

## Appendices

### Appendix A

Stage	Procedure	Interaction	Aims	Time
1 <i>lead-in</i>	<ul style="list-style-type: none"> <li>Tell learners (Ls) to listen to two recordings and find out the difference between them.</li> <li>Play recordings 1a and 1b.</li> <li>Ask about the difference.</li> <li>Explain the pattern. → Uptalk/upspeak is the use of a rising tone instead of a falling tone in English statements.</li> </ul>	T& Ls	<ul style="list-style-type: none"> <li>The learners will be better able to distinguish two different intonational contours.</li> <li>The learners will be able to explain what uptalk is.</li> </ul>	5 minutes
2 <i>listening</i>	<ul style="list-style-type: none"> <li>Distribute the handouts (Student A, Student B)</li> <li>Tell Ls to listen to the recordings and underline uptalk in the transcript.</li> <li>Play recordings 2b and 3b.</li> <li>Tell Ls to compare the answers in pairs. Play the recordings again.</li> <li>Check the answers. → uptalk on <i>together</i>, <i>pray</i> (2b), <i>can</i>, <i>need</i>, <i>prayer</i> (3b)</li> </ul>	individual work pair work T& Ls	<ul style="list-style-type: none"> <li>The learners will be able to identify uptalk in speech.</li> </ul>	5 minutes
3 <i>T's presentation</i>	<ul style="list-style-type: none"> <li>Ask Ls to guess age &amp; gender of typical uptalkers, whether uptalk is frequent today and attitudes of native speakers towards it.</li> <li>Give a mini-lecture on the correct answers. → younger females, common feature, negative attitude</li> <li>Explain uptalk in <i>Enduring Love</i></li> </ul>	T& Ls	<ul style="list-style-type: none"> <li>The learners will be able to explain the occurrence of uptalk in terms of age and sex and also the attitude of most native speakers towards uptalk.</li> </ul>	3 minutes

<p>4 <i>brainstorming</i></p>	<ul style="list-style-type: none"> <li>• Tell Ls to make suggestions about the functions of uptalk</li> </ul>	<p>T&amp; Ls</p>	<ul style="list-style-type: none"> <li>• The learners will be able to understand why people use uptalk.</li> </ul>	<p>3 minutes</p>
<p>5 <i>reading speaking</i></p>	<ul style="list-style-type: none"> <li>• Tell Ls to listen to a recording of a poem</li> <li>• Play recording by Taylor Mali.</li> <li>• Tell Ls to discuss reasons for uptalk mentioned in poem.</li> <li>• Check the answers</li> </ul>	<p>group work T&amp; Ls</p>	<ul style="list-style-type: none"> <li>• The learners will be able to explain what the popular view of uptalk is.</li> </ul>	<p>10 minutes</p>
<p>6 <i>T's presentation</i></p>	<ul style="list-style-type: none"> <li>• Give a mini-lecture on the functions of uptalk. → to check the listener's comprehension and involvement, to indicate an important/interesting part of utterance, to be friendly, show solidarity</li> </ul>	<p>T&amp; Ls</p>	<ul style="list-style-type: none"> <li>• The learners will be able to explain some of the functions of uptalk.</li> </ul>	<p>4 minutes</p>
<p>7 <i>speaking</i></p>	<ul style="list-style-type: none"> <li>• Tell Ls to ask and answer the questions (→handouts) in pairs, at first answer without uptalk, then with uptalk.</li> <li>• Ask Ls the questions, they answer with uptalk.</li> </ul>	<p>pair work</p>	<ul style="list-style-type: none"> <li>• The learners will be able to imitate uptalk.</li> </ul>	<p>8 minutes</p>
<p>8 <i>speaking</i></p>	<ul style="list-style-type: none"> <li>• Tell Ls to practice the dialogue (→handouts) in pairs. Student A reads his/her underlined clauses in the dialogue with uptalk,, the other L guesses where uptalk occurs. Ls switch the roles. Student B reads his/her underlined clauses with uptalk, the other L guesses where uptalk occurs.</li> <li>• Choose 2 pairs to read the dialogues aloud to the class.</li> </ul>	<p>pair work</p>	<ul style="list-style-type: none"> <li>• The learners will be able to imitate and recognise uptalk.</li> </ul>	<p>7 minutes</p>

## Appendix B

Student A

### 1. Listen and underline uptalk.

A.

I looked at my watch. It was fifteen minutes since I had phoned the emergency services.

"You go ahead," I said. "Do what you like."

"It's something we can do together," he said as he looked about for a suitable place on the ground. (...)

"What we could do," he said with a seriousness which warned against mockery, "is to pray together."

B.

Parry tried to speak reasonably from his diminished height. "Look, we don't know each other and there's no reason why you should trust me. Except that God has brought us together in this tragedy and we have to, you know, make whatever sense of it we can."

Then, seeing me make no move, he added, "I think you have a special need for prayer."

I shrugged and said, "Sorry. But you go right on ahead."

(taken from McEwan, Ian. *Enduring Love*. London: Vintage Books, 2004. p.24-25)

### 2. Why do people use uptalk according to the author? Listen to the poem and discuss the reasons.

Totally like whatever, you know? by Taylor Mali (2005, abridged)

In case you hadn't realised,

it has somehow become uncool

to sound like you know what you're talking about?

Or believe strongly in what you're saying?

Invisible question marks and parenthetical you know's and you know what I'm sayings

have been attaching themselves to the ends of our sentences?

Even when those sentences aren't, like, questions? You know?

Declarative sentences — so-called

because they used to, like, DECLARE things to be true

as opposed to other things that are like, totally, not -

they've been infected by this tragically cool

and totally hip interrogative tone? You know?

As if I'm saying,

don't think I'm a nerd just because I've, like, noticed this; ok

It's like what I've heard?

I have nothing personally invested in my own opinions,

I'm just, like, inviting you to join me on the band wagon of my own uncertainty

What has happened to our conviction?

Where are the limbs out on which we once walked?

Have they been, like, chopped down

with the rest of the rain forest?

Or do we have, like, nothing to say?

Has society just become so filled with these conflicting feelings of 'nugh'

That we've just gotten to the point where it's just, like...

whatever!

### 3. In pairs, ask and answer the questions. Then ask the questions again and answer with uptalk.

A. Where would you like to go on holiday?

B. What kind of music do you like?

C. Who is your favourite actor/actress?

D. How many languages can you speak?

E. What are you going to do tonight?

### 4. In pairs, practise the dialogue.

Joe: What do you want? And who gave you my number?

Parry: That's quite a story Joe? I went to the -

Joe: I don't want your story. I don't want you phoning me.

Parry: We need to talk.

Joe: I don't.

Parry: I think you do. Just see me this once, just once and hear me out and you'll never have to hear from me again.

Joe: Where are you?

Parry: I can come to you.

Joe: No. Tell me where you are.

Parry: I'm in the phone box at the end of your road?

(taken from McEwan, Ian. *Enduring Love*. London: Vintage Books, 2004. p.59-60)

## Appendix C

Student B

### 1. Listen and underline uptalk.

#### A.

I looked at my watch. It was fifteen minutes since I had phoned the emergency services.

"You go ahead," I said. "Do what you like."

"It's something we can do together," he said as he looked about for a suitable place on the ground. (...)

"What we could do," he said with a seriousness which warned against mockery, "is to pray together."

#### B.

Parry tried to speak reasonably from his diminished height. "Look, we don't know each other and there's no reason why you should trust me. Except that God has brought us together in this tragedy and we have to, you know, make whatever sense of it we can."

Then, seeing me make no move, he added, "I think you have a special need for prayer."

I shrugged and said, "Sorry. But you go right on ahead."

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with the rest of the rain forest?

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Has society just become so filled with these conflicting feelings of 'nugh'

That we've just gotten to the point where it's just, like...

whatever!

### 3. In pairs, ask and answer the questions. Then ask the questions again and answer with uptalk.

A. Where would you like to go on holiday?

B. What kind of music do you like?

C. Who is your favourite actor/actress?

D. How many languages can you speak?

E. What are you going to do tonight?

### 4. In pairs, practise the dialogue.

Joe: What do you want? And who gave you my number?

Parry: That's quite a story Joe. I went to the –

Joe: I don't want your story. I don't want you phoning me.

Parry: We need to talk?

Joe: I don't.

Parry: I think you do. Just see me this once, just once and hear me out and you'll never have to hear from me again?

Joe: Where are you?

Parry: I can come to you.

Joe: No. Tell me where you are.

Parry: I'm in the phone box at the end of your road.

(taken from McEwan, Ian. *Enduring Love*. London: Vintage Books, 2004. p.59-60)

## Appendix D

1. Have you ever heard about the intonational pattern of *uptalk/upspeak* (i.e. the use of a rising tone in statements, instead of a fall, when giving information)?

a)  Yes

*Note: Please specify where:* .....

b)  No

2. Do you include teaching intonation in your English lessons?

a)  Yes

*Note: Please specify how often and what materials you use (textbook exercises, additional materials, etc.)* .....

b)  No

*Note: Please specify your reason(s):* .....

3. Do you make students aware of any intonational patterns (e.g. *uptalk*) that are still considered nontraditional/nonstandard but are frequently used in everyday English these days?

a)  Yes

*Note: Please specify which patterns and your reason(s):* .....

b)  No

*Note: Please specify your reason(s):* .....

4. Other comments:

## Appendix E

1. Did you hear any English speaker(s) using uptalk before this lesson? If yes, where?
  - a) Yes, .....
  - b) No
  
2. Did you find the lesson interesting?
  - a) Yes, I enjoyed it and learned many interesting things.
  - b) Yes, it was quite interesting.
  - c) It was OK.
  - d) No, I didn't find it very interesting.
  - e) No, I didn't find it interesting at all.

Why? .....
  
3. Which activities did you like?
  - a) comparing the recordings
  - b) looking for uptalk in the recordings
  - c) brainstorming "Why do people use uptalk?"
  - d) the poem
  - e) uptalk practice in the dialogues

Why? .....
  
4. Which activities was/were not interesting for you?
  - a) comparing the recordings
  - b) looking for uptalk in the recordings
  - c) brainstorming "Why do people use uptalk?"
  - d) the poem
  - e) uptalk practice in the dialogues

Why? .....
  
5. What would you change in the lesson plan?
  
6. Other comments: