnet*.

Book	M1	M2	M3	M4	M5	Total
FS	17	15	16	9	11	68
SS	30	27	22	19	18	116
Others	-	-	-	1	-	1

When it comes to native models the *Magnet* series offers no opportunities to widen one's perspectives, since both native variants appear only in their

standard forms. Attention to differences between the two, however, is drawn frequently in pronunciation related exercises, the relevant recordings of which are available in both variants; these are also identified on the list of recordings. What is interesting, though, is the fact that not every section of the exercises is examined in this twofold way. If we take a look at Example 17 below, we can see that the exercise consists of three parts:

Example 17. M4: 36, Exercise 3.

3 Uttal		
A Harjoittele sanojen ääntämistä parisi kanssa. Kiinnitäkää huomiota o:n ääntämiseen (sanat 1-10) sekä vokaalien pituuteen.		
1 idrottsskola	6 fortfarande	11 generad
2 fotbollsklubben	7 ekonomisk	12 kära
3 ostädat	8 miljoner	13 förtjust
4 ordning	9 förlovat sig	14 berg
5 ihop	10 bröllop	
B Kuuntele ja tarkista. Toista mallin mukaan		
C Kuuntele dialogi ja lue se ääneen parisi kanssa		
- Är du fortfarande förtjust i killen på idrottsskolan?		
- Ja, vi har varit ihop flera månader nu och tänker förlova oss.		
- Vad härligt, när får jag träffa din kära Viktor?		
- Då vi har lite ordning hemma hos oss, det är så ostädat där!		

The first two parts (A, B) of the exercise involve individual words that are rehearsed and then repeated. The final part is a dialog that utilises the words in question. Whereas the recordings for parts A and B are available in both standard variants, part C is given only SS form. This pattern is repeated throughout the series, which provides relatively more latitude to SS than FS, albeit both appear in their standardised forms.

Also, with regard to the IPA the two standard versions are unquestionably in a predominant position. There is a list of important phonetic symbols included in each book (see the flip side of the front covers in M1-4; for M5, see p. 202) that highlight a defining phonetic difference between the two variants, namely, the sibilants structures. It is clearly stated that [tʃ] is a customary feature of FS, whilst [ç] is affiliated with SS, with both in use in the chapter-related

vocabularies. The alternate forms are not identified in any other way, however, e.g.

en känsla ("a feeling") [çensla] / [tʃensla].

In order to tell between the two versions, the student, if not already in possession of correct information on the matter, must consult the separate list. For someone who finds it difficult to draw on previously learnt information, identifying the variants in contact with the given word could be helpful, considering that reading the IPA already requires some additional attention.

References to key differences in relation to specific consonant clusters are also made (M3: 39, Exercise 3). It is stated that in SS, these consonants merge with each other, whilst within FS they are pronounced separately, e.g.

självklart ("self-explanatory") [ʃɛlvkla:t] / [ʃɛlvkla:rt].

Maintaining the distinction between variants is important in this case, though another defining difference of replacing [ʃ] with a more SS-ific sound, e.g. [ʃ̥] is left out. On some level, and specifically considering differences between the standard variants, this seems an inconsistent practice. In addition to these, the exercise makes a remark of there being other sounds that are pronounced differently in SS and FS. Even though there are examples of words including these sounds, no phonetic transcriptions are given in this case. Words of similar kind with adequate phonetic transcriptions are given later in the book (M3: 59, Exercise 3).

Though the two major variants are discussed as parallel forms, no specific theory on the uses is given. Possible geographical and social distinctions are not looked into, and there is no additional information on the variant-specific sounds (such as the sibilant [ʃ]/[ʃ̥]) other than what is retrievable from the process of repeating after the recordings. This certainly contributes to the deduction that the use of the two standard variants seems to be self-explanatory in the series.

To conclude this section we should note that both *Galleri* and *Magnet* are, in terms of range, prone to presenting only the standardised forms of SS and FS; when it comes to practising and learning about the differences, the *Magnet* series offers more material, though it does not go beyond the aforementioned models, either. There are indications of SFI or other non-native uses in both series; however, these are not elaborated any further, nor are students in any way encouraged to pursue non-native pronunciation. Also, because Swedish in reality is much more variable than what the two standard models imply, the student will definitely be in an uncertain position if faced with, for example, a widely spoken southern Swedish variant.

6. DISCUSSION AND CONCLUSION

The purpose of the present study was to examine the presentations of prosodic elements and accent variation in upper secondary school students' materials for English and Swedish. The topic was deemed important because of growing interests and needs for oral communication which pronunciation and, consequently, both prosody and accents are part of. Furthermore, it was noted that these aspects contribute to intelligibility and may be of greater importance in that regard than phonetic accuracy.

In the present thesis we have investigated the presentation of prosodic elements and different accent variations in 22 upper secondary course books and the accessory audio and online material. In this section, we shall reflect upon the findings and make comparisons when moving from one series or language context to another. Discussion regarding prosody will be presented prior to taking account of the range of accent variation. Only after that can we draw conclusions in regards to both.

One of the questions framed for the present study was to determine what parts of prosody are presented in the material. It has now become evident that the material for English does take all three categories into account to an extent, whilst within the Swedish context only aspects relating to the use of stress are noted with some references to connected speech, mainly rhythm. Also, the prosodic elements that are represented seem to exist in a standardised vacuum; that no prosodic changes occur when moving from one variant to another.

The course book series for English were *Open Road* and *English United* of which the first offers a wider range of prosody related material and proceeds more logically from one aspect to another. Even though tone and intonation were not represented excessively in comparison to stress related aspects, some exercises still sought to examine these features and provide guidelines. When it comes to

English United, the situation is quite different: with only one exercise dedicated to intonational recognition and use, the representation of the aspect in question is limited at best. Indeed, there is certain irregularity concerning the balance between stress and tone, although connected speech elements are considered much more equally in both series. The defining difference between the two, however, is not the amount of contents relating to prosody, but the implementation of the elements: whereas *Open Road* has defined the given exercises within specific parts of the books, the corresponding contents in *English United* are closely intertwined with other topics and, thus, cannot be easily located. Nevertheless, despite the *Open Road* series' being more beneficial for the student in regards to layout, the theory provided may still seem daunting as different prosodic elements are not clearly defined or the related exercises have been placed amongst e.g. phonetic training.

With regard to Swedish, *Galleri* and *Magnet* also provided some interesting results when comparing the two. Seeing that *Galleri* mainly ignores prosody, differences are extensive when compared to the other series. Although *Magnet* does not discuss intonation at all, stress, on the other hand, has quite a notable role. Some notes of rhythm are also taken, but otherwise the discussion relating to connected speech is concentrated on using specific, rhythmic stress. Stress is, in fact, the most often occurring characteristic in the *Magnet* series, and it is discussed on many an occasion; however, the use of underlining instead of phonetic transcriptions in the series is a deviation from the common practices in the field, and may cause confusion if other features employ similar notation. Despite the shortcomings and its one-sided view on prosody, the *Magnet* series is definitely better as a whole. It certainly makes one wonder how it is possible for one series to emphasise a characteristic so thoroughly, when the other makes only few observations about the matter – given that both are, supposedly, based on the same core curriculum.

If we are to consider all four series, both English and Swedish, it is quite clear that the representativeness of the quantitative side of prosody is definitely

superior to that of the qualitative and that connected speech as such is restricted to imitating rhythmic patterns. This is a limited view on speech: without proper instructions on the possibility of constructing natural flow of speech, speaking in a foreign language may definitely become more difficult. In general the role of prosody in the given material is, indeed, one-sided. With a lot of attention drawn towards the use of stress, intonational patterns seem rather peripheral. Additionally, even though connected speech comprises of other elements than just rhythm, there are no allusions to the existence of these. The only element to touch upon the area is the notion of weak and strong forms, though it is clearly represented as closely related to the use of stress in separate words or expressions. Knowledge on stress and rhythm alone cannot aid in creating natural, flowing speech, and the exclusion of, for example, reduction, may have influence on one's ability to listen to, not just produce speech.

When it comes to the question of how these aspects are presented, no uniform answer regarding both languages can be given. The use of both the IPA and underlining as a means of demonstrating stress patterns is a common practice within both groups, though, perhaps due to phonetic reasons, the IPA is favoured more in the material for English, whereas underlining, as noted before, is a high-risk practice that may cause misinterpretations if it is used in relation to other aspects as well. The use of the IPA is not uncomplicated, either, given that the series do not use the official IPA chart and, moreover, fail to present even the modified one in every book. When it comes to length, sounds are segmentally defined as either long or short; there are no separate phonetic symbols that would address segmental accuracy in that respect.

Since intonation has been dealt with only within the English context, no comparisons between that and its Swedish complement is available; however, in the existing material the use of arrows showing the direction of intonation is common to both series, which may indicate that these are easy to use and approachable. One – or even both – of the series for Swedish could easily have

adopted the practice. Overlooking intonation certainly adds to the deficiencies in the material.

Otherwise the exercises that discuss prosodic elements in all four series are fairly similar to one another: the student is asked to try out on their own before correcting and repeating the given pattern according to what they have heard on the audio track. As such, the system reminds of the three-stage process of learning (see Chapter 2.4.), though it is arguable if the learner really is given time for recognition before moving on from perception to production. Considering that pronunciation as such is not given much thought at schools, the teaching of prosody in the material is limited to the level of individual words or short sentences that are not part of any larger context. In order to take one's prosodic skills further, the learner may be forced (and in some parts of the material, even encouraged) to base their training on imitating the audio recordings on their own; in that case, including separate prosodic training seems pointless, if it is not given appropriate amount of attention and if the student is, regardless, to tend to the matter independently. As has been stated many times over, learning to use prosodic patterns in a foreign language is not an easy task; if the material approaches the subject only superficially, there is a risk involved that not every detail worthy of attention is considered, and the material will be wasted. If the instructions are superficial, the student may need assisting, though asking aid from the teacher would also demand the teacher to be knowledgeable of prosodic elements.

The second research question of the present thesis revolved around the range and representativeness of accent variation. In the case of English, the two major standard variants of RP and GA occurred explicitly more often than others, regardless of the series. However, when looking at the number of occurrences of other variants, *English United* differs from *Open Road* significantly. With separate sections in the books themselves dedicated to the native variants of English and a number of audio tracks including these, *English United* offers a much more diversified range of accents for the student to acquaint themselves

with. Though *Open Road* does not overlook them, the emphasis is much more on GA and RP. Of the two, RP is much more popular in e.g. the use of the IPA: a remark concurrent with the trend of EFL teaching in Europe.

However, one can speculate if this practice of favouring RP is up to date with GA being present much more in, e.g. the media and with transatlantic communication an ever-growing enterprise. Such is the controversial presentation of non-native models as well: though both series do point at the possibility of having to use English outside native contexts, these are not yet brought to the fore. Considering the role of English in international discourses, there is still plenty of room for development in relation to ELF accent variants.

As for Swedish, the categorisation of models into native and non-native is not as unambiguous, and therefore non-native models are not in high demand within the Swedish speaking community. With the changing of demography, however, accent that have a non-native sound to them are becoming more and more common, and a hint of this can be seen in the few examples provided by *Galleri* and *Magnet*. Otherwise both series remain strictly within the boundaries of standard native models of SS and FS by offering examples in both and drawing comparisons between the two – however, if looking at the number of occurrences in the audio material, SS does seem to have a stronger footing. This is indeed an interesting notion, seeing that in Finland one should expect to encounter FS much more often than SS; it may also be because of the very presupposition that both series want to foreground the more unfamiliar variant – Swedish as a foreign language, not just as a domestic language. In written form, however, both variants are treated equally, and when it comes to variation within native accents, occurrences are very, very few.

Neither English nor Swedish is entirely restricted, pronunciation-wise, to the two major variants that have been discussed in the present thesis. With English as a global and international language, the range is naturally broader than that

of Swedish. Such a starting point may well be one of the reasons why different variants, both native and non-native, are more often present in the English course book material. Indeed, the most crucial differences between the two languages in this connection is the way they present divergence, even though within both groups accent variants are numerous. Standard models do still constitute a very significant predominance, and they are primarily introduced in audio form; only a few exercises that delved deeper into the differences between variants were found.

Without asking the writers themselves one can only speculate if choices concerning the use of different accents were made intentionally. Given that Swedish, internationally speaking, has a minor role, and the majority of Finnish learners are at a lower stage of language proficiency in Swedish than in English, such may very well be the case; the range of variants is, therefore, restricted to a minimum and, moreover, to comprehensible, standardised models. Protecting the students from complex influence has its drawbacks, however, as one cannot get used to a variety of speech styles from early on. Difficulties may occur when adjusting to a foreign environment and putting one's language skills into practise.

Lastly, it should be noted that accent variants are primarily examined phonetically, which is, of course, an important feature. However, prosodic changes that also contribute to the differences are not included. With the exception of a few alternate stress patterns in the phonetic transcriptions the issue of prosodic contribution to accent variation is thoroughly ignored. As maintained earlier, this indeed confirms the assumption of languages' being considered in a standardised vacuum. Unfortunately, promoting variation-free languages will result in unauthentic language reception as well as production.

The analysis of the data has shown that prosody is restricted to elements that are easy to present in a standardised form. Avoiding complexity is a factor in

choosing the range of accent variation as well, it seems, with much emphasis on standardised native models. This approach may be due to the desires expressed by the public but it also reflects the traditional conventions involved in foreign language teaching: favouring easily approachable standard models that, for the most part, are separate from authentic language use. The heart of the problem lies in the separate discourses of formal language teaching and the actual use of language; without knowledge on prosodic elements and different ways of producing speech, the student will probably construct formal, fragmented speech and face difficulties in constructing one's personality as a language user.

The most alarming finding of the present study was, however, the differences between the series and the effects they have on learners. It is troubling to see that the users of one series are in an unequal position when compared to the users of another, even though both are based on the same curriculum; that certain portions of information on prosodic elements and accent variation are out of reach for some just because the given series has chosen not to highlight them. Therefore, the choice of series should be done carefully, and the more enlightened teachers there are in that respect, the higher the standards will be.

The theory-based analysis used for the present study was a combination of both qualitative and quantitative methods with emphasis on the first; numerical results were included to achieve better understanding of the range and number of occurrences and to reflect the nature of findings from another perspective. The chosen method functioned well during the process by giving enough latitude for both qualitative description and quantifying the results for a look from another point of view; the flexibility of the method during the analysis process also proved a significant factor. In addition to these, establishing a theoretical framework helped in collecting the data and, subsequently, carrying out the analysis with adequate precision.

In retrospect, some aspects could have been discussed differently, and as such, they are contributing factors to the limitations of the present study. First of all, one should bear in mind that the present study was based on the student's material alone and that the material for optional courses was left out in order to define the data. These would have provided alternate viewpoints and broadened the scope, though it is dubious if they would have added anything fundamentally significant to the results.

Secondly, since the teaching of pronunciation in Swedish textbooks has not been studied extensively, observing pronunciation in general would have presented interesting results. When it comes to English, however, similar studies have been published and are currently in the making. Segmental changes that contribute to the differences between variants and that exist in specific prosodic environments could also have been enlarged upon. However, as accent variation is often defined by prosodic changes and it touches upon speech elements on top of individual phonemes, and seeing that the present study specifically looked at speech from a wider viewpoint, concentrating on the correctness of segmental use would have been utterly beyond the scope of the present study; whatever segmental observations were made contributed to the perception of speech as a larger unit.

Thirdly, it would have been possible to adopt a chronological view on the subject by examining course books of various ages and see what kind of development has taken place, or to compare yet another language to the results provided by English and Swedish. These, yet again, would have been problematic in regards to the scope of the present study, though using more data would have enabled generalisations and conclusions on a larger scale. Lastly, one must acknowledge the limitations and the nature of qualitative research, which is subject to the perceptions of the researcher; entirely objective results can never be achieved, and definitive generalisations based on the findings cannot be constructed. These are, in fact, notions that one should consider in the future.

When conducting research on these themes in the future, one should certainly entertain the possibility of taking students' and teachers' opinions regarding the material into account; moving the viewpoint away from written data would also provide a more practical side to an otherwise fairly theoretical topic and enable different methodological approaches. Moreover, putting the material into practice might facilitate divergent evaluation and seeing first-hand what kind of exercises and contents deliver best results for learning the given element. Also, further study regarding language teachers' prosodic awareness and ability would expose the reality of how much responsibility can be placed on them.

All things considered, the practices applied to approaching prosody and accent variation seem uncomplicated, though there is, indeed, potential in the material. How to harness all of it in the best possible way would require reassessing the significance of these notions. Responsibility for redefining pronunciation teaching in this respect falls on teachers, students, textbook writers and publishers alike, since there is obvious need to raise the standards; however, without demand, there can be no supply. Despite the influence that the matriculation examination has on upper secondary course book materials, we should, nevertheless, aspire for a better understanding of oral language proficiency. Let us involve ourselves in viewing pronunciation and oral output in its entirety, in terms of prosody and accent variation, instead of resorting to putting everything to pieces. Let us, in other words, take it a tad further.

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