EXPLORING THE DISCOURSE STRUCTURE

OF CHINESE LECTURES

BY

YU-SHAN YU

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Chinese Culture University

Taipei, Taiwan

Republic of China

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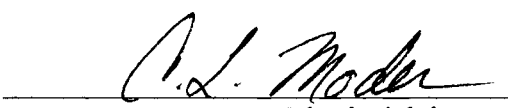

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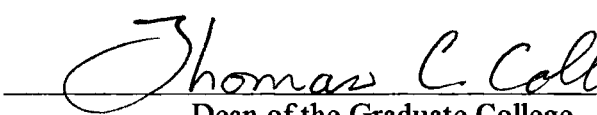

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CHAPTER I

INTRODUCTION

There are many international students studying in the United States. One great difficulty they have studying in the English environment is in listening comprehension. As a foreign student myself majoring in teaching English as a second language, I can relate to their problems and have been paying attention to this issue and wanting to find out why they should have such trouble and what would be a solution.

As a matter of fact, some research has already been done to investigate this issue (Richards, 1983; Chaudron & Richards, 1986; Ruetten, 1986; Decarrico & Nattinger, 1988). Their findings show that a proper use of discourse markers by the speaker and a understanding of these discourse markers helps nonnative speakers' listening comprehension.

When the internationals take on the responsibility of being a teaching assistant in a US university, they often cannot satisfy their students who are mostly native speakers of English because they have difficulty making themselves understood. There has also been research done on this issue (Rounds, 1987; Tyler, et al., 1988; Allen & Rueter, 1990; Dalle & Inglis, 1990; Tyler, 1992; Tyler & Bro, 1992; Williams, 1992; Hoekje & Williams, 1994). They discovered that those ITAs who used discourse markers were more comprehensible than those who did not try to use discourse markers. As a result, these researchers suggested that ITAs should try to use appropriate discourse markers in lecturing and that these discourse markers be added to ITA training programs.

Although these two problems nonnative speakers have do not seem to be connected to each other, the researcher does sense some connection between the two.

If it is true that these problems have something to do with nonnative speakers' unfamiliarity with discourse markers in the target language, then what functions do discourse markers have in terms of indicating the structure of a lecture?

Discourse analysis is a branch of the field of linguistics, in which linguists began to investigate language beyond the sentence level and focus on language in use. Some even narrowed their focus down to the structure of lectures only (Cook, 1975; Coulthard & Montgomery, 1981). It has been proved that lectures in each discipline have their own structure (Shaw, 1994).

So far, only the structure of lectures delivered in English has been studied. Therefore, there are two directions waiting to be investigated: the discourse structure of different disciplines and the discourse structure of lectures in different languages. This study takes up both issues by focusing on music and art history lectures given in Chinese.

The study begins in Chapter Two with a review of the literature and previous research on discourse markers and discourse structure. Chapter Three first introduces three lectures including information about the lecturers and the procedures used to obtain the data, and then in the analysis section two issues are discussed: one deals with internal content criteria which define units and the other deals with the external signals which indicate unit boundaries.

Chapter Four discusses the results obtained. It explores the extent to which the three lectures on music and art history share a common discourse structure. It also considers the use of seven discourse unit boundary markers and investigates their relative effectiveness as cues for the hierarchical structure of lectures.

Chapter Five discusses the implications of this study to discourse structure and second language teaching/learning.

CHAPTER II

REVIEW OF LITERATURE

Discourse Analysis

The study of discourse has been a major focus of linguistics since around 1970. While some researchers refer to the study of spoken discourse as "discourse analysis" and the study of written discourse as "text linguistics", usually "discourse analysis" includes both written and spoken discourse.

Discourse analysis is a quite vague term, and only a few linguists have tried to define it. Brown and Yule (1983) state that:

> the analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs (p. 1).

Stubbs (1983) thinks that discourse analysis:

> attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units...It follows that discourse analysis is also concerned with language in use in social contexts, and in particular with interaction or dialogue between speakers (p. 1).

McCarthy (1991) believes that discourse analysis is "concerned with the study of the relationship between language and the contexts in which it is used" (p. 5). Synthesizing the definitions above, we can define discourse analysis with He's (1992) words: "Discourse analysis is the study of language in use from a functional perspective" (p. 2).

Discourse analysis deals with "the organization of texts, ways which parts of

texts are connected, and the devices used for achieving textual structure" (O'Grady, Dobrovolsky & Aronoff, 1993, pp. 455-456). What does "text" here refer to? Halliday and Hasan (1976) define it as "any passage, spoken or written, of whatever length, that does form a unified whole...A text is a unit of language in use" (p. 1). Since a text is the unit of language in use, it is the corpus on which discourse analysts base their research.

Cohesion

The next issue concerns what the properties of a text are, or, how a text can be identified as such. Halliday and Hasan believe that a text has texture and that cohesion both helps to create text and also provides texture: "The concept of cohesion is a semantic one, it refers to relations of meaning that exist within the text, and that define it as a text" (p. 4).

According to Reinhart (1980), Ehrlich (1988), and Hoekje and Williams' (1994) interpretation of "cohesion", we know it is a text's connectedness; it is manifested by linguistic devices; and it signals relations between sentences. Halliday and Hasan include reference, substitution, ellipsis, conjunction and lexical cohesion as linguistic devices which provide cohesion. Furthermore, they classify conjunction into four subcategories. The conjunctive relations are presented as below:

a. additive: *and, or, in addition, I mean, that is*

b. adversative: *but, nevertheless, in fact, on the other hand, in any case*

c. causal: *so, because, in the case, otherwise, to this end*

d. temporal: *then, next, finally, at this moment, secondly* (pp. 242-243)

Celce-Murcia and Larsen-Freeman (1983) call the conjunctions listed above "logical connectors": "words or phrases whose function it is to show some logical relationship between two or more basic sentences" (p. 323). They believe logical connectors are important in both production and comprehension of discourse because

listeners cannot get the intended message if the speakers use logical connectors inappropriately, whereas people are still able to understand what the speakers mean when grammatical errors such as the omission of articles occur. Since the use of logical connectors is not universal, it is a challenging task for nonnative speakers.

While elaborating on the concept of cohesion, Reinhart (1980) comments on Halliday and Hasan's theory. First, she combines the three devices for cohesion: reference, conjunction and lexical repetition, under the term "referential link" (p.168). Then she asserts that lexical repetition does not function as a cohesive device at all: "...lexical repetition behaves like a cohesive device it is [sic] because of the referential repetition it implies. Lexical repetition alone is not a cohesive link" (p.170). Furthermore, she argues that in order to be cohesive, each adjacent pair of sentences in a text must be "either (1) referentially linked, or (2) linked by a semantic sentence connector" (p. 168). Ehrlich thinks that Reinhart's new definition is better than Halliday and Hasan's because she attempts to clarify the necessary and sufficient (that is, the minimal) conditions for a cohesive text while Halliday and Hasan only provide the different devices which can be found in cohesive texts.

Although speaking highly of Reinhart's research, Ehrlich tries to supplement it with some restrictions on the referential link and semantic connector conditions on cohesion. First, she refutes Reinhart's argument that using a referential link is a sufficient condition for achieving cohesion by stating that not just any noun phrase from the succeeding sentences can conform to the referential link requirement. Compare the following two passages:

(1) (a) The antibiotic which was discovered by *Sir Alexander Fleming* caused a great disturbance in the medical community.

(b) *He* was busy at the time investigating a certain species of germ.

(2) (a) The first of the antibiotics was discovered by *Sir Alexander Fleming* in 1928.

(b) *He* was busy at the time investigating a certain species of germ. (Danes, 1974. cited in Ehrlich,1988, p. 113)

The two passages exemplify referential linking since the pronoun *he* refers back to the NP *Sir Alexander Fleming.* However, passage (1) cannot be interpreted as being cohesive because the referent NP in (1) (a) occurs in a subordinate clause instead of occurring in a main clause as in sentence (2) (a). So Ehrlich stresses that the NP which is referred to by the second NP must be contained in a dominant clause of the previous utterance. Here, the dominant clause refers to the part in a sentence with which the speaker tries to attract the listener's attention. Usually, it is determined by discourse context. When it comes to the semantic connectors, Ehrlich again imposes the same restriction on the distribution of participating NPs. Consider passages (3) and (4):

(3) (a) The antibiotic which was discovered by Sir Alexander Fleming caused a great disturbance in the medical community.

(b) *At the same time,* he discovered a new species of germ.

(4) (a) The antibiotic which was discovered by Sir Alexander Fleming caused a great disturbance in the medical community.

(b) *At the same time,* it caused chaos in the universities across the country. (p. 115)

The lack of cohesion of passage (3) is due to the fact that, although it has the semantic connector *at the same time,* the first NP which is connected to the pronominal is contained within a non-dominant clause of the adjacent sentence. Thus, it is not just the presence of cohesive ties which creates coherence, position is also important. Ehrlich's

conclusion is that "the mere counting of cohesive devices...does not provide an accurate measure of cohesion" (p. 117).

Ehrlich's theory can explain the findings of some problematic studies of cohesion in English. One such study, Connor (1984), uses Halliday and Hasan's taxonomy to examine NSs' and NNSs' writing. The results showed that there was no significant difference in the use of lexical and referential cohesive ties between the two groups. A similar study by Norment (1982) investigated the use of cohesive devices in the written English produced by native Chinese, English and Spanish speaking students. Again, Halliday and Hasan's taxonomy was used to identify the cohesive elements appearing in the data. The results showed that there was no significant difference in the percentages of devices used by each group. The problem with these two studies lies in the assumption that the cohesion of a text is determined by the frequency of cohesive devices used in the text. According to Ehrlich's argument, cohesion cannot be measured by just counting the cohesive devices in the text without considering their restrictions. Thus, we cannot decide whether the NSs and NNSs' writing presents the same degree of cohesion by just counting the frequency of cohesive devices; we must determine how these devices are used in their text.

Ehrlich's study shows that the mere presence of cohesive devices does not achieve cohesion. However, the correct use of cohesive devices does increase the cohesion of the text and make it more comprehensible. This was further exemplified by Round's (1987) study, whose purpose was to identify the different features in the teaching discourse of TAs who were judged to be more successful and those who were less successful. Five TAs' (including both native-speaking TAs and nonnative-speaking TAs) teaching performances were videotaped and analyzed. Among other results, there was a difference concerning cohesion. The more successful TAs tended to use repetition to make cohesive links between ideas while the less successful TAs failed to do so.

Smith and Frawley (1983) were interested in the use of cohesive ties across different genres in written English. They tried to investigate one type of cohesive tie, conjunction, in four different English genres: fiction, journalism, religion and science. Their assumption was, if conjunction is really an important cohesive device, and cohesion is crucial to a text, then different modes of texts should use conjunctions differently. They adopted Halliday and Hasan's (1976) inventory of conjunctions (namely, additive, adversative, causal, and temporal) and supplemented it with one more: hypothetical, which was represented by "if".

The results show that when conjunctions were considered as a cohesive device in texts, that is, when they occurred in sentence initial position and revealed intersentential relationships, the percentage of their occurrence was very low across genres. With respect to the distribution of the conjunctions across genres, fiction and journalism used more coordinating conjunctions than subordinating conjunctions, while the opposite was true for religion and science. Smith and Frawley also found that in each individual genre, different types of conjunctions (i.e. additive, adversative, causal, temporal and hypothetical) and different specific conjunctions (e.g. and, or, if) were dominant. For example, fiction used adversatives cohesively more often than the other types of conjunctions. Among adversatives, *but* and *yet* were used most frequently. Science, the genre which least appealed to conjunctions as a cohesive device, preferred additive to other types. Although it had a relatively low overall frequency of occurrence, *and* played the most important role in the scientific genre.

In this section, we have discussed several studies which focused on cohesive markers. As we have seen, Halliday and Hasan presented five linguistic devices which can provide cohesion. Of these, Celce-Murcia and Larsen-Freeman took conjunctions as logical connectors and believed that their use was crucial in making one's spoken discourse comprehensible. On the other hand, Smith and Frawley focused on the use of conjunctions in written discourse and found that different genres used conjunctions

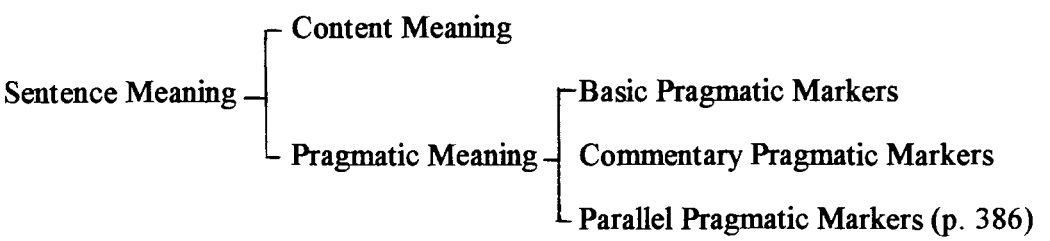
differently. However, Reinhart commented that what Halliday and Hasan presented was only a necessary but not sufficient condition for cohesion. She put some restrictions on adjacent pairs of sentences. Later on, Ehrlich further restricted the position of the referents. According to her, the mere presence of cohesive devices did not achieve cohesion. With this in mind, it is not surprising to know the results of both Connor and Norment's studies, which showed that there was no difference in the frequency of use of cohesive devices between native and nonnative speakers. Once the cohesive devices are used correctly, Rounds proved that they did help to form better texts.

In addition to the five cohesive devices advocated by Halliday and Hasan (1976), there is another type of device which is called "discourse markers". Schiffrin (1987) defines discourse markers as "sequentially dependent elements which bracket units of talk" (p. 31). Here, "talk" refers to conversational discourse, which is Schiffrin's focus. She believes that discourse markers add to coherence, and that coherence helps "to make overall sense out of a particular segment of talk" (p. 22). In her model, she proposes that conversational discourse has five planes. They are the information state, participation framework, ideational structure, action structure and exchange structure. Ideational structure reveals three different relations between ideas: cohesive relations, topic relations, and functional relations. For example, *and* has different functions in three planes. It can connect different levels of idea units within a text (the ideational structure); it is also a marker of speaker-continuation (the exchange structure), and it has both ideational and interactional functions at the same time (the action structure). In its ideational function, since *and* can link various levels of idea units, it has both a cohesive and a structural role, depending on whether it connects sentences or units larger than sentences. So, discourse markers have functions in more than one level of discourse, and one of their functions is serving as cohesive ties. The discourse markers discussed by Schiffrin include particles such as *oh*, and *well*; conjunctions such as *and,*

but, or, so, and *because*; time deictics such as *now* and *then*; and lexicalized clauses such as *y'know* and *I mean.*

Fraser (1988, 1990) is interested in discourse markers, too. He concentrates on the characteristics, the meaning, and the classification of English discourse markers. He assumes that each sentence has two kinds of meaning: content meaning (the basic message) and pragmatic meaning (the speaker's intention). The pragmatic information is signaled by three types of pragmatic markers: basic, commentary and parallel pragmatic markers.

Fraser exemplifies this relationship as:



Discourse markers, which belong to commentary pragmatic markers, indicate how the speaker wants to interpret the relationship between the current and the prior discourse.

Fraser then describes the characteristics of discourse markers in the following way: (1) Discourse markers do not belong to any grammatical category. They come from different grammatical sources: adverbials (*now, then, still*); literally used phrases (*to repeat, what I mean to say*); idiomatic phrases (*while I have you, still and all*); verbs (*look, see*); interjections (*well*); coordinate conjunctions (*and, or*); subordinate conjunctions (*so, however*); and terms such as *anyway* and *OK*. (2) When an expression is used as a discourse marker, it can only function as a discourse marker in the sentence. For example, *now* cannot be a time adverb and a discourse marker at the same time. (3) Usually, discourse markers appear at the beginning of a sentence. There are exceptions, however. For example, *however* can occur in utterance-initial, utterance-internal, or utterance-final positions. (4) Unlike other commentary markers, discourse markers do not produce meaning. They only guide the hearer. In the following two examples:

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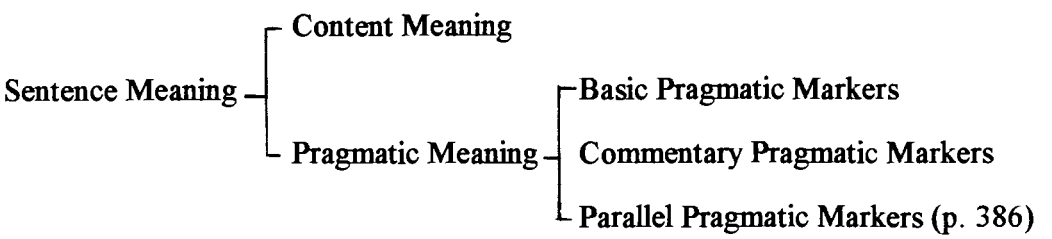

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(1) A: Mary left.

B: John stayed.

(2) A: Mary left.

B: *Well,* John stayed. (p. 390)

The presence of the discourse marker *well* actually does not change the underlying discourse relationship between sentence A and sentence B, but it can help the listener to clarify the speaker's communicative intention. (5) Discourse markers are different from other classes of commentary pragmatic markers (e.g. *certainly, frankly, amazingly*), interjections (e.g. *man, ouch, uh-uh*), and vocatives (e.g. *Darling , Mom, Waiter*) (pp. 388-391).

Fraser further discusses the controversial issue of whether discourse markers have content meaning or not. Refuting Schiffrin's view, which proposed that discourse markers have their own core meaning which does not change from use to use, Fraser insists that discourse markers do not have content meaning. They only have pragmatic meaning "which captures some aspect of a speaker's communicative intention" (p. 393). For example, being a discourse marker, *so* can be interpreted in various ways depending upon the context. But the interpretation can be done with the limitation of the content meaning of *so*. Some of Fraser's examples are listed below:

(1) John was tired. *So* he left early.

(2) Attorney: And how long were you part of the clear-up crew?

Witness: Five years.

Atty: *So* you were employed by G for roughly 5 years?

(3) Son: My clothes are still wet.

Mother: *So* put the drier on for 30 minutes more. (p. 393)

So is interpreted as "a reasonable result" in (1), "I conclude" in (2), and "in that case you should" in (3) respectively. As for whether *so* has a core pragmatic meaning in each instance, Fraser's answer is positive. However, the core pragmatic meaning does not

indicate necessary result. It only signals the consequential relationship between the proceeding and following messages.

Fraser then divides discourse markers into three types: topic markers (signaling the change of or refocusing on the topic), discourse activity markers (signaling the relationship between the current discourse and the foregoing discourse), and message relationship markers (signaling the relationship between the current basic message and the prior message). Although both Schiffrin (1987) and Fraser elaborate on discourse markers, they have different focuses. Whereas Schiffrin emphasizes the distribution of discourse markers in conversation and their integrative functions, Fraser tries to characterize and define discourse markers from the pragmatic point of view.

We have introduced discourse markers and their function in increasing cohesion by looking at some theoretical studies. Now we will see how discourse markers are investigated in experimental studies concerning discourse. Chaudron and Richards (1986) focus their research on discourse markers in their study of foreign students' comprehension of university lectures. They take the view that the two cognitive processes of listening comprehension, top-down and bottom-up processing, are supported by the speaker's use of discourse signals. The discourse signals which are used to confirm the discourse organization, and so constitute "signals of high-level information" are termed "macro-markers"(p. 116). They are clauses or phrases such as *What I'm going to talk about today is...*, *Let's go back to the beginning ...*, *The next thing is...*, *Another interesting development was...*, and *This is not the end of the story* (p. 127). "Micro-markers" refer to discourse signals, which function as the signal of intersentential relations or as filled pauses, such as *well, so, now* and *OK*, giving the listeners more time to do the bottom-up processing, and so are used as "signals of lower-level information" (p. 116).

Comparing the discourse markers proposed by Schiffrin, Fraser, and Chaudron and Richards, we find some differences between their classifications. Schiffrin's

"discourse markers" include only Chaudron and Richards' "micro-markers". Fraser has a different taxonomy, but we can find both Chaudron and Richards' "micro-markers" and "macro-markers" in his taxonomy.

Chaudron and Richards then constructed a study, trying to find out whether the two different discourse markers affect foreign students' comprehension. They used a natural lecture presented to ESL students as the baseline version. Micro-markers and macro-markers were inserted separately into the baseline version to form the second and third versions, and the final version included both micro-markers and macro-markers. The results showed that the macro-markers did facilitate the learners' retention of the lecture content, while the micro-markers did not. They propose three possibilities to explain the results. First, maybe the meaningless micro-markers could not make the subsequent information more salient. Second, the micro-markers were inserted into the baseline version of a natural lecture, so instead of helping the learners, they might just have made the lecture fragmented or disconnected. Third, the baseline lecture version was already slow enough, so the use of filled pauses seemed to be unnecessary.

Cohesion versus Coherence

In discussing their results, Chaudron and Richard discussed the distinction between cohesion and coherence. According to Chaudron and Richards, macro-markers do not increase cohesion. In fact, they are linguistic devices which help to create coherence.

Cohesion and coherence are concepts which are often confused. Some linguists even use them interchangeably. However, as regards the study of text, they are two related but different concepts. Several text linguists (Reinhart, 1980; Ruetten, 1986; Ehrlich, 1988; McCarthy, 1991; Hoekje and Williams, 1994) elaborate on the distinction between the two concepts. Reinhart (1980) states that cohesion "is the label for overt linguist [sic] devices for putting sentences together, and coherence...is a matter of

semantic and pragmatic relations in the text" (p.163). Ehrlich (1988) has a similar description: "Cohesion refers to a text's formal connectedness as manifested by overt linguistic devices signaling relations between sentences, while coherence refers to the unity of a text's underlying semantic relations and their appropriate contribution to the overall discourse theme" (p. 111). Both of them claim that cohesion is a required but not sufficient condition to form a coherent text.

The difference between cohesion and coherence is exemplified in the following passage from Giora (1985): "Mira lives near Rona. Rona has a moustache. She went on a trip yesterday. Yesterday was a rainy day" (p. 700). Giora explains that although the passage is cohesive, it is not coherent because it lacks an underlying discourse theme or topic. So, a text should not only be cohesive but also coherent. First, all the sentences must be put together to form cohesion. Then, globally, all the semantic units must be connected to form an overall coherence. Both of them play an important role in the production and comprehension of discourse.

The studies above demonstrate that there are two methods of forming cohesion. One is through the five linguistic devices: reference, substitution, ellipsis, conjunction and lexical repetition. The other is by means of discourse markers. As for coherence, Schiffrin (1987) believes that the ultimate purpose of using discourse markers is to increase coherence, although they also help to achieve cohesion. The macro-markers which were coined by Chaudron and Richards (1986) are also an important device to form coherence. They appear with different names in later studies, playing a crucial role in discourse coherence.

Coherence: Discourse Markers in the Comprehension of Discourse

Much research has been done on discourse coherence. Some is devoted to the comprehension, and the rest to the production of the discourse. We will discuss these studies separately, first the comprehension and then the production.

With more and more nonnative speakers going to school here in America, discourse analysts have become interested in the NNSs' problem of comprehending academic lectures. Richards (1983) suggests that listeners can improve their listening comprehension by employing certain techniques. He thinks that the presentation of meaning in spoken discourse is quite different from that in written discourse because the former is produced in ongoing time. Cues such as *talking about that*, *reminds you of...*, and *by the way* are important signs for the listeners to identify directions in topic development.

In their book for teaching assistants, Allen and Rueter (1990) also emphasize the importance of using transitions to make their lectures more comprehensible to their students. The transitions are taken as "structural signposts" of the lectures and are divided into three types: signal words (e.g. *first, next, on the other hand)*, rhetorical questions (e.g. *Where do we go from here?*), and linking phrases (e.g. *Now that we understand the policy, let us begin to consider its consequences*).

Allen and Rueter categorized discourse markers according to their different functions. This issue was elaborated on in greater detail by Ruetten (1986). She argues that when students listen to a lecture, they expect the lecturer to give some cues to show the relationship between ideas and between parts of the lecture. One of the cues is "logical connectors". According to Ruetten, a logical connector can be a word, a phrase or a sentence which "shows the logical relationship between the idea before it and the idea following" (p. 10). Ruetten does not categorize the different logical connectors, but she does try to exemplify their various functions. The functions and their examples which are extracted from pages 10 to 107 are listed below:

Functions	Examples
to give examples	Let me give you an example.
	A good example of...
to signal definitions	Let's give a more formal definition to...

	We can define X as...
to signal a list of items or ideas	The second characteristic...
	Another...
to focus the discussion or introduce	I'd like to discuss...
an important point	Let's look at...
to introduce an analysis by division	There are several characteristics...
	The four types...
to signal restatement of an idea	In other words...
	That is...
to interpret factual information	This means that...
	So what we're saying is...
to signal an important generalization	As a general rule...
	In general...
to introduce a rhetorical question	We can ask at this point...
	Why, you might ask...
to refer to information mentioned	As I said...
previously that is relevant at	As we noted earlier...
this point	
to conclude	To conclude...
to intensify	In fact...
to signal contrasting material	However...

While Ruetten takes the cues as linear connectors, Decarrico and Nattinger (1988) view similar cues from the structural point of view in a larger framework. They first introduce them as "lexical phrases": phrases like *let me start with*, *and that is, OK*, *same way here* and so on, the length of which varies. They are the same things as what Nattinger (1986, p. 3) describes as "conventionalized structures that occur more

frequently and have more idiomatically determined meaning than language that is put together each time" (cited in Decarrico and Nattinger, 1988, p. 92). With the help of lexical phrases, listeners need not pay attention to each single word and so they can focus on the larger structure of discourse.

By investigating the lexical phrases which actually occurred in some natural lectures in different disciplines, Decarrico and Nattinger categorized them into eight functional categories: topic markers, topic shifters, summarizers, exemplifiers, relators, evaluators, qualifiers, and aside markers. While admitting that the function of these lexical phrases was the same as that of the macro-markers proposed by Chaudron and Richards, they invented a new term "macro-organizers" to describe them in order to emphasize their effect in helping the listeners organize the lecture when it proceeds.

Decarrico and Nattinger then divided the eight categories into two levels: global macro-organizers and local macro-organizers. The former includes topic markers, topic shifters and summarizers, "those that indicate the overall organization of the lecture" (p. 94); the latter includes the other five categories, "those that also highlight sequencing or importance of information, but do so at specific points within the overall framework set by the global organizers" (p. 94). This division is important because it helps to distinguish the main topics from those which support them. The categories of macro-organizers can be put in a hierarchical framework as below:

- macro-organizers
  - global macro-organizers:
    - topic markers: Today we're going to hear...
    - topic shifters: So let's turn to...
    - summarizers: You can see...
  - local macro-organizers:
    - exemplifiers: For example...
    - relators: You might say that...
    - evaluators: But as a matter of fact...
    - qualifiers: So far as I know...
    - aside markers: I guess I got off the track here...

Here we can compare the taxonomy of Decarrico and Nattinger with that of Fraser (1988). Fraser divides discourse markers into three types first and then subclassifies them. His classification is exemplified below:

- discourse markers
  - topic markers
    - topic changing: *back to my original point, speaking of, turning now to*
    - refocusing on the present topic: *here, now, OK, indeed*
  - discourse activity markers
    - clarifying: *by way of clarification, to clarify*
    - conceding: *admittedly, after all, anyway*
    - explaining: *to explain, by way of explanation*
    - interrupting: *if I may interrupt, to interrupt*
    - repeating: *once again, to repeat*
    - sequencing: *finally, next*
    - summarizing: *to sum up, so far*
  - message relationship markers
    - parallel markers: *and, also, or*
    - contrastive markers: *but, instead, well*
    - elaborative markers: *for example, namely, besides*
    - inferential markers: *accordingly, hence, so*

We can find differences between the two taxonomies. Although both Decarrico & Nattinger and Fraser classify the discourse markers according to the different functions they fulfill, the former view the discourse markers as devices to signal an explicit structure of spoken discourse, and the latter treats them from a pragmatic viewpoint.

As far as listening comprehension is concerned, discourse markers which increase coherence play an important role in helping the listeners comprehend discourse. Since we are already aware of the importance of appropriate discourse markers in improving audience comprehension, it seems even more important to know how to produce discourse which is coherent by employing discourse markers in a suitable manner.

Coherence: Discourse Markers in the Production of Discourse

We have mentioned that more and more nonnative-speaking students go to college in the USA nowadays. On one hand, they have difficulty understanding lectures delivered in English; on the other hand, when the nonnative-speaking graduate students serve as teaching assistants, their spoken discourse is often considered incomprehensible by their undergraduate students. Some studies (Gumperz, 1982; Green, 1989; Tyler et al., 1988) show that although pronunciation and grammar are important factors, discourse-level patterns of language use also affect the listeners' comprehension.

When Hoekje and Williams (1994) researched the "ITA problem", they focused on communicative competence. They argue that the communicative competence of ITAs includes not only the knowledge of the language but also the ability to use it, as they notice that most ITAs have enough content and language knowledge, yet they fail to communicate effectively only because they do not know how to convey their knowledge. So communicative competence must contain minimally "the presentation of information in comprehensible form, a familiarity with the speech situation and the roles of participants, and the development of styles of speech and interaction" (p.12).

There are four components under communicative competence: grammatical competence, sociolinguistic competence, discourse competence, and strategic competence (p. 12). Of these, discourse competence is the ability to produce and interpret discourse cohesively and coherently. Three devices can be used to achieve discourse competence: the use of connectors such as "and" and "so", the use of repetition and rephrasing, and the use of discourse markers. Supported by the results of many studies, Hoekje and Williams propose that the use of discourse markers is a crucial element which affects ITAs' discourse. Because of its great importance, the use of discourse markers is again regarded as one factor in strategic competence. In order to compensate for the deficiencies in other components of competence, it is advisable for the ITAs to use some verbal or nonverbal strategies to increase communicative effectiveness. Among them, the use of discourse markers is an efficient skill to make ITAs' discourse more comprehensible.

Rounds (1987) also values the use of discourse markers and views it as an important characteristic which distinguishes better from worse spoken discourse. While comparing the different behaviors between more successful and less successful TAs, she found frequent use of "information chunking" in the transcripts of the former. For example, *OK* is used to indicate a change of thought. Rounds proposes that information chunking can mark topic shifting and so help to construct explicit organization.

Another study concerning ITAs' spoken discourse was conducted by Dalle and Inglis (1990). They regard discourse markers as guideposts of learning which signal the direction for the students when they listen to lectures. They point out that in the ITAs' training programs, international teaching assistants' teaching presentation improved after they had been instructed in teaching techniques. Among them, Dalle and Inglis believe that the use of discourse markers is the most effective one. Discourse markers have the functions of "separating ideas, indicating temporal relationships and causation, and providing emphasis and contrast" (p. 1).

A similar focus on discourse markers was revealed in a study by Tyler, Jefferies and Davies (1988). They wanted to find out why NNSs' English discourse is considered incoherent by NSs. Based on the conclusions drawn in previous research, they hypothesized that native speakers use some kinds of devices to indicate the interrelationships among different ideas and their relative importance. In other words, the speakers orient the listeners to interpret the discourse coherently by providing them a set of cues. Some contrastive analysis has revealed that different languages use different "information structuring devices" (p. 102) to inform the listeners. Tyler et al. tried to locate the sources of communication difficulty for nonnative speakers' academic spoken discourse from the viewpoint of native speakers of English.

Eighteen Korean and Chinese TAs' teaching demonstrations were analyzed, and the results showed that the NNSs either did not use or misused most of the cues which occurred in NSs' spoken discourse. They included prosodic patterning, subordinating syntactic structures, and lexicalized discourse markings. Among them, Tyler et al. argue that lexicalized discourse markers are the most evident and effective set of devices to indicate the overall structure of the discourse. These markers are "specific lexical items or phrases which announce the organization of major segments of the discourse and signal more relationships among ideas" (p. 107) such as *however, now, so, let's turn to the next point,* and *that is.* The problems with the NNSs can be classified into three categories: substitution, overuse, and exclusive use of the lexicalized discourse markers. The Chinese and Korean speakers tended to choose the wrong markers so that they misled the listeners and produced confusion. Also, they used overly and exclusively some markers without paying attention to whether they were appropriate. This made their speech choppy, amorphous, and hence violated the listeners' expectations.

In order to further investigate the discourse-level patterns of NNS' production, Tyler (1992) compared a native Chinese TA's spoken discourse with that of a NSTA. She made a qualitative analysis of both texts, concentrating on the use of discourse

structuring devices. One of the findings shows that the difference between the ITA and NSTA's English was in the use of lexical discourse markers. Tyler believed that the appropriate use of lexical discourse markers could help the listeners construct an overall structure of the information. However, she found that the Chinese speaker used the markers unexpectedly and self-contradictorily. The listeners were thus misled and could not interpret the discourse coherently.

Some studies have attempted to discover which hypotheses account more for the incomprehensibility of NNSs' discourse: the ordering of the ideas or the interpretive cues of the text. Tyler and Bro (1992) support the latter, while Young (1982) supports the former. Young analyzed some Chinese speakers' English spoken discourse and argued that there was a substantial difference between Chinese and English in the discourse level structure: the ordering of the ideas. When presenting one's ideas, a Chinese speaker prefers to adopt a topic-comment format: "the relationship of the main point to the rest of the discourse is in the order of the semantic relationship of topic to comment" (p. 115). So, a Chinese speaker's position is presented only after all of the supporting information has been given, which is in sharp contrast to the style of an English speaker. This is what Young believes to be the main source that causes comprehension difficulty for native speakers of English. Also, it is because of this different discourse tactic that English listeners cannot get Chinese speakers' point at the beginning of their utterance and thus lose the cues to understand the overall direction of discourse.

Tyler and Bro do not agree with Young's argument. Supported by Tyler's previous findings, they believe the reason for the perception of the incoherence of the Chinese speakers' English discourse is a set of miscues at the discourse level, one of which is lexical discourse markers. Their assumption is that when people communicate, the listeners expect the speakers to use some discourse-structuring cues to indicate how ideas are integrated and the relevant relationship among them. If the cues are not

provided by the speakers or are used in unusual ways (e.g. nonnativelike ways), the listeners have difficulty interpreting the discourse and therefore judge it as incoherent.

Tyler and Bro conducted a study to test the two competing hypotheses. They constructed four versions: (1) the original version of Young's materials; (2) the original version with order of ideas reversed; (3) the original version with discourse-structuring cues reconstructed; (4) the combination of (2) and (3). One hundred and fifteen native English-speaking undergraduates were asked to read the four versions and rate their comprehensibility. The results show that there was no significant effect of order of ideas, whereas the effect of discourse miscues was highly significant. Tyler and Bro concluded that while the order of ideas might have some minor effect on comprehension, miscuing at the discourse level was the main factor that produces the perception of incoherence in the nonnative English discourse.

Being concerned about the comprehensibility problem of ITAs and inspired by the findings obtained from previous studies on listening comprehension, Williams (1992) tried to determine two issues: whether the degree of planning involved in production affects the use of discourse markers and whether the use of discourse markers affects the comprehensibility of NNSs' production. The discourse markers studied by Williams are "macrocues", which include the same things as Chaudron and Richards' (1986) macro-markers. They are used to signal key statements such as definition, example, restatement, introduction, summary and so on. Videotapes of 24 ITAs' planned and unplanned presentations were played to NSs and an evaluation of comprehensibility was given by them. The results supported the researcher's assumption. The planned presentations did contain more explicit marking, and they were judged more comprehensible than the unplanned ones.

Up to now, I have introduced discourse markers and their importance in discourse analysis. Discourse markers are a group of lexical expressions which do not belong to any grammatical category. They appear in various lengths, that is, they could

be words, phrases, or clauses. Discourse analysts research them by calling them different names such as "discourse markers" (Schiffrin,1987), "transitions" (Allen and Rueter,1990), 'logical connectors" (Ruetten, 1986), "macro-organizers" (Decarrico and Nattinger,1986), "information chunking" (Rounds, 1987), "lexical discourse markers" (Tyler et al., 1988; Tyler, 1992; Tyler and Bro, 1992), "macrocues" (Williams, 1992), or "macro-markers and micro-markers" (Chaudron and Richards, 1986). After cautious comparison and analysis, I propose that discourse markers have different functions at three levels. At the lowest level, discourse markers signal intersentential relations and hence increase cohesion. They are the ones discussed by Schiffrin (1987) as well as what Chaudron and Richards (1986) named "micro-markers". I would like to term these discourse markers "micro-markers" so as to emphasize their specific function. At the highest level, discourse markers are those which are used to cue topic shifting and so to indicate the overall structure of the text. We can call them "global macro-markers". There is still one type of discourse marker whose function is in between the two functions mentioned above. This kind of discourse marker is used to signal key statements such as definitions, examples or to indicate relationship among ideas. However, the level of their function is lower than that of the macro-markers, and therefore they only perform their duty within the overall framework set by macro-markers. In order to distinguish them from macro-markers, I borrow a term from Decarrico and Nattinger's (1988) taxonomy and call them "local macro-markers".

So we have three kinds of discourse markers: micro-markers, local macro-markers, and global macro-markers. While the major function of micro-markers is to create cohesion, the other two help to establish coherence only.

Discourse Structure

In addition to the use of discourse markers, the structure of discourse also contributes to coherence. In fact, when we say that discourse markers help to create

coherence, it is because they signal the relative importance of and the interrelationships among ideas. While discourse markers are discourse structuring cues, the ideas themselves form the structure of the text. Tyler et al. (1988) describe the relationship between discourse markers and discourse structure by commenting that "...the most obvious and salient [means] a speaker can use to orient the listener to the overall structure of the discourse is...the use of lexicalized discourse markers" (p. 107). If a text without appropriate discourse markers is difficult for the listener to understand, a text which has no structure at all would be impossible for one to comprehend.

Halliday and Hasan (1976) state that the cohesive relation is not the only necessary condition in constructing a text. There are other components of texture. One of them is the "macrostructure" of the text, that is, the structure of discourse. Halliday and Hasan state: "By this we mean the larger structure that is a property of the forms of discourse themselves: the structure that is inherent in such concepts as narrative, prayer, folk-ballad, formal correspondence..." (pp. 326-327). What Halliday and Hasan mean is that discourse structure is what distinguishes different genres of discourse; in other words, every genre of discourse has its own discourse structure. As for the definition of "genre", Swales (1990) interprets it as communicative events which share the same communicative purposes, have a similar discourse structure and are restricted in terms of content and style. Some informal and spontaneous genres such as conversation and the personal experience story might be considered as not having structure, but this is not true. Sacks et al. (1974) and Labov (1972) have proved that both of them are highly structured.

One example of a particular discourse structure within a genre is the monologue. When Coulthard and Montgomery (1981) analyzed a monologue in a radio interview, they noticed that the speaker himself sets up an organization for his utterance by using discourse markers. Put into a hierarchical framework, these discourse markers look like this (p. 32):

Several major areas concerning the

unions...require to be considered----> There's first the question...

Now the second big area/

two fundamental principles...--------> first of all

secondly

At the beginning of the utterance, the speaker predicted that "several major areas concerning the unions...require to be considered". So the listener knew there would be more than one point in this utterance. When "There's first the question" and "Now the second big area" appeared, the listener identified them easily as the two points. Also, the second point included "two fundamental principles", which were then signaled by such discourse markers as "first of all", "secondly". This example exemplifies how discourse markers indicate the overall structure of the text and how both discourse markers and the structure of discourse help to form coherence.

Discourse Structure of Lectures

Given the importance of structure in discourse, here we will talk about the structure of the genre of spoken discourse which is the primary focus of this study: the lecture.

The objectives of lectures have been defined and their effectiveness investigated by some researchers. Bligh (1972) argues that one main objective of lectures is to transmit information. Chaudron and Richards (1986) also state "the function of lectures is to instruct, by presenting information in such a way that a coherent body of information is presented, readily understood, and remembered" (p. 114). In order to understand the effectiveness of lectures, Dubin and Taveggia (1968) reviewed ninety-one studies comparing different teaching methods. The findings summarized in Bligh suggest that "lectures are as effective as other methods for teaching information, but not

more so" (p. 21). Although not showing superiority over other teaching methods, lecturing is always the dominant teaching method in colleges.

In her research on how to comprehend academic lectures, Ruetten (1986) first discussed the characteristic of an ideal lecture. She proposes that in an ideal lecture, the lecturer has a clear purpose or topic. The lecturer also has a main idea (or ideas) which is "the point that the lecturer wants to make about the topic" (p. 6). The lecturer then develops the main ideas with supporting information such as examples, definitions or explanations.

Ruetten argues that the organization of a lecture can help the listeners to understand the purpose and the main ideas. She divides the organization into three parts: introductory remarks, body, and summarizing remarks. Usually, the lecturer announces his purpose or topic in the introductory remarks, classifies and develops the main ideas in the body, and summarizes the main ideas in the last part.

What Ruetten describes is only a very general organization of lectures. In fact, it can also be applied to other genres in spoken discourse such as speeches or sermons. It can even be used in some genres of written discourse, for example, expository writing. As for lectures, there is a more specific and detailed description of their structure. Sinclair and Coulthard (1975) are the first ones to research the structure of classroom discourse. By carefully observing and analyzing classroom interaction, they set up a hierarchically-ordered framework of specific units as the structure of classroom discourse. From the lowest rank to the highest rank, the units are acts, moves, exchanges, transactions and lessons. According to Sinclair and Coulthard, acts are "typically one free clause, plus any subordinate clauses, but there are certain closed classes where we can specify almost all the possible realizations which consist of single words or groups" (p.23). Totally there are twenty-two discourse acts. They are: marker, starter, elicitation, check, directive, informative, prompt, clue, cue, bid, nomination, acknowledge, reply, react, comment, accept, evaluate, silent stress, meta-

statement, conclusion, loop, and aside (pp. 40-44). Sinclair and Coulthard argue that the relationship between acts and moves is similar to that between morphemes and words in grammar. While a bound morpheme cannot constitute a word by itself, a bound act cannot form a move. For example, the bound act "markers" are a closed class of items such as *O.K., well, now, good.* They serve to indicate boundaries in the discourse, and they occur only as the head of opening, focusing and framing moves. On the other hand, the free act "reply" can contain only a word *Yes* to respond to an "elicitation" and realize answering moves. There are five classes of move: framing, focusing, opening, answering and follow-up. Of these, the first two belong to boundary exchanges, and the last three make up teaching exchanges. Above exchange, there are three types of transaction: informing, directing, and eliciting. Each contains several exchanges. The highest unit is lessons, which are made up of a series of transactions. Composing all these units of different levels, the structure of classroom discourse thus shapes up.

Although they provide quite a thorough description, Sinclair and Coulthard focus on the structure of interactive classroom discourse, which is not identical with that of a lecture. A model more specific to lectures was proposed by Cook (1975). This model has a set of hierarchical units similar to that of Sinclair and Coulthard. The units of both models are listed below:

Sinclair &Coulthard	Cook
Lesson	Lecture
Transaction	Exposition
Exchange	Episode
Move	Move
Act	Act

The distinction between these two models is that episode replaces exchange and exposition replaces transaction. On one hand, Cook's model stresses the functions of

individual propositions; on the other hand, it puts these propositions within an organized framework. However, it is somewhat too complicated and detailed. First, the structure for some of the ranks is too complicated. For example, the structure for episodes is "Episode = F E (E2...n) C" [F is focus; E is extension; C is conclusion; E is one or more moves other than focusing or concluding; ( ) means an optional condition]. The structure for expositions is "Exposition = (P) D O (D2...n) T (T2...n)" [P is expectation; O is focal; D is developmental; T is closing]. Second, his classification is too detailed. For example, the number of classes of moves is more than double that in Sinclair and Coulthard. Besides, he makes subclasses for acts, and the number of them is double the total number of the classes of acts themselves. Murphy and Candlin (1979) comment on this point in this way: "...we find that they [the classes] do not achieve a generality of structure of the significance which can be claimed for Sinclair & Coulthard"(p.18). Furthermore, Murphy and Candlin criticize the criteria Cook used for identifying the acts as being invalid. For example, "marker" is one kind of act. It is subdivided into "marker of transition" and "marker of contrast". The former contains words such as *well*, *O.K.*, *now*, and its function is to mark boundaries. The latter, however, realized by conjunctions like *but*, *yet*, *however*, functions as a cohesive device. It is obvious that the two kinds of markers are defined by two different kinds of criteria.

Following the work of Sinclair and Coulthard (1975), Coulthard and Montgomery (1981) propose another set of models for the structure of lectures in which there are three units: transaction, sequence and member. A transaction is a topic unit which "is identified by the focusing activity that occurs at its boundaries" (p. 33). The focusing activity refers to two kinds of focus: a prospective focus at the beginning to open the transaction and a retrospective focus at the end to close the transaction. A sequence is a sub-topic unit and is identified by phonological criteria. It begins with a relatively high pitch and ends with a relatively low one. A member is quite similar to Sinclair and Coulthard's discourse move. It is a free clause with or without its bound

clauses. Coulthard and Montgomery found two kinds of members when they analyzed lectures: "Some discourse members are mainly oriented towards the subject matter of the discourse, others towards the reception of this subject matter" (p.35). The former, which is termed "main discourse member", describes particular phenomena. The latter, which is termed "subsidiary discourse member", explains, develops, or comments on the former. These two different kinds of discourse members form two separate planes within discourse: main discourse and subsidiary discourse. Look at the following examples:

(1) (a) and er these er buds in general have the characteristic of indefinite growth

(b) once they begin to develop they go on and on (p.35).

This example consists of two different members: (a) is the main discourse member, and (b) is the subsidiary discourse member, which reformulates the first one.

The subsidiary discourse members can be subclassified into two classes: glosses and asides. Glosses are furthermore divided into three types: restates, qualifies, and comments. We can understand different glossing members through examples below:

(2) (a) is there a cheaper solution

(b) in other words can you use a cheaper device

(3) (a) all these equivalent circuits are experimentally determined

(b) at least they have a basis in experiment

(4) it may seem very trivial just telling you how to write things down. (p. 37).

The utterance in (2)(b), restates, repeats, or explains the proceeding member in (2)(a). Discourse markers such as "in other words", "that is", "for example" often occur between the two members. Led by items such as "actually", "in reality", "at least", qualifies try to limit or modify the general appropriateness of the immediately prior

member, as exemplified in (3). Comments show the speaker's attempt to evaluate what is being said from the audience's standpoint, as we can see in the example in (4).

Asides are quite different from glossing members. Glossing members constitute an essential part of subsidiary discourse and maintain a close relationship with the main discourse by expounding, limiting, modifying, and evaluating it. Asides are only weakly related to the main discourse. Coulthard and Montgomery regard glossing as typically anaphoric and asides as typically exophoric (p. 37). Glossing creates an anaphoric relation in which its interpretation refers back into the text; asides make reference to the context of situation, but not to the text. Nevertheless, the main discourse is contextualized by the presence of asides in some way. For example, science and engineering lecturers often use supplementary visual displays such as diagrams or blackboard calculations. This kind of "paradiscourse" is related to the main discourse by the use of procedural asides. This is exemplified in (5):

(5) MAIN /in the stem er the situation is different because the xylem and the phloem are on the same radius
/now if you have a stem with separate vascular bundles like this and so on

ASIDE just show xylem and phloem and phloem for simplicity-
//xylem here phloem towards the outside (p. 38).

Within the three similar but different models mentioned above, the one proposed by Sinclair and Coulthard (1975) is for classroom discourse, which contains more interaction between the teacher and students, and so is not appropriate for lecture discourse. Cook's (1975) model, although a thorough one, has its weakness which has been pointed out above. Coulthard and Montgomery's (1981) model shows precision in observation, analysis and description of lectures. They abandon the use of rank scale, the defect of which is the difficulty "to specify ordered arrangements of classes of unit at lower ranks which would combine together in predictable ways to form structures at the

rank above" (p. 39). What is more important is their distinction between main discourse and subsidiary discourse. While the former points out the subject matter, the latter helps the listener understand it. This distinction gives lecture discourse the feature of differentiation. More than that, the operation of the subsidiary members demonstrate the lecturer's attempt to incorporate the listeners' reaction into his lecturing.

With the models of the discourse structure of lectures in mind, we want to find out if the structures of lectures in different disciplines vary or whether different disciplines share the same discourse structure. Shaw (1994) gave a negative answer by stating: "A physics lecture, for example, will have particular discourse structure not necessarily found in mathematics or economics classes" (p. 28). He analyzed engineering and business lecture discourse, with the following findings. First, he constructed an internal structure for problem-solving transactions, which are common forms in engineering classes. It is listed below:

Problem-solving transaction
- prospective focusing member
- sequence 1: posal
- sequence 2: solution
- sequence 3: evaluation
- retrospective focusing member (p. 35).

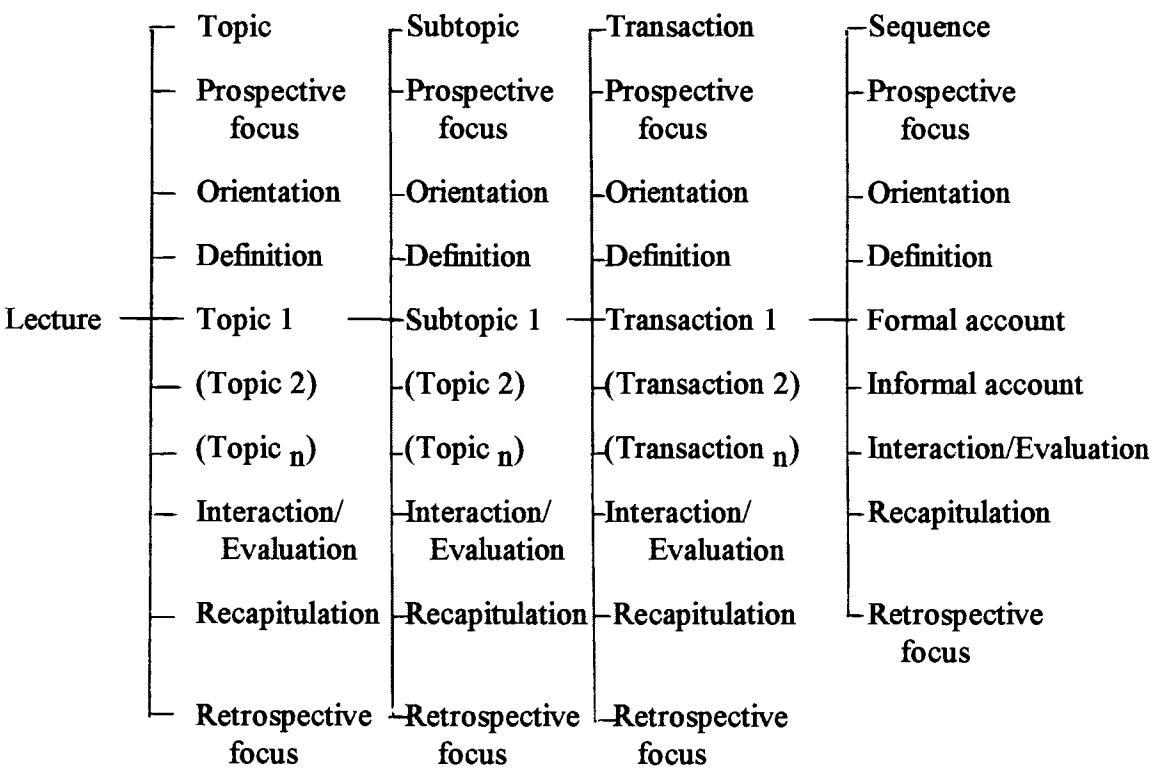
While problem-solving transactions are typical forms in engineering discourse, concept-based or topic-based types of transactions are the dominant form in business and management discourse. The internal structure for concept-based transactions can contain the following elements, although Shaw reminds us that not all of the elements listed below were required for each transaction and some might be omitted depending upon the situation:

Concept-based transaction
- prospective focusing member
- definition
- formal account
- informal account
- interaction-evaluation
- recapitulation
- retrospective focus (p. 40)

Shaw's most important contribution is that he established the discourse structure for business lectures. The hierarchical system consists of topic, subtopic, transaction and sequence:

Figure 1

Discourse structure of a business lecture



Prospective Focusing Member:

now

Orientation:

you don't like to think of it this way but banks are profit making corporations so certainly paramount in any (2.4) discussion of what banks are up to

Prospective Focus:

profitability has to be the number one item on the list

Definition:

banks have to be profitable

Informal account:

if they're not this low return lower than average return will cause resources to flow to other sectors of the economy and no corporation can afford to constantly have resources flowing away from it it limits its ability to acquire new capital it limits the ability to grow basically impossible kind of situation you've got essentially to be earning a return at least equal to other alternatives in society

Retrospective Focusing Member:

OK

Recapitulation:

So profitability has to be the number one concern (p. 42)

The purpose of Shaw's proposal of the discourse structure of the business lecture is to offer useful information to help improve the ITAs' communicative competence with regards to setting teaching tasks and training for lesson planning. In fact, Shaw's contribution is significant not only in pedagogy but also in discourse analysis. In the area of general lecture structure research, he further narrows his focus by limiting himself to lecture structures in specific disciplines.

Discourse structure is a branch of discourse analysis, which is just in the developing stage. The work waiting to be done can be divided into two focuses: one is

further work in the discourse structure of different disciplines; the other is the discourse structure of lectures in different languages. This study takes up both issues by focusing on music and art history lectures given in Chinese.

Up to now no research has been done on the structure of lectures in Chinese. It is possible that such research may reveal underlying differences based on linguistic and cultural factors. We know that Chinese is a language which is quite different from English. Also, Chinese culture is quite different from western culture. Tyler (1992) points out that different languages have different ways to signal information structure. Miscommunication arises when the listener's expectation for specific information structuring cues cannot be matched. Therefore, it would be interesting to engage in contrastive discourse analysis in this field.

Contrastive Discourse Analysis

Within the limited contrastive discourse analysis which has been done between Chinese and English, I am going to cite only three studies that are relevant to the present study. The first is about spoken discourse and the other two are about written discourse.

Scollon and Wong-Scollon (1991) argue that the way to introduce topics in conversations is different between Asians (Chinese, Korean, Japanese) and westerners. Westerners use a "call-answer-topic" sequence while Asians use a "call-answer-facework-(topic)" sequence. In the former situation, the person who starts the talk is supposed to be the one who introduces the topic. He begins the exchange with the "call". The person who is spoken to then makes the second move by the use of "answer". After that, the caller introduces the topic. This sequence is taken as natural and logical by westerners, but actually it is only a culture-bound behavior. For Asians, there is some small talk after the first two moves. This kind of facework helps to establish a good atmosphere for the conversation. Once this function has been fulfilled,

the topic may be introduced. If the facework does not succeed in its purpose, the caller may choose not to introduce the topic at all. Scollon and Wong-Scollon thus term the western pattern a deductive one and the Asian pattern an inductive one.

Obviously the distinction revealed above is due to a difference in cultural backgrounds, which also forms the basis for the next study, which was conducted by Mao (1993). Mao elaborates on the different use of metadiscourse markers in the western and Chinese rhetorical contexts. He defines metadiscourse markers as "various kinds of linguistic tokens that an author employs in her text to guide or direct her reader as to how to understand her, her text, and her stance toward it" (p. 265). By examining letters written in English, he found that westerners like to use what Beauvais calls "simple expositive acts" (cited in Mao, 1993, p.273), such as *I believe, I state or I am of the opinion.* However, when he observes the letters written by Chinese, except for some "text connectives" like *but, thus, consequently,* no other metadiscourse markers are used. Instead, the Chinese authors tend to appeal to the past and get support from ancient practices and authoritative figures.

According to the two studies, there are differences between Chinese and English both in the way of speaking (conversation) and the way of writing (letter-writing). We must admit that conversation and letter-writing are quite culture-bound communicative activities, so it is not surprising to find differences between two quite different cultures in these two genres. However, can we find differences in genres which are less culture-bound? Taylor and Chen (1991) concentrated on quite a complicated issue in writing for academic purposes. They tried to identify the possible sources of variability in discourse structure by examining the introductions to papers of related disciplines written in English (by native English speakers and native Chinese speakers) and in Chinese (by native Chinese speakers). The reason that they asked Chinese speakers to write in both English and Chinese is that they wanted to avoid the concept of "culturo-linguistic system" proposed by Kaplan (1978, p. 69). In other words, they tried to avoid

positing a strong link between language and culture. The model of discourse structure of the introduction they adopted was proposed by Swales (1984). The structure includes four moves: (1) stating the current knowledge in this field; (2) presenting the relevant previous research; (3) pointing out the slot in the previous research that the present research is put into; (4) specifying the purpose of the present research. The results showed that although not all of the four moves were present in all the papers, each of the four moves was employed by all three groups (Anglo-American/ English, Chinese/English, and Chinese/Chinese). So there may be a universal structure for introductions to academic papers in different languages, cultures and disciplines. This is not to say that there are no differences between the groups. The two Chinese groups tend to avoid elaboration, use only certain patterns, write at less length, and cite fewer references. What Taylor and Chen try to emphasize, however, is that, there is no uniquely "Chinese way" of writing introductions to scientific papers. Furthermore, culture was not the only factor which caused differences in the structure of writing; the differences found were due to either culture or discipline.

Of the three studies discussed above, the first one talked about differences in informal face-to-face conversation, and it was mostly concerned with interaction. Therefore, the results may not apply to the formal lectures in this study. The second one dealt with the different styles in Chinese and English letter-writing. The non-academic nature of the content and writing as a channel versus speaking do not indicate any common ground between this study and the lectures in mine. On the other hand, however, lectures may have something in common with the expository writing examined in the last study because both of them are academic. Thus, they may share some of the same features.

In addition to the three studies which concern contrastive discourse analysis, There is one study which deals with discourse markers in Mandarin Chinese. In this study, Miracle (1991) investigates the functions of *hao*^{3} (OK), *na*^{4}*me* (well, so, then),

ke³shi⁴ (but), *dan⁴shi⁴* (but), and *bu²guo⁴* (but) when they are used as discourse markers. Miracle argues that each of these markers has various uses, and from these uses, a core function can be determined. For example, *hao³* has different functions in various aspects of discourse as indicated in the following quotation:

> ...*hao* not only 1) plays a role in the development and closure of commissive/requestive social actions, bu also 2) acts as an appreciation of assertions and marks the transition to a new topic or social activity, 3) marks the closure of telephone calls or other physical activity, and 4) used within a particular speaker's turn, functions as a marker of idea management signalling the completion of a prior topic or activety and the transition to another topic or activity (p. 32).

The core function which is common to all of these functions is closure and transition. Similarly, depending on the aspects of the discourse structure, *na⁴me* serves a variety of functions, while it remains a marker of continuation. As for the disjunctive markers *ke³shi⁴*, *dan⁴shi⁴* and *bu²guo⁴*, Miracle states that their uses resemble those of "but" described by Schiffrin (1987) as marking "referential contrast, functional contrast, and contrastive actions" (p.177). In the various uses of the disjunctive markers in idea structure, social action structure and turn structure, they maintain a core function of marking contrast. This study was the first one which investigated the functions of Chinese discourse markers in different aspects of discourse.

Discourse analysis deals with language in use. Text is the unit of language in use and the corpus analysts base their research on. A text must be both cohesive and coherent; cohesion constructs the linear structure, and coherence the hierarchical structure. Both of them play an important role in the production and comprehension of discourse. Cohesion can be attained by using either linguistic cohesive devices proposed by Halliday and Hasan or micro-markers labeled by Chaudron and Richards. Coherence

can be realized by both discourse structure and its signals: macro-markers. Discourse structure is a new interest of discourse analysts in which the structure of lectures is one of the genres studied the most. Different models of lecture discourse structures have been established. Some researchers have even extended their research scope to specific disciplines. There are just a few studies in contrastive discourse analysis, and one study in Chinese discourse markers. However, no research has been done comparing and contrasting lectures in English and in Chinese. As a matter of fact, no research has been done on lectures in Chinese.

Many interesting questions remain to be answered: What is the discourse structure of lectures delivered in Chinese? What is the role discourse markers play in lecture discourse? What are the other factors which help to signal the structure? The present study is intended to address these questions. In order to do so, we will first examine three spoken lectures in Chinese on music and art history to discover a unifying discourse structure. Then we will ascertain how the structure is signaled.

CHAPTER III

METHODOLOGY

Based on the literature review, we know that in English discourse markers are the most salient device for signaling the structure of the discourse by marking the boundaries of each unit. However, no studies have been done on the discourse structure of lectures in Chinese. Therefore, the purpose of this study was to investigate two issues: the structure of lectures in Chinese and the effect of discourse markers in indicating their structure. At the same time, other devices which had the same functions were also examined. The data were three Chinese lectures delivered in a college in Taiwan, Republic of China. In order to make the purpose more definite, the study was limited to focus on similar disciplines: the history of music or art. The basic hypothesis for this study states that there is a structure for music and art history lectures in Chinese, and both discourse markers and other factors help to signal that structure.

SUBJECTS

Three courses were chosen within similar disciplines: History of Western Art, History of Western Music, and History of Chinese Music. The three courses are obligatory courses for the students of the Art Department and Music Department respectively in an arts college in Taiwan. Originally, permission was asked of lecturers of seven related courses to video-tape their classes. However, three lecturers declined for different reasons. The four classes left were observed and video-taped. The result of the video-taping of one of the four classes was bad because of ongoing construction work during the class. So, finally there were three left. The three lecturers of these

classes are full-time teachers in the college. Their backgrounds are presented in Table 1.

TABLE 1

LECTURERS' PERSONAL INFORMATION

Lecture	Lecturer	Course	Gender	Age	Education	Studied Abroad	Teaching Experience
A	Lin	History of Western Art	female	42	PhD	Austria	3 years
B	Wong	History of Western Music	male	47	PhD	Austria	12 years
C	Chen	History of Chinese Music	female	48	MA	no	1 year

Note: The names reported in this study are fictitious names used to preserve the anonymity of the lectures.

This table shows that two of the lecturers were female and one was male. All of them were in their forties. Both Lin and Wong got their doctorate degrees in Art History and Philosophy in Austria, while Chen got her master's degree in Music in Taiwan. The teaching experience refers to the period they have taught the very courses in which they were observed. In order to easily refer to the three lectures throughout the rest of this paper, the lecture by Lin which is on History of Western Art is labelled Lecture A; the lecture by Wong on History of Western Music is labelled Lecture B; and the lecture by Chen on the History of Chinese Music is labelled Lecture C. The number of the students in each class is around 30 to 35. The time of each class is 100 minutes. Lin gave a break in the middle but the other two did not.

PROCEDURES

The lecturers were told that the purpose of the observation and video-taping was to collect data for a thesis. They only knew the thesis was about the styles of lecturing. They were asked to lecture just as naturally as they usually did. Since the lecturers had told the students that that class would be observed and video-taped by a researcher, the students did not show much curiosity.

The materials used to conduct this study were a video camera with a microphone and a tape recorder. The reason for using the tape recorder was to make sure no part of the lecture would be missed when the videotape had to be replaced. The video camera had been set up at the back of the classroom before class began. The tape recorder was given to a student who sat near the lecturer and turned over the tape when this was necessary.

After all three classes had been video-taped, they were transcribed into Chinese characters first. Then each of them was transcribed into Chinese pinyin, which is an alphabetic system. The five tones of Chinese are represented by the superscript number: 1, 2, 3, 4, and nothing (to indicate a neutral tone) at the upper right-hand side of each character. The outlines of the three lectures are listed in Appendix A. Since the objective was to analyze teachers' lecturing, the students' utterances were not transcribed. (It was also because the students' utterances were not loud and clear enough, and so were difficult to understand.)

ANALYSIS

Two issues are discussed in this section. One deals with how the lectures are divided into small units. The other one investigates what kinds of external features signal the boundaries of the units.

Internal content criteria to define units

In order to analyze the structure of the lectures, each lecture was first divided into units according to its content. The decision on unit boundaries was primarily based on the main topic of the unit. The criteria used to define units in different situations are exemplified below. Examples of the units are given in Appendix B.

(A) Standard Unit:

An example of a standard unit is given as Example (1) in Appendix B on pages 169-170. This example comes from Lecture B which is on History of Western Music. At the beginning of (1), Wong announced that he was going to introduce the second composer of the Notre Dame School. He also commented on the contribution of Lenoninus, the focus of the last class. This is clearly the preview and review part of the lecture. Then on Line 6, he asked the students to open their textbooks to page 113 and began to introduce *organum quadruplum*. The change of topics is quite obvious, and so they are divided into two units:

The first unit	(Lines 1-5):	reviewing Lenoninus; previewing Perotinus
The second unit	(Lines 6-24):	introducing *organum quadruplum*

(B) Digression:

Example (2) in Appendix B on pages 170-174, shows how digressions were treated. This example comes from Lecture A, which is on History of Western Art. In (2), Lin first introduced the medieval style, which was one of the artistic styles in early Middle Ages. Then from Line 22 she began to say something which had nothing to do with the history of Western Art. She told the students that the Middle Ages was a difficult period for Asian students to understand and so advised them to do some analyses after class. From Line 36 she began to introduce the Christianization Period in Europe, which was the background for manuscript illumination. In this situation, the

second topic is something which just occurred to the teacher on the spot. It does not correlate with either the first topic or the third topic. It forms a digression and is treated as one isolated unit. Thus there are three units here:

The first unit	(Lines 1-21):	introducing the second artistic styles in early Middle Ages: medieval style
The second unit	(Lines 22-35):	reminding the students of the difficulties in learning about the medieval period and advising them to study harder
The third unit	(Lines 36-63):	introducing the background for manuscript illumination: the Christianization Period in Europe

(C) Insertion:

In another situation, different topic or topics are inserted into an ongoing topic. This situation is different from the preceding one in that the topics mentioned here are not digressions. An example of this is given as Example (3) in Appendix B on pages 174-179. This example, like the previous one, also comes from Lecture A. In (3), after Lin had begun to introduce Painting 1 for a little while, she looked at her notes for five seconds and then from Line 10 she started to explain how and where the illuminated manuscripts were produced. After she finished the topic, (See Line 45) she started to go through slides quickly with the students to give the students the idea of the two different styles in the Early Middle Ages. After another five-second pause in line 61, she returned back to Painting 1 and began to analyze it. Without clear examination, this text might be taken as one unit because the beginning part and the end part share the same topic. However, the middle part contains two independent topics (Lines 10-44 and Lines 45-59), so there are three topics within this text. Further, although the beginning part and

the end part of the text talked about Painting 1, it was split and formed two units. Therefore, I decided to count this text as four units. This can be exemplified as below:

The first unit (Lines 1-9): introducing Painting 1

The second unit (Lines 10-44): explaining how and where the illuminated manuscripts were produced

The third unit (Lines 45-59): going through slides quickly to show the two different styles in the paintings

The fourth unit (Lines 60-73): returning to and analyzing Painting 1

This phenomenon is easy to explain. The lecturer just forgot to explain the origin of illuminated manuscripts and to view the slides before she went on analyzing Painting 1.

(D) Interruption:

A fourth category which affected the segmentation of units was interruption. This is exemplified in Example (4) in Appendix B on pages 179-185. This example comes from Lecture C, which is on History of Chinese Music. In (4), first, Chen said that there were two kinds of classification of Feast Music: one based on its content and the other one on its styles of performance. Just as she wanted to talk about the first kind of classification, she found that one student had a question (in Line13). After answering the question, some more questions were asked (in Line19, another student asked a question; from Line 22 still another student asked three questions and answered one clarification question asked by Chen). Finally, from Line 57, she resumed her topic. Although the middle part was the students' questions and what the teacher said was just to satisfy the students, it was defined as one unit. The reason is that these questions were different from the other questions asked by the students. The other questions asked by the students in the three lectures were asked one at a time. The four questions asked by three students were asked one by one and took more than 40 lines. After

answering the questions, the lecturer needed a transition to resume her previous topic. Thus, it was taken as a unit. This text is exemplified as below:

The first unit (Lines 1-12): classifying Feast Music according to its content

The second unit (Lines 13-56): answering the students' questions

The third unit (Lines 57-102): resuming the previous topic

External signals to indicate unit boundaries

After the criteria for defining units had been set up and the units had been identified, the next step was to examine how the boundaries of the units were signaled, that is to say, I tried to look at the formal devices used to mark the boundaries of the units. Brown and Yule (1983) argue that "our interpretation of *what* a speaker is talking about is inevitably based on *how* he structures what he is saying" (p. 94). That was what I intended to examine for this section. Seven different devices were found. They are discourse markers, pauses, rhetorical questions, retrospective phrases, topicalized phrases, volume and pitch, and kinesics. Of these, discourse markers have been discussed thoroughly and in detail in Chapter 2. All the others will be discussed briefly in each section.

(A) Discourse markers

In Chapter II, the results of a great number of studies showed that the use of discourse markers was the most evident and efficient device to indicate the overall structure of the discourse in English. Similarly, various discourse markers appeared in the three Chinese lectures in this study.

Discourse markers in English were divided into three categories in Chapter II: global macro-markers, local macro-markers and micro-markers. According to their definitions, global macro-markers are most effective in indicating the boundaries of the

topics. A list of global macro-markers in English which were proposed by different researchers is shown below:

Chaudron and Richards (1986):

What I'm going to talk about today is...

The next thing is...

Another interesting development was...

To begin with...

Now where are we...

Ruetten (1986):

I'd like to discuss...

Let's look at...

The second characteristic...

Another...

There are several characteristics...

The four types...

Decarrico and Nattinger (1988):

Today we're going to hear...

So let's turn to...

You can see...

Fraser (1988):

Back to my original point...

Speaking of...

Turning now to...

In Chinese lectures similar global macro-markers were found. Some of the examples are listed below:

(5) jie^{1}xia^{4}qu^{4} wo^{3}men kan^{4}dao^{4} ...

Next we will look at...

(6) wo^{3}men jin^{1}tian^{1} kai^{1}shi^{3} yao^{4} jie^{4}shao^{4} de shi^{4}...

What we're going to introduce today is...

(7) na^{4}me, wo^{3}men zai^{4}, jin^{1}tian^{1} yao^{4} kai^{1}shi^{3} jin^{4}ru^{4} xia^{4}yi^{2}ge,

jie^{1}duan^{4} zhi^{1}qian^{2}...

So, today before we enter the next phase...

(8) di^{4}er^{4}ge wo^{3}men yao^{4} ti^{2}dao^{4} shuo^{1}...

The second point we're going to cover...

In Chinese, *guan^{1}yu^{2}* (with regard to, concerning) is also a macro-marker because it indicates a new topic. Its function is just like "speaking of". Therefore, Example (9) contains a macro-marker.

(9) hao^{3}, **guan^{1}yu^{2}** de Vitry zai^{4} ta^{1}de *Ars Nova* zhe^{4}yi^{4}pian^{1} lun^{4}wen^{2} li^{3}bian^{1} ta^{1} suo^{3}she^{4}ji^{2} de dao^{4}di^{3} shi^{4} shen^{2}me nei^{4}rong^{2},

OK, **with regard to** the treatise: *Ars Nova*, which was written by de Vitry, what topic did it address?

After Wong had introduced the term *Ars Nova*, which represented the music in the fourteenth century, he supplemented the opposite term of *Ars Antique*. After answering a student's question, he started to introduce the content of a treatise, from which the term *Ars Nova* was derived, by uttering what is in (9).

There is a special kind of macro-marker in Chinese. Whenever the lecturers say "*wo^{3}men kan^{4}dao^{4}...*" (we look at...) or "*ni^{3}men kan^{4}dao^{4}...*" (you look at...), it is taken as a macro-marker. This is because what the two utterances mean is "Let's look at...". This kind of macro-marker occurred mostly in Lecture A, when the lecturer asked the students to look at the paintings. Usually they occurred with micro-markers *xian^{4}zai^{4}* (now) or *ran^{2}hou^{4}* (and). This is exemplified in Example (10):

(10) xian^{4}zai^{4} **ni^{3}men kan^{4}dao^{4}** zuo^{3}bian^{1} zhe^{4} liang^{3} zhang

Now, **you look at** the left two (paintings)

In addition to global macro-markers, in English some micro-markers can also be used to mark the unit boundaries. Micro-markers are divided into five subcategories in Chaudron and Richards' (1986) taxonomy:

segmentation	temporal	causal	contrast	emphasis
well	at that time	so	both	of course
OK	and	then	but	you can see
now	after this	because	only	actually
and	for the moment		on the other hand	obviously
right	eventually			unbelievably
all right				as you know
				in fact
				naturally

(p. 127)

As for their functions, Chaudron and Richards described these as "markers of intersentential relations, framing of segments, and pause fillers" (p.117). Therefore, one of the functions of the micro-markers is to signal divisions. It does not mean that every micro-marker has this function. In general, the ones under the heading of "segmentation" serve the purpose best. McCarthy (1991) takes the micro-markers such as *right, now, so, okay,* as a set of useful transaction markers which teachers use to segment a lesson into sections. Actually, these micro-markers mentioned by McCarthy constitute one kind of act, which is "markers," as defined by Sinclair and Coulthard (1975), and their function is to indicate boundaries in discourse.

Integrating the arguments on English micro-markers of Schiffrin (1976), Chaudron and Richards (1986), and Fraser (1988, 1990), the Chinese micro-markers found in the three lectures were classified into five categories in Chaudron and Richards' taxonomy:

segmentation	temporal	causal	contrast	emphasis
ran²hou⁴	*zai⁴dang¹shi²*	*yin¹wei⁴*	*zhi³shi⁴*	*dang¹ran²*
"and, then"	"at that time"	"because"	"only"	"of course"
hai²you³	*hou⁴lai²*	*you²yu²*	*dan⁴shi⁴*	*qi²shi²*
"and"	"after that"	"because"	"but"	"in fact"
ling⁴wai⁴	*ran²hou⁴*	*suo²yi³*	*bu²guo⁴*	*shi²ji⁴shang⁴*
"and"	"after this"	"therefore"	"but"	"actually"
hao³		*yin¹ci³*	*ke³shi⁴*	*you²qi²*
"OK"		"therefore"	"but"	"especially"
jin¹tian¹		*ran²hou⁴*	*tong²yang⁴de*	
"today"		"then"	"similarly"	
na⁴me		*jin³guan³*	*sui¹ran²*	
"well, so"		"despite"	"though"	
xian⁴zai⁴		*na⁴me*		
"now"		"so"		

Some items listed above have more then one usage. For example, *ran²hou⁴* can be a temporal conjunction or a causal conjunction. Besides, it also has the function of segmentation. In this situation, its literal meaning is reduced.

One example of using micro-makers as unit boundary markers is exemplified below:

(11)

1 yin¹ci³..zheng³ge⁴ qu³zi wo³men ting¹ de shi²hou⁴ hui⁴ fei¹chang² de

2 liu²chang⁴, wo³men jue²de ta¹ shi⁴ cong²tou² zhe⁴yang⁴zi guan⁴chuan¹

3 dao⁴di³ de, bu²hui⁴ you³ na⁴zhong³ yi²ge duan⁴luo⁴ yi²ge duan⁴luo⁴ de

4 gan³jue²... ***hao³***, ge⁴wei⁴, wo³men ***xian⁴zai⁴***, wo³ xiang³ wo³men jiu⁴lai²

5 ting¹ting¹ liu⁴shi²ba¹ ye⁴ de zhe⁴ge motetus...

Therefore, when we listen to the melody, we feel it goes very smoothly from the

beginning to the end. We don't have the feeling of going from segment to segment. ***OK***, everybody, **now**, let's listen to the motetus on page 68.

Here, in the previous utterance, Wong was explaining the features of motets. When he finished this topic, in Line 4, he stopped for a few seconds, and moved to the following activity by using two micro-markers *hao*^{3} and *xian*^{4}*zai*^{4}.

With the macro-markers and micro-markers (which have the functions of indicating the unit boundaries), I will count their occurrence first at the unit boundaries and then within the units and compare the two to determine whether they are good devices for indicating unit boundaries.

(B) Pauses

Richards (1983) argues that in natural human speech, pauses and hesitations may occupy about 30% to 50% of speaking time. The time is made use of for the selection and planning processes. Rounds (1987) divides silence in classroom into three categories: administrative, strategic and empty silence. Of these, strategic silence is the one teachers make use of to produce rhetorical or dramatic effect. For example, teachers may pause just before a major point is made or salient information given. Rounds emphasizes the importance of teachers' classroom discourse being smooth and having pauses at phrase boundaries. Dalle and Inglis (1990) also point out that "silence acts as a frame for important points and occurs before and after significant terms" (p. 4). Therefore, according to the argument of the researchers, pauses have two functions in lectures. One is to signal phrase boundaries, and the other is to indicate important information. Besides these two functions, pauses have quite a crucial function, which is proposed by Brown and Yule (1983). Brown and Yule point out that pauses can be used to identify unit boundaries. Although the number and duration of pauses vary from person to person, nevertheless, the advantage of using pauses is that they are readily identifiable and measurable. Brown and Yule divide pauses into three types according to

their length: extended pauses, long pauses, and short pauses. By analyzing an extract, they claim that extended and long pauses can be used to indicate unit boundaries.

Now, we will see the function of pauses as indicating unit boundaries in the Chinese lectures. Like Brown and Yule, I also divided the pauses into three types: extended pauses (the pauses range between 3 and 55 seconds, which is the longest pause in the three lectures), long pauses (the pauses range between 1 and 3 seconds), and short pauses (the pauses last within one second). We can take a look at Example (2) in Appendix B on pages 170-174, which is on History of Western Art. This extract includes three units, which I have explained on pages 43-44. Each unit is distinguished by an extended pause (Line 21 and Line 35). Within each unit, most pauses are short, and some are long. There is only one extended unit-internal pause which occurs on Line 7. When the lecturer mentioned the word "icon", she hesitated for a little while, trying to find the appropriate translation in Chinese. It took her three seconds to find the right words, and then she continued.

The pauses at the unit boundaries will be observed and classified. Also, the extended and long pauses which occurred within units will be counted and compared with those at the unit boundaries so that we can decide whether or not pauses are good indicators of unit boundaries.

(C) Rhetorical questions

Ruetten (1986) points out that the rhetorical question is a common device used by the lecturers to signal main ideas. She defines rhetorical questions as questions "the lecturer asks in order to focus discussion or introduce a main point" (p. 11), such as "What is...?", "What do I mean by...?". When asking a rhetorical question, the lecturer does not expect the students to answer it. Instead, the lecturer is both "the inquirer and the formulator" (Mason, 1983, p. 82). By asking a question, the lecturer brings up the topic which he/she will focus on for the following period of time. Myers (1994) has a

similar argument. While investigating ITAs' discourse in science lab, she divides their questions into two categories: echoic and epistemic questions. Again, epistemic questions are broken up into three types of questions: referential, evaluative, and rhetorical questions. Of these, rhetorical questions are those which are asked and answered by the teacher, and function "more like discourse markers in the ITA's speech than as true questions meant to engage the student" (p.97).

In the Chinese lectures, we can find rhetorical questions at the unit boundaries. For example, in Lecture C:

(12)

1 suo^{2}yi^{3} wo^{3}men yao^{4} dui^{4}yu^{2} ta^{1}de zhe^{4}zhong^{3} te^{4}bie^{2}de xing^{2}shi^{4} yao^{4} you^{3}

2 liao^{2}jie^{3}, gai^{4}nian^{4}shang^{4} yao^{4} qing^{1}chu^{3}...**wo^{3} wei^{4}she^{2}me yao^{4} cong^{2} zhe^{4}li^{3}**

3 **kai^{1}shi^{3} jiang^{3} ne?** yin^{1}wei^{4},en...sui^{2}tang^{2} de yan^{4}yue^{4} a, ji^{1}hu^{1} jiu^{4}jiu^{4}

4 zhu^{3}zai^{3} le zhe^{4}ge sui^{2}tang^{2} yin^{1}yue^{4} de zhe^{4}ge fa^{1}zhan^{3} jiu^{4}shi^{4} ji^{1}hu^{1} ke^{3}yi^{3}

5 shuo^{1} shi^{4} ta^{1} de quan^{2}bu^{4},

So, we must understand its special form. We must have a clear concept. **Why did I start teaching from here?** Because, uh, Feast Music was the most important development in Sui Tang music, which is to say that Feast Music was all there was in Sui Tang music.

In the preceding unit, Chen did some reviewing of the last class and then previewed briefly what was going to be covered for this class. In Line 2, after an extended pause (six seconds), she began a new unit by asking a question. This is a rhetorical question because, first, after the question, there was only a long pause which was not enough for the students to answer; and the second, after the long pause, Chen gave the answer herself. Therefore, the question is obviously a rhetorical question which the lecturer used to indicate a new topic for a new unit.

Since rhetorical questions are not true questions, that is to say, the teacher does not expect the students to answer, there is a criterion by which to judge whether a

question is a rhetorical question or not. If there is a short or long pause after the question, and then the teacher answers the question by himself/herself, that is definitely a rhetorical question. According to this criterion, all the rhetorical questions which occur at the unit boundaries and within the units will be counted so that we can determine whether rhetorical questions are good boundary markers.

(D) Retrospective signals

Using retrospective signals to signal unit boundaries is different from using other methods in that retrospective devices mark the end of a unit instead of the beginning. This device is taken from Coulthard and Montgomery's (1981) framework, in which a retrospective focus occurs at the end of a transaction to close the unit. So when we hear an utterance which is a summary or conclusion, we are quite sure that the ongoing topic is going to end and that a new topic will start soon. Coulthard and Montgomery did not explain the retrospective focus in detail. Adopting their configuration for analyzing lecture discourse, Shaw (1994) only stated that a retrospective member provided closure for a transaction. However, from the examples given by Shaw, we can obtain a clearer idea. The retrospective focus can be a statement which is a conclusion: "so that's part two" (p. 36), or it can be the lecturer's behavior: "Professor scans notes, moves overhead projector slide" (p. 40). Shaw even inserted another element before or after the retrospective focusing member: the recapitulation sequence. In one of his examples: "OK, so profitability has to be the number one concern" (p. 42), "OK" was taken as the retrospective focusing member, and "so profitability has to be the number one concern" was taken as the recapitulation.

In this study, however, the retrospective signal is defined as any utterances which function as either a conclusion or a summary of a topic. The non-verbal behaviors will be counted as a separate category. In the Chinese lectures, this kind of retrospective

signals was found at the end of some units. The following example which is adopted from Lecture C contains a conclusion of a unit:

(13)

1 **zhe^{4} shi^{4} wo^{3}men sui^{2}tang^{2} yin^{1}yue^{4} fa^{1}zhan^{3} de yi^{4}dian^{2}dian^{3} gai^{4}kuang^{4}**..

2 na^{4}me xian^{4}zai^{4} ne, wo^{3} jiu^{4}yao kai^{1}shi^{3}lai^{2} jin^{4}ru dao^{4} sui^{2}tang^{2}yin^{1}yue^{4} hen

3 zhong^{4}yao^{4} de yi^{2}ge zhong^{4}dian^{3},

This is the general situation of the development of Sui and Tang music. So, now, I would like to start on a very important point in Sui Tang music.

After the one-sentence conclusion at the end of a unit, in which the lecturer was describing the development of music in Sui and Tang Dynasties, from Line 2, Chen started introducing a new topic: Feast Music, the major feature of Sui Tang music.

In Example (14), which is found in Lecture B, the retrospective signal is a summary of the unit:

(14)

1 hao^{3}, ge^{4}wei^{4} zhe^{4}ge shi^{4},wo^{3} xiang^{3} wo^{3}men jiu^{4} ju^{3} zhe^{4}yang^{4} de yi^{2}ge li^{4}zi

2 liao^{2}jie^{3}, **xi^{1}wang^{4} ge^{4}wei^{4} neng^{2} ji^{4}zhu^{4}, Perotinus zai^{4} Lenoninus zhi^{1}hou^{4}**

3 **ta^{1} zui^{4}da^{4} de gong^{4}xian^{4} qi^{2}shi^{2}, duo^{1}ban^{4} zhi^{3}shi^{4} zai^{4}yu^{2} sheng^{1}bu^{4} de**

4 **kuo^{4}chong^{1} er^{2}yi^{3}**...na^{4}me 4 wo^{3}men zai^{4} jin^{1}tian^{1} yao^{4} kai^{1}shi^{3} jin^{4}ru^{4}

5 xia^{4}yi^{2}ge, jie^{1}duan^{4} jiu^{4}shi^{4} yao^{4} tan^{2}dao^{4} na^{4}ge Ars Nova zhi^{1}qian^{2}, wo^{3}men lai^{2}

6 kan^{4}kan^{4} wo^{3}men pu^{3}li^{4} li^{3}mian^{4} de liang^{2}shou^{3} jing^{1}wen^{2}ge^{1}..

OK, everybody, I think one example is enough to help us understand. **I hope everybody can remember that Perotinus's greatest contribution after Lenoninus lies in the enlargement of the voice.** So, today, before we start the next phase, let's have a look at two motetus.

Wong was explaining the features of *organum quadruplum*. Finally, he used a summary to conclude this unit and then started another topic.

All the retrospective signals which occurred in the three lectures will be counted. Next a comparison between different positions will be made to determine how precisely retrospective signals can signal topic shifting.

(E) Topicalized phrases

Brown and Yule (1983) argue that in a speaker/writer's production, he/she encounters the linearization problem, which means that he/she has to select a starting point, and consequently, the hearer/reader's interpretation of the discourse is influenced. Brown and Yule demonstrate this by adopting examples from the sentence level.

a. John kissed Mary.

b. Mary was kissed by John.

c. It was John who kissed Mary.

d. It was Mary who was kissed by John.

e. What John did was kiss Mary.

f. Who John kissed was Mary.

g. Mary, John kissed her. (p.127)

Although having the same propositional content, these sentences are interpreted differently because of the ordering. For example, in (a), "John" is a subject in the grammatical structure and a topic in the information structure. In (g), "Mary", which is the object in (a), becomes the leftmost constituent of the sentence, which indicates that she is the topic and the focus of the sentence.

Applying this to the discourse level, the speaker/writer also confronts the same problem. He/she must organize his/her utterance/text carefully so that his/her intended message can be conveyed correctly. This is called "thematisation" by Brown and Yule (p. 133). They further argue that the use of the title of the discourse is an effective thematisation device. However, the use of titles and sub-titles is a device which is only possible in written text. In spoken discourse, it is awkward to pronounce the title at

each point of topic-shift. Usually what the speaker does is to choose alternative devices such as using global macro-markers to introduce the topic (e.g. What I'm going to talk about today is the political leadership in the modern age.) or using micro-markers to indicate the topic (e.g. Okay, let's go to the next chapter.).

However, in the Chinese lectures, there are a few examples which demonstrate the use of the equivalent of spoken titles at the unit boundaries. Let us have a look at the following examples which are adopted from Lecture C:

(15)

zhe^{4}xie^{1}, fen^{1}lei^{4}, zhe^{4}xie^{1}, yin^{1}yue^{4}, de nei^{4}rong^{2}, wo^{3}men ke^{2}yi^{3} cong^{2} liang^{3}ge fang^{1}mian^{4} lai^{2} liao^{2}jie^{3} ta^{1},

The classification, the content of the music, we can understand from two aspects.

In order to indicate the topic of the unit, Chen moved the two noun phrases: "zhe^{4}xie^{1} fen^{1}lei^{4}" (the classification) and "zhe^{4}xie^{1} yin^{1}yue^{4} de nei^{4}rong^{2}" (the content of the music), which should be the object of the sentence, to the sentence-initial place.

(16)

yan^{4}yue^{4} li^{3}bian^{1} suo^{3} yong^{4}dao^{4} de yue^{4}qi^{4}...wo^{3} jin^{1}tian^{1} zao^{3}shang^{4} gei^{3} le ni^{3}men liang^{3}zhang^{1} de tu^{2}, kan^{4}dao^{4} le mei^{2}you^{3}?

The musical instruments used in Feast Music, I gave you two handouts this morning. Did you see them?

Here, what the lecturer meant was: "Did you see the two handouts I gave you this morning, in which the instruments used in Feast Music are shown?" However, since what she was going to do in the unit was to introduce the various musical instruments through pictures (in the handouts), she drew out the noun phrase "yan^{4}yue^{4} li^{3}bian^{1} suo^{3} yong^{4}dao^{4} de yue^{4}qi^{4}" (the musical instruments used in Feast Music) and put it into the first place of the unit.

Chinese is a topic-prominent language, in contrast to English, a subject-prominent language (Richards et al., 1985, p. 279). Therefore, the topic-comment structure is a usual sentence type in Chinese. The use of topicalized phrases is to foreground a topic or a main idea. It is quite natural that sometimes the speaker adopts the device when he/she just starts a topic. In this situation, the topicalized phrases have both an emphasizing and boundary-marking functions.

The topicalized phrases which occur both at unit boundaries and within units will be compared so that we can understand whether they are dependable boundary markers.

(F) Volume

Brown and Yule (1983) argue that the equivalent units of paragraphs in spoken discourse are "paratones" (p. 100). They also suggest identifying the start and end of a paratone by intonational cues: "...the whole of the first clause or sentence in a paratone may be uttered with raised pitch. The end of a paratone...can be marked by very low pitch" (p.101). Unlike English, Chinese is a tone language, in which pitch is not very distinct. As a result, instead of pitch, volume is used to indicate the start and the end of a paratone.

We can take a look at Example (3) in Appendix B on pages 174-179, which is on the History of Western Art. Lin decreased her volume at the end of Line 9, and uttered the first clause in Line 10 with increasing volume, which marked the topic-shifting.

Each of the three Chinese lectures was listened to carefully by three native speakers of Chinese: the researcher and two other raters. All the rising and falling volumes were recorded so that we can find out whether volume is a decisive factor in determining unit boundaries.

(G) Kinesics

Kinesics, or paralinguistics, is defined as "the study or use of non-vocal phenomena such as facial expressions, head or eye movements, and gestures, which may add support, emphasis, or particular shades of meaning to what people are saying" (Richards, Platt, & Weber, 1985, p. 206). English (1985) emphasizes the importance of kinesics in academic listening, especially in second language instruction. In her study, she found that the non-verbal cues for changing topic might be "turning body", "looking down", or "changing position" (p.169). Murphy and Candlin (1979) were also interested in examining the role that kinesics played in engineering lectures. They argued that kinesics could signal discourse boundaries. When a speaker was delivering his concluding remarks, he looked at his audience for a while, then stopped the eye contact and moved to the podium and consulted his notes. After that, he moved away from the podium and started a new topic. Of course, what they described was only one series of possible non-verbal behaviors occurring at the topic-shifting boundary, but both their study and English's study suggested a possible relationship between unit boundaries and kinesics.

While examining the three Chinese lectures, the following non-verbal behaviors of the lecturers were detected by the researcher: looking at the students, looking down, scanning notes, turning on the slide projector (or the television set, the video machine, the stereo), changing the slides, writing on the blackboard, and referring to the slides or the blackboard. These behaviors were recorded and then the relationship between them and unit boundaries was analyzed in order to evaluate their precision in signaling unit boundaries.

Thus, in order to analyze the structure of the lectures, the first step was to break the lectures into small units according to their content; that is to say, there was a major topic for each unit. Then, I examined the way the unit boundaries were marked. Seven

devices were found. They are discourse markers, pauses, rhetorical questions, retrospective signals topicalized phrases, volume, and kinesics. One thing must be emphasized here, that is, the relationship between unit boundary and the unit boundary markers is not an absolute one. Therefore, the occurrence of one of the unit boundary markers does not mean there is going to be a new unit; on the other hand, the lack of the unit boundary markers does not indicate the absence of a new unit. Brown and Yule (1983) argue well on this point: "although we can regularly identify such structural markers, their appearance in discourse should not be treated in any way as 'rule-governed'. They represent optional cues which writers and speakers may use in organizing what they want to communicate" (p. 106). With this concept in mind, the percentage of these devices used within and between units will be examined to determine how effective these markers are.

The results of these analyses will be presented in the next chapter.

CHAPTER IV

RESULTS AND DISCUSSION

Summing up the studies which focus on discourse markers, we can draw the following conclusions: Discourse markers are regarded as the most effective device which denotes the organization of the discourse and signals the relationships between ideas. Native speakers use discourse markers unconsciously in their utterances. The discourse of some nonnative speakers is incomprehensible because they either do not use discourse markers or use them inappropriately. However, research on discourse structure has come up with a further issue: Each genre has its own discourse structure; and with regard to the structure of lectures, different disciplines have their own structures. With these two arguments in mind, the present study tries to find out firstly whether Chinese lectures have a particular discourse structure; and then the role discourse markers play in indicating that structure. In addition to discourse markers, other devices which have the same functions are also investigated.

In Chapter III, three Chinese lectures were analyzed. They were broken down into units according to their different topics. Various devices which have the function of signaling the unit boundaries were observed. In this chapter, we will look at the results in the following two areas: the discourse structure of the lectures and the devices signaling the unit boundaries.

Discourse structure of the lectures

General information about each lecture is shown in Table 2 below.

TABLE 2

GENERAL INFORMATION FOR EACH LECTURE

Lecture	Lecture A	Lecture B	Lecture C
Lecturer	Lin	Wong	Chen
Lecturing time	83 minutes	90 minutes	96 minutes
Total words	6092	7892	10047
Number of units	23	26	20
Mean words per unit	265	304	502

(The outlines of the three lectures are listed in Appendix A.)

Although the time for each class period is 100 minutes, the actual lecturing time for each of the three lectures is: 83 minutes for Lecture A, which is History of Western Art; ; 90 minutes for Lecture B, which is History of Western Music; and 95 minutes for Lecture C, which is History of Chinese Music. In Lecture A, Lin gave the students a break. One student asked her some questions. Then she talked to the researcher for a few minutes, so the break lasted for more than 15 minutes. In Lecture B, the time taken playing music was not included. Also the teacher waited several minutes for the students to get to the classroom because they had had a concert the night before. In Lecture C, Chen spent several minutes preparing the slides at the beginning. The number of words for each lecture (including Chinese words and foreign words) are 6092, 7892, and 10047, respectively. There is a distinction between Chinese words and Chinese characters. For example, "wo^{3}men^{2}", which means "we", represents one term but contains two characters. It is counted as one word instead of two characters in this study.

Each of the three lectures was divided into units according to the content criteria outlined in Chapter 3. The number of units for the three lectures are 23, 26, and 20. In Lecture A, the lengths of units in words range from 96 words for the smallest unit to 465 words for the largest unit. In Lecture B, the lengths of units in words range from 59 words for the smallest unit to 1218 words for the largest unit. In Lecture C, the lengths of units in words range from 55 words for the smallest unit to 1542 words for the largest unit. The mean number of words per unit for each lecture is 265, 304, and 502.

Each of the lectures was then analyzed, and a rough structure for each lecture was revealed. Each of these will be discussed individually.

The structure for Lecture A is presented in Table 3.

TABLE 3

DISCOURSE STRUCTURE OF HISTORY OF WESTERN ART

Discourse Structure	Unit	Topic Summary for Each Unit
Review	1	reviewing two historical periods: Early Christian and Middle Ages
Topic	2	introducing one of the artistic styles in the early Middle Ages: classical style
Topic	3	introducing the other artistic style in the early Middle Ages: medieval style
Digression	4	advising the students to study harder
Artistic background	5	introducing the background to manuscript illumination
Example	6	introducing Painting 1

Table 3 (continued)

Discourse Structure	Unit	Topic Summary for Each Unit
Artistic background	7	explaining how and where the illuminated manuscripts were produced
Topic	8	going through some slides quickly and explaining the two different styles
Example	9	resuming the previous topic in Unit 6
Example	10	analyzing Painting 2
Example	11	analyzing Painting 3
Example	12	analyzing Painting 4
Digression	13	reminding the students of the importance of having correct concepts, and explaining how the syllabus was decided
Artistic background	14	introducing the Carolingian revival
Topic	15	prelude to comparing paintings from the Carolingian era with medieval paintings
Example	16	analyzing Painting 5
Example	17	analyzing Painting 6
Digression	18	reminding the students of the importance of distinguishing the two styles
Example	19	analyzing Painting 7
Example	20	analyzing Painting 8
Example	21	analyzing Painting 9
Example	22	analyzing Painting 10 and comparing it with Painting 7
Preview	23	introducing architecture as the topic for next class

In Table 3 we can find that at the beginning of the lecture, there is a review, in which the lecturer re-explained the two historical periods that were mentioned in the lecture two classes before (According to the lecturer, the class which preceded Lecture A was a review class). At the end of Lecture A, the lecturer briefly touched upon architecture in the Carolingian Dynasty, which would be the topic of the following class. Between the first and the last units, each of the units focuses on one of the following functions: "artistic background", "topic", "example", or "digression". These will be defined and explained in more detail later, but a brief description with examples is given here. The unit "artistic background" provided the historical context and the social setting in which the artistic works were produced. Usually before the "topic", there is some general background on time and place, and after the general background some more detailed information on the origin and the production of the works may occur.

In Lecture A, the reason why no "artistic background" was given before the "topic" (in Units 2 and 3) was that the lecturer had introduced the artistic background in the preceding lecture, as she indicated in Unit 1. Three of the units were devoted to artistic background in Lecture A. One example can be seen in Example (2) in Appendix B on pages 170-174. In this example, from Line 36 to Line 63 was Unit 5. In this unit, Lin introduced the Christianization Period as the background for the discussion of illuminated Bible manuscripts After Constantine the Great approved Christianity as a legitimate religion, Christianity spread rapidly. As a result, Bible manuscripts were produced and spread. This unit described the historical background in which the illuminated manuscripts were produced, and so it is the "artistic background". Unit 7 is also an "artistic background", which can be seen in Example (3) in Appendix B on pages 174-179. In this unit, Lin explained the details of where and how Bible manuscripts were produced. They were produced by the monks in a very special way: different parts of the paintings were drawn by different groups rather than by a certain person. The last "artistic background" is Unit14. In this unit, Lin introduced the so-called "Renaissance

of Carolingian Dynasty". After Charles the Great was crowned as the emperor of Rome by the Pope around 800 A.D., he tried to re-invigorate classicism by inviting foreign scholars and artists to Aachen and made this place a cultural center. Therefore, classicism prevailed again during that short period of time. This information offers the origin of the second artistic style: classical style, and so served as the function of "artistic background".

Topics are the main points of a lecture. In Lecture A, there are four "topic" units: Units 2, 3, 8, and 15. They are the two different artistic styles which existed in the Early Middle Ages: the classical style and the medieval style, and the comparison between them. We can have a look at Unit 3, which is Lines 1-21 of Example (2) in Appendix B. In this unit, Lin defined and explained the medieval style. This style focused on the icon by using only two-dimensional expressions and did not express the personality of the figures at all.

There are many more units which served as "examples" than units introducing "artistic background" and elaborating on "topics". The examples in Lecture A were paintings presented in slides. By analyzing the paintings, the lecturer concretized the abstract concept. Example (3) in Appendix B on pages 174-179 illustrates what an "example" should look like in this study. Line 1 to Line 9 was Unit 6, and Line 60 to Line 73 was Unit 9. Both are "examples". In these two units, Lin introduced the time and place of Painting 1; explained its theme and original motive; and analyzed its style.

In addition to the three functions between the "review" unit and the "preview" unit, another kind of information was found in the lecture. In Unit 4, Lin told the students that the Middle Ages was a difficult period for Asian students and so advised them to study harder. In Unit 13, which was the beginning of the second period of the class, Lin emphasized the importance of having correct concepts of the styles. She also explained that since she had to teach three thousand years' worth of western art in four semesters, she could only choose the most important information. Then, in Unit 18,

noticing that some students were chuckling, Lin delayed the next unit and reminded the students of the importance of distinguishing the two styles. The information expressed in the three units was not completely relevant to the content of the lecture and was labelled as a "digression".

The structure of Lecture B is presented in Table 4.

TABLE 4

DISCOURSE STRUCTURE OF HISTORY OF WESTERN MUSIC

Discourse Structure	Unit	Topic Summary of Each Unit
Review and preview	1	reviewing Leoninus; previewing Perotinus
Topic	2	introducing *organum quadruplum*
Topic	3	explaining the origin of the melody of *organum quadruplum*
Topic	4	commenting on Leonius and Perotinus' contribution
Example	5	playing a piece of *organum quadruplum* with a tape recorder
Topic	6	evaluating *organum quadruplum*
Topic	7	further explaining the features of *organum quadruplum*
Topic	8	introducing motets
Topic	9	defining motets
Topic	10	explaining the features of motets
Example	11	playing a piece of motetus with a tape recorder
Topic	12	explaining the second motet
Example	13	playing the second motet with a tape recorder
Topic	14	summarizing the Notre Dame School

Table 4 (continued)

Discourse Structure	Unit	Topic Summary for Each Unit
Artistic background	15	introducing the background of *Ars Nova*
Digression	16	summarizing what has been taught so far
Artistic background	17	introducing the time and place of *Ars Nova*
Digression	18	reminding the students of the fact that sacred and secular music could exist at the same time
Artistic background	19	returning to the time and place of *Ars Nova*
Topic	20	introducing the origin of the term of *Ars Nova*
Topic	21	supplementing the term of *Ars Antique*
Topic	22	introducing de Vitry's treatise: *Ars Nova*
Topic	23	summarizing the main points in de Vitry's treatise
Topic	24	talking about *Ars Nova* in Italy
Topic	25	elaborating on an important musical document: *Le Roman de Fauvel*
Preview	26	briefly touching upon one motets from *Le Roman de Fauvel* which will be talked about in the next class

In Table 4, we can see that this lecture contains almost the same sections as shown in Table 3 for Lecture A. In Unit 1, the lecturer not only reviewed briefly but also announced what was going to be taught, not for the whole class, but for the first part of the class. Since the lecturer mentioned at the beginning of Unit 1 that he was going to introduce the second composer of the Notre Dame School, we can assume that he had talked about the artistic background in the previous class. However, before another topic, *Ars Nova,* was introduced, there were three units (Unit 15, 17, and 19)

which served as artistic background. When we examined this point carefully, we found that there were two main themes in the lecture: One was the Notre Dame School and the other was *Ars Nova*. Therefore, the lecturer summarized the Notre Dame School in Unit 14 and offered three units as artistic background before he started to elaborate on *Ars Nova*. The examples in the lecture are the selections of music played by the lecturer with a tape recorder.

Again, there were two digressions in the lecture. One was Unit 16 and the other one was Unit 18. In the preceding unit, Wong introduced the artistic background of *Ars Nova*. When he mentioned that the feature of *Ars Nova* was polyphonic secular music, he stopped for 22 seconds and started to summarize what topics had been taught throughout the semester until then. The purpose of the unit was to let the students review what had been taught so that they could understand the place of the current topic in the syllabus. Although it was some kind of review of all the major topics taught during the semester, it was not taken as a review for this lecture because it did not conform to the definition of a review in the study. In the study, the content of the review is limited to what has been taught in the last class or in this class, and the content of the preview is limited to what will be taught in this class or in the next class. Usually, there are two review and/or preview parts in a lecture: one at the beginning and the other at the end of a lecture. The former is a lead-in, in which the lecturer reminds the students what has been taught in the last class and what will be taught in this class. The latter usually includes what has been taught for this class and what will be taught in the next class. In this study, the review and preview section sometimes contain either a review or a preview or sometimes both. Depending on what appears, the name of the section may be review, preview, or review and preview. Since the function of Unit 16 was not the same as what has been defined above, and its content did not fit into the mainstream of the lecture, it is taken as a digression.

The other digression, Unit 18, was inserted into an ongoing topic and split it into two units. While Wong was introducing the artistic background of *Ars Nova* in Unit 17, he suddenly changed the topic and started to remind the students of the fact that sacred music and secular music could exist at the same time. This digression was signaled by a ten-second pause and a conjunction "but". Between the digression and Unit 19, which was the continuation of the previous topic, there was a twelve-second pause, and a micro-marker *na⁴me* (well, so).

The structure of Lecture C is presented in Table 5.

TABLE 5

DISCOURSE STRUCTURE OF HISTORY OF CHINESE MUSIC

Discourse Structure	Unit	Topic Summary of Each Unit
Review and preview	1	reviewing the development of musical rules from Qin and Han to Sui and Tang and previewing music in Sui and Tang
Artistic background	2	explaining the origin of Sui and Tang music
Artistic background	3	introducing the music from the Western Region in the Northern Dynasty
Artistic background	4	describing the flourishing of music in the Tang Dynasty
Artistic background	5	introducing the development of music in the Tang Dynasty
Topic	6	defining Feast Music
Artistic background	7	explaining the reason for the popularity of Feast Music
Topic	8	classifying Feast Music according to different periods
Topic	9	classifying Feast Music according to its content

Table 5 (continued)

Discourse Structure	Unit	Topic Summary of Each Unit
Interruption	10	answering the students' questions
Topic	11	resuming the previous topic in Unit 9
Topic	12	classifying Feast Music according to its styles of performance
Preview	13	previewing the rest of the class and next class
Digression	14	mentioning Tang Imitation Music in China
Topic	15	introducing various musical instruments through pictures
Topic	16	introducing different kinds of musical instruments
Topic	17	showing slides of the musical instruments
Example	18	playing a video of some Japanese musicians' performing Feast Music
Digression	19	commenting on the importance of borrowing foreign music
Review	20	summarizing the lesson

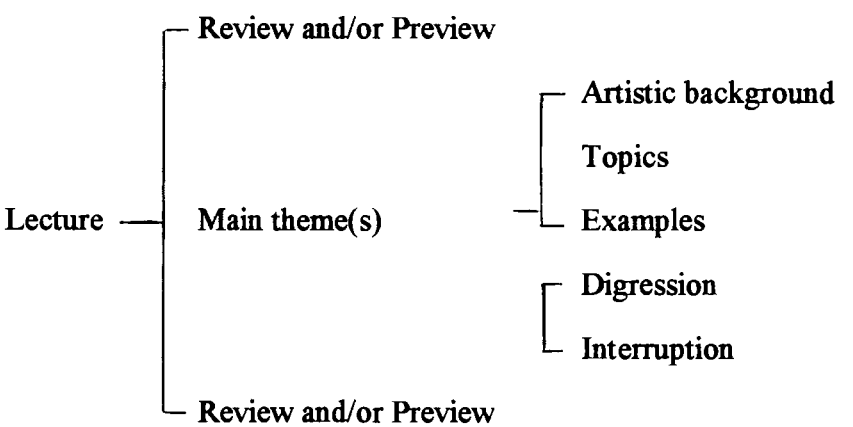
In Lecture C, we can find review and preview at the beginning and the end of the lecture. As in the other two lectures, there are artistic background, topics, and examples. We can also find two digressions which are Unit 14 and 19. In addition to these, there are two more features in Table 5: There is an interruption, and there is a preview which occurs neither at the beginning nor at the end of the lecture. The interruption has been discussed in detail in Chapter III. A series of questions asked by three students formed Unit 10 and divided an ongoing topic into two units: Unit 9 and

Unit 11. The "preview", Unit 13, was defined so because it was different from Unit 16 in Table 4. In the preceding unit, Chen classified Feast Music according to its styles of performance. Then, she stopped for four seconds, recapped the dry board marker, and started to explain what she was going to do for the rest of the class and what she would teach for the next class. This part can be divided into two. The first half should be put in Unit 1 as a preview for this class, and the latter half should be put in the last unit, Unit 20, as a preview for the next class. Since the content of Unit 13 conforms to the definition of the review and/or preview part in this study, its inappropriate position does not disqualify it from being a review and/or preview part.

By comparing and analyzing these discourse structures for each lecture, the common structure shared by all three is summed up in Figure 2:

FIGURE 2

DISCOURSE STRUCTURE FOR MUSIC AND ART LECTURES



Forming a hierarchical system, a lecture on music or art history consists of three sections: review and/or preview, main themes, and review and/or preview. At the beginning of a lecture, the lecturer previews what has been taught in the last class and announces what will be taught in this class. Then he/she starts the body part, which is

termed as "main theme(s)" in this study. At the end of the lecture, the lecturer might summarize what has been taught and/or mention the topic for the next class. The main themes are made up of five elements: artistic background, topics, examples, digression and interruption. Of these, artistic background, topics, and examples are required and usually appear in a fixed order; digression and interruption are optional and can occur at any position within the lecture.

From the studies discussed in Chapter II, we know that a lecturer has a purpose or topic for his/her lecture. He/she also has main ideas which are "the points that he/she wants to make about the topic" (Ruetten, 1986, p. 6). The main ideas are then developed with the supporting information. The "main theme(s)" in this study refers to the purpose for the lecture, and the "topics" refer to the main ideas proposed by Ruetten. A lecture can have one main theme (the main theme for Lecture A is the artistic styles in Early Middle Ages; and the main theme for Lecture C is the Feast Music in the Tang Dynasty) or more than one (the main themes for Lecture B is the music of the Middle Ages and late medieval music). As for the "artistic background" and "examples", they are supporting information. "Artistic background" is the historical context and the social setting in which the works were produced. Usually the general historical background occurs before the "topics" to provide a setting of time and place, and the more specific background appears either before or after the "topics". "Examples" are the actual art works such as paintings or music. The former is usually presented through slides and the latter by a tape recorder. "Digression" and "interruption" are optional elements in a lecture. The content of a digression might be the lecturer's comments on the content of the lesson which do not fit into the mainstream theme in the lecture, his/her advice for the students, or something which has nothing to do with the lecture (e.g. what happened to him/her on his/her way to school that morning). "Interruption" seldom occurs in a lecture. Usually it is a series of questions asked by the students one after another which inevitably interrupt the process of the

lecture. There are other possibilities. For example, a student feels not well and interrupts the lecturing by asking to be excused. The only example of "interruption" which occurred in the three lectures was questions asked by the students. Theoretically, "digression" and "interruption" can occur at any place within a lecture.

The skeleton discourse structure for the three lectures is presented in a hierarchical system, and some of the elements in Figure 2 were further divided into smaller units. Except for the main theme as shown in Figure 2, all the other elements are taken as units in this study. That is to say, different functions of the units give them different titles and put them in different levels in Figure 2. Each unit has its topic and is signaled by boundary markers.

In order to find the structure of the Chinese lectures, each of the lectures was first broken down into units according to content. The three lectures had 23, 26, and 20 units respectively. Then, the function of each unit was analyzed. Different functions were found. They were review and/or preview, artistic background, topics, examples, digression and interruption. Of these, the first three constituted the main theme, which was the core part of the lecture. They were required and usually appeared in a fixed order. Digression and interruption were optional elements and could appear at any position.

From Tables 3, 4, and 5, we have two findings. First, Lecturer A and Lecturer B did not have a fixed plan. They stopped when time was up and continued the unfinished topic in the following class. That explained why there was no artistic background before the topics, which had been introduced in the preceding class. Secondly, the importance of examples was not the same across the three lectures. In Lecture A, there were 11 units which served as examples. By analyzing the paintings in the slides, the lecturer could illustrate the style clearly. In Lecture B, there were two units in which the lecturer played motets with a tape recorder so that the students could understand what it sounded like. In Lecture C, only one unit served as the example section, in which the

lecturer played a video, letting the students see and hear Feast Music played by Japanese musicians. In fact, we do not think the lack of this unit would have affected Lecture C, but the lack of the example section would have in Lecture A.

In the following section, I will show the results concerning the unit boundary markers and then discuss them.

Unit boundary markers

In this section, the results of the seven unit boundary markers (discourse markers, pauses, rhetorical questions, retrospective signals, topicalized phrases, volume and pitch, and kinesics) will be presented and discussed.

(A) Discourse markers

(a) Macro-markers

Macro-markers were found both at unit boundaries and within units. All the macro-markers which occurred at the unit boundaries are listed below:

Western Arts

Unit 2: zhi^{4}yu^{2}shuo^{1}dao^{4}...
speaking of...

Unit 4: zhi^{4}yu^{2}shuo^{1}dao^{4}...
speaking of...

Unit 5: ran^{2}hou^{4} wo^{3}men xian^{4}zai^{4} shuo^{1}dao^{4}...
And now we talk about...

Unit 6: na^{4} wo^{3}men xian^{4}zai^{4} kan^{4}dao^{4} de...
Well, what we see now...

Unit 8: hao^{3} rang^{4} wo^{3}men liu^{2}lan^{3} yi^{2}xia^{4}...
OK, let's browse through this...

Unit 9: wo^{3}men kan^{3}dao^{4} zhe^{4}ge...

Unit 9: wo^{3}men kan^{3}dao^{4} zhe^{4}ge...

Let's look at this...

Unit 10: hao^{3} jie^{1}xia^{4}qu^{4} wo^{3}men kan^{4}dao^{4} zhe^{4} yi^{4}zhang^{1}...

OK, the one we'll see next...

Unit 11: xian^{4}zai^{4} wo^{3}men jie^{1}xia^{4}qu^{4} kan^{4} de...

What we are seeing now...

Unit 12: tong^{2}yang^{4}de wo^{3}men kan^{4}dao^{4}...

Similarly, let's look at...

Unit 15: wo^{3}men xian^{4}zai^{4} jie^{1}zhe xia^{4}qu^{4} kan^{4}de...

Now, what we are going to see...

Unit 16: wo^{3}men kan^{4}dao^{4} zhe^{4}ge shi^{4}...

What we see is...

Unit 17: jie^{1}xia^{4}qu^{4} wo^{3}men kan^{4}dao^{4}...

Next, let's look at...

Unit 19: ni^{3}men xian^{4}zai^{4} kan^{4}dao^{4} de...

What you see now...

Unit 20 : hao^{3} xian^{4}zai^{4} wo^{3}men jie^{1}zhe kan^{4}...

OK, now let's continue to look at...

Unit 21: xian^{4}zai^{4} ni^{3}men kan^{4}dao^{4} zuo^{3}bian^{1} zhe^{4} liang^{3}zhang^{1}...

The two paintings you see now on the left...

Unit 22: jie^{1}zhe wo^{3}men kan^{4}dao^{4}...

Next, we'll see...

Western Music

Unit 1: wo^{3}men jin^{1}tian^{1} ji^{4}xu^{4} jie^{4}shao^{4}...

Today we will continue to introduce...

Unit 2: na^{4}mo wo^{3}men jin^{1}tian wo^{3} xiang^{3} qing^{3} ge^{4}wei^{4} tong^{2} xue^{2} fan^{1}ka^{1} yi^{4}bai^{3} yi^{1}shi^{2}san^{1} ye^{4}.

And, today, we, everybody, please turn to page 113.

Unit 5: hao^{3}, na^{4}me, guan^{1}yu^{2} zhe^{4}ge Perotinus de zhe^{4}ge *sederunt* zhe^{4}shou^{3} *organum quadruplum,*

OK. Well, concerning Perotinus' *organum quadruplum, sederunt...*

Unit 8: na^{4}me, wo^{3}men zai^{4}jin^{1}tian^{1} yao^{4} kai^{1}shi^{3} jin^{4}ru^{4} xia^{4}yi^{2}ge, jie^{1}duan^{4} jiu^{4}shi^{4} yao^{4} tan^{2}dao^{4} na^{4}ge Ars Nova zhi^{1}qian^{2}, wo^{3}men lai^{2} kan^{4}kan wo^{3}men pu^{3}li^{4} li^{3}mian^{4} de liang^{2}shou^{3} jing^{1}wen^{2}ge^{1}.

Well, today before we start the next phase, *Ars Nova*, let's look at the two motetus in our score book.

Unit 11: hao^{3}, ge^{4}wei^{4}, wo^{3}men xian^{4}zai^{4}, wo^{3} xiang^{3} wo^{3}men jiu^{4} lai^{2} ting^{1}ting...

OK. Everybody, now, we, let's listen to...

Unit 12: na^{2}me, guan^{1}yu^{2} zai^{4}, en, qi^{1}shi^{2}er^{4} ye^{4} de zhe^{4}yi^{4}shou^{2}...

And, concerning the one (motet) on page 72...

Unit 13: hao^{3}, wo^{3}men xian^{4}zai^{4} lai^{2} ting^{1}ting...

OK. Let's listen to...

Unit 14: hao^{3}, na^{4}me, guan^{1}yu^{2} zhe^{4}ge motetus...

OK, with regard to this motetus...

Unit 15: wo^{3}men jin^{1}tian^{1} kai^{1}shi^{3} yao^{4} jie^{4}shao^{4} de shi^{4}...

What we are about to introduce today is...

Unit 17: wo^{3}men suo^{3} yao^{4} ti^{2}dao^{4} de jiu^{4} shi^{4}...

What we will mention is...

Unit 20: hao^{3}, na^{4}me, wo^{3} xiang^{3} shou^{3}xian^{1} wo^{3}men lai^{2}kan^{4} yi^{2}xia^{4} zhe^{4}ge ming^{2}cheng^{1} de you^{2}lai^{2}...

OK, I think, first let's take a look at the origin of this name...

Unit 21: hao^{3}, zai^{4}she^{4}li^{3} wo^{3} fu^{4}dai^{4} bu^{3}chong^{1} yi^{2}xia^{4}.

OK, here I want to add one point.

Unit 22: hao^{3}, en, guan^{1}yu^{2}, de Vitry zai^{4} ta^{1} de *Ars Nova* zhe^{4}pian^{1} lun^{4}wen^{2} li^{3}bian^{1} ta^{1} suo^{3} she^{4}ji^{2} de dao^{4}di^{3} shi^{4} shen^{2}me nei^{4}rong^{2}?

OK, well, concerning de Vitry, in his treatise on *Ars Nova*, what did he talk about?

Unit 25: hao^{3}, ge^{4}wei^{4}, zui^{4}hou^{4} wo^{3} zai^{4} bu^{3}chong^{1} yi^{4}dian^{3}...

OK, everybody, finally I want to add one more point...

Unit 26: hao^{3}, ge^{4}wei^{4} guan^{1}yu^{2} zhe^{4} yi^{2}ge...

OK, everybody, with regard to this (motet)...

Chinese Music

Unit 4: qi^{2}ci^{4} ne, zai^{4} sui^{2}tang^{2} sheng^{4}shi^{4} yi^{3}hou^{4} ne..

Next, after the prosperous Sui and Tang...

Unit 6: na^{4}me xian^{4}zai^{4} ne, wo^{3} jiu^{4}yao^{4} kai^{1}shi^{3} lai^{2} jin^{4}ru^{4} dao^{4} sui^{2}tang^{2} yin^{1}yue^{4} hen^{3} zhong^{4}yao^{4} de yi^{2}ge zhong^{4}dian^{3}.

OK, now I am about to start a very important point in Sui Tang music.

Unit 7: di^{4}er^{4}ge wo^{3}men yao^{4} ti^{2}dao^{4}shuo^{1} ta^{1} wei^{4}shen^{2}me hui^{4} xing^{1}sheng^{4} ne,

Secondly, we want to talk about why it was able to prosper.

Unit 8: di^{4}san^{1} wo^{3}men yao^{4} dui^{4} zhe^{4}ge yan^{4}yue^{4} you^{3}suo^{3} ren^{4}shi^{4} ne,

Thirdly, if we want to know something about Feast Music...

Unit 9: zhe^{4}xie..fen^{1}lei^{4}, zhe^{4}xie...yinyue^{4} de nei^{4}rong^{2}, wo^{3}men ke^{2}yi^{3} cong^{2} liang^{3}ge fang^{1}mian^{4} lai^{2} liao^{2}jie^{3} ta..

These categories, the content of this music, we can understand from two aspects.

Unit 11: xian^{4}zai^{4} wo^{3}men ba^{3} zhe^{4}ge en, yan^{4}yue^{4} de zhe^{4}ge, cong^{2} nei^{4}rong^{2} shang^{4} lai^{2} kan^{4} ne...

Now, let's look at Feast Music from its content...

Unit 12: hao^3, ru^{2}guo^3 wo^{3}men cong^2 biao^{3}yan^3 de xing^{2}shi^4 shang^4 lai^{2}kan^4 ne...

OK, if we look from the point of view of styles of performance...

Unit 16: hao^3, xian^{4}zai^4 wo^3 lai^2 rang^4 ni^{3}men liao^3 jie^3 yi^{2}xia^4...

OK, now I want to let you understand...

Unit 17: xian^{4}zai^4 ne wo^3 rang^4 ni^{3}men lai^2 kan^4 yi^{2}xia^4...

Now, I want you to take a look at...

Unit 18: hao^3, xian^{4}zai^4 wo^3 gei^3 ni^{3}men kan^4 yi^4 xiao^3 duan^4...

OK, now I'll show you a short piece...

From the list, we can find that the macro-markers in Lecture A are different from those in the other two lectures. This is because most of the units are examples, which are paintings in the slides. So the macro-markers of most of the units are clauses such as "*wo^{3}men kan^{4}dao^4*" (Let's look at...), or "*ni^{3}men xian^{4}zai^4 kan^{4}dao^4 de...*" (What you see now...). The lecturer also used two phrases *zhi^{4}yu^2 shuo^{1}dao^4* (speaking of). On the other hand, most of the macro-markers in Lecture B are long clauses which indicate the start of a new topic. There is only one phrase which occurred in three units as a macro-marker: *guan^{1}yu^2* (concerning, with regard to). In Lecture C, the lecturer used the sequential adverbs such as *qi^{2}ci^4* (next), *di^{4}er^{4}ge* (secondly), and *di^{4}san^1* (thirdly) in addition to some clausal macro-markers.

The macro-markers found within units included: *zhi^{4}yu^2 shu^{1}dao^4* (speaking of), *guan^{1}yu^2* (with regard to, concerning), *jie^{1}xia^{4}lai^2* (next), *di^{4}yi^{1}ge* (first), *di^{4}er^{4}zhong^3* (the second kind), *di^{4}san^{1}zhong^3* (the third kind), "*hao^3, xian^{4}zai^4, jiu^4 qing^2 ge^{4}wei^4 kan^4 yi^{2}xia^4...*" (OK, now, please look at...), "*hao^3, wo^{3}men xian^{4}zai^4 kan^4 yi^{2}xia^4...*" (OK, now, let's have a look at...), "*hao^3, wo^3 xiang^3 xian^{4}zai^4 wo^{3}men da^{4}jia^1 yi^{4}qi^3 lai^2 kan^4 yi^{2}xia^4...*" (OK, I think, now, let's have a look at...), and "*xian^{4}zai^4 wo^3 yao^4 kai^{1}shi^3 lai^2 jiang^3...*" (now I'm going to talk about...). Comparing these with the ones

at unit boundaries, it seems that long clauses occurred mostly at unit boundaries and phrases and sequential adverbs appeared more frequently within units.

The frequencies of all macro-markers which occurred at unit boundaries and within units for each lecture are listed in Table 6.

TABLE 6

MACRO-MARKERS AT UNIT BOUNDARIES VS. WITHIN UNITS

Distribution	# of Units	Unit Boundary		Within Units	
		frequency	percentage	frequency	percentage
Lecture A	23	16	76 %	5	24 %
Lecture B	26	15	68 %	7	32 %
Lecture C	20	10	53 %	9	47 %
Total/ Average	69	41	66 %	21	34 %

Table 6 shows that the frequencies of macro-markers at the unit boundaries for the three lectures are 16, 15, and 10, and their frequencies within units are 5, 7, and 9. In Lecture A, 76 percent of macro-markers occurred at the unit boundaries and 24 within the units. In Lecture B, 68 percent were between units and 32 percent within units. In Lecture C, 53 percent were between units and 47 within units. The average frequency percentages of macro-markers at the unit boundaries and within units for the three lectures are 66 and 34.

Although the occurrence of macro-markers at the unit boundaries is about three-fourths of the total macro-markers in Lecture A, the average frequencies of macro-markers at unit boundaries for Lecture B and Lecture C are 68 percent and 53 percent of the total macro-markers, which suggests that the macro-markers do not always clearly signal unit boundaries.

From Table 6 we know that there were altogether 62 macro-markers in the three ectures of which 66% occurred at unit boundaries and 34% occurred within units. By omparing the frequencies of use of macro-markers to indicate unit boundaries in the hree lectures, we can find that the deliverer of Lecture A generally preferred to use nacro-markers to signal new topics, because 16 out of 23 units were marked by macro- narkers. The teacher of Lecture C used macro-markers to change topics the least: only 0 out of 20 units were signaled with macro-markers.

From Ehrlich's (1988) study, we get the idea that the mere counting of ppearances does not provide meaningful information. Therefore, the functions of the nacro-markers which occurred within units were examined and three functions were ound. The first function was signaling sub-topic. Usually, one unit has one topic. Within the topic, there might be some sub-topics to support or to constitute it. We can ave a look at Example (1):

1)

hao^{3}, en, guan^{1}yu^{2}..de Vitry zai^{4} ta^{1} de *Ars Nova* zhe^{4}yi^{4}pian^{1} lun^{4}wen^{2} li^{3}bian^{1} ta^{1} suo^{3} she^{4}ji^{2} de dao^{4}di^{3} shi^{4} shen^{2}me nei^{4}rong^{2}, ju^{4}ti^{3} de lai^{2}shuo^{1} shi^{4} di^{3}xia^{4} de zhe^{4}ji^{3}dian^{3}, *di^{4}yi^{1}ge*...hao^{3}, *jie^{1}zhe di^{4}er^{4}dian^{3}*...*jie^{1}zhe di^{4}san^{1}dian^{3}* ...

OK, well, concerning de Vitry, in his treatise on *Ars Nova*, what did he talk about? Specifically, it contained the following points. **First**...**Next, the second point**... **Next, the third point**...

his is in Unit 22 of Lecture B. The topic for this unit was the content of de Vitry's eatise. The lecturer used the macro-markers *di^{4}yi^{1}ge* (first), *di^{4}er^{4}dian^{3}* (second), *i^{4}san^{1}dian^{3}* (third)

) lead the three sub-topics. For the last two points, he also used *jie^{1}zhe* (next) to mphasize the sequence.

The second function was focusing. Some of the macro-markers were used to tract the students' attention to the new information that the lecturer was going to give.

In Lecture A, all the macro-markers within the units were used for focusing. In Lecture B, 4 were used for signaling the sub-topics, 1 for re-focusing, and 2 for focusing. In Lecture C, 7 served as indicating sub-topics, and 2 indicating re-focusing. Totally, 11 macro-markers were used for signaling the sub-topics, 7 for focusing, and 3 for re-focusing.

Two findings were notable here. First, of the 21 macro-markers which occurred within units, most frequent function was to signal the sub-topics. Secondly, in Lecture A, the five macro-markers which had the same function were the same macro-marker: *zhi⁴yu² shuo¹dao⁴* (speaking of). No other lecturers used the same macro-marker for the same function. This is obvious evidence of idiomatic usage.

In order to examine the relation between different functions and the types of macro-markers within units, let us look at the list below.

Signaling sub-topic:

di⁴yi¹ge (first) *2 times

di⁴er⁴zhong³ (the second kind) *2 times

di⁴san¹zhong³ (the third kind) *3 times

hao³, wo³men xian⁴zai⁴ kan⁴ yi²xia⁴..." (OK, now, let's have a look at...)

jie¹xia⁴lai² (next) *3 times

Focusing:

zhi⁴yu² shu¹dao⁴ (speaking of) *5 times

guan¹yu² (with regard to, concerning) *2 times

Re-focusing:

"*jiu⁴ qing³ ge⁴wei⁴ kan⁴ yi²xia⁴...*" (OK, now, please look at...)

"*xian⁴zai⁴ wo³ yao⁴ kai¹shi³ lai¹ jiang³...*" (now I'm going to talk about...).

"*hao³, wo³ xiang³ xian⁴zai⁴ wo³men da⁴jia¹ yi⁴qi³ lai² kan⁴ yi²xia⁴...*(OK, now, I think, let's look at...)

counted, each micro-marker was counted as one. For example, if the lecturer said, "*hao*^{3}, *na*^{3}*me*..." (OK, then...), it was counted as two markers. Their occurrences at the unit boundaries and within the units for each lecture are shown in Table 8.

TABLE 8

MICRO-MARKERS AT UNIT BOUNDARIES VS. WITHIN UNITS

Distribution Lecture	# of Units	Unit Boundary Frequency	Percentage	Within Units Frequency	Percentage
Lecture A	23	14	14 %	85	86 %
Lecture B	26	37	21 %	141	79 %
Lecture C	20	14	8 %	158	92 %
Total	69	65	14 %	384	86 %

Table 8 shows that the frequencies of micro-markers at the unit boundaries for the three lectures are 14, 37, and 14. The frequencies of micro-markers within units are 85, 141, and 158. In Lecture A, 14 percent of the micro-markers occurred at the unit boundaries and 86 percent within the units. In Lecture B, 21 percent of the micro-markers occurred at the unit boundaries and 79 percent within the units. In Lecture C, 8 percent of the micro-markers occurred at the unit boundaries and 92 percent within the units. The average percentages of frequency of the micro-markers at the unit boundaries and within the units for the three lectures are 14 percent and 86 percent.

The results show that micro-markers occurred much more frequently within the units than at the unit boundaries. This is quite reasonable because the function of most of the micro-markers is to indicate intersentential relationships. Only when micro-

markers are used for the purpose of "segmentation" (see taxonomy in p. 46), are they used to signal change of topic. In Table 8, we also find individual variation. The lecturer of C used the fewest micro-markers to signal the change of topic (8 % of all the micro-markers she used). The lecturer of A used more (14 %), and the lecturer of B used the most (21 %). As for the frequency of each micro-marker, we can have a closer examination of Table 9.

TABLE 9

FREQUENCIES OF MICRO-MARKERS

Micro-markers	Lecture A		Lecture B		Lecture C		Total	
	UB	WU	UB	WU	UB	WU	UB	WU
hao³ "OK"	3 (21%)	4	18 (47%)	43 (30%)	4 (29%)	46 (34%)	25 (39%)	93 (24%)
na⁴ me "well, so"	1	2	11 (29%)	37 (26%)	3	33 (25%)	15 (23%)	72 (19%)
xian⁴zai⁴ "now"	7 (50%)	7 (8%)	2	6	5 (36%)	10	14	23
jin¹tian¹ "today"	0	0	4	4	1	1	5	5
ran²hou⁴ "and, then"	1	47 (55%)	0	10	0	12	1	69
yin¹wei⁴ "because"	1	7 (8%)	0	4	0	21	1	32
suo²yi³ "therefore"	0	7 (8%)	0	18	1	24	1	49
tong²yang⁴de "similarly"	1	2	0	0	0	0	1	2
ke³shi⁴ "but"	0	7(8%)	1	11	0	10	1	28
qi²shi² "in fact"	0	2	1	8	0	1	1	11
Total	14	85	37	141	14	158	65	384

*The percentage of the first two most frequently used micro-markers is indicated in parentheses. Each percentage shown in the table above is that of a particular macro-marker in relation to all the macro-markers shown in that column.

*UB: at unit boundaries; WU: within units

Table 9 offers very detailed information about the micro-markers which occurred in the three lectures. It lists the frequency of each of the micro-markers which occurred at unit boundaries and within units. The percentages of the first two most frequently used markers in each column were listed in parentheses. In Lecture A, *xian⁴zai⁴* (now) occurred 7 times, *hao³* (OK) occurred 3 times at unit boundaries. Within units, *ran²hou⁴* (and, then) occurred 47 times. In Lecture B, *hao³* (OK) occurred 18 times and *na⁴me* (so, then) 11 times at the unit boundaries. The former appeared 43 times and the latter 37 times within units. In Lecture C, *xian⁴zai⁴* (now) occurred 5 times , *hao³* (OK) occurred 4 times at the unit boundaries. Within units, *hao³* (OK) and *na⁴me* (so, then) occurred respectively 46 times and 33 times.

Table 9 provides us with three findings. First, each lecturer has his/her favorite micro-markers. Of all the micro-markers, Lin (Lecture A) preferred to use *xian⁴zai⁴* (now) to indicate the changing of topic. For the same function, Wong (Lecture B) liked *hao³* (OK) better. And Chen (Lecture C) used both as transition markers. Within the units, while Lin used *ran²hou⁴* (and, then) 47 times, Wong and Chen both chose *hao³* (OK) and *na⁴me* (so, then) as their most frequently used micro-markers.

The second finding shows that the micro-markers which were used most frequently at the unit boundaries and within units were almost the same. Table 9 shows that the top two transition markers between units were *hao³* (OK), and *na⁴me* (well, so). *Xian⁴zai⁴* (now) and *jin¹tian¹* (today) were the next on the list. Within the units, *hao³* (OK) and *na⁴me* (well, so) were still the most frequently used two, followed by *ran²hou⁴* (and, then), *yin¹wei⁴* (because), and *ke³shi⁴* (but). The question is: Why were the most frequently used transition markers also used most frequently within the units? Miracle's (1991) argument can be used to answer that question. According to Miracle, Chinese discourse markers have different functions. The primary function of *hao³* is to signal a topic change. Since there are sub-topics within each topic, it is natural that *hao³* appears within the units. As for *na⁴me,* it can be used to mark a variety of different relationships

between units of talk in discourse. In addition to marking topic related units, it can also mark the consequence of condition or cause (Miracle, 1991). Therefore, *na⁴me* occurred frequently within the units.

The third finding confirms the taxonomy of Chinese micro-markers listed on page 50 in Chapter III. Taking *ran²hao⁴* (and, then) as the dividing line, we can find that the micro-markers above it are the ones under the heading of segmentation, and the ones below are not. The results correspond to the division. The respective percentages of *hao³* (OK), *na⁴me* (well, so), *xian⁴zai⁴* (now), and *jin¹tan¹* (today) at unit boundaries was higher than that within units. This proves that they do have the function of signaling topic change and that they can mark unit boundaries. On the other hand, although *yin¹wei⁴* (because), *suo²yi³* (therefore), *tong²yang⁴de* (similarly), *ke³shi⁴* (but), and *qi²shi²* (in fact) did occur at the unit boundaries, each only occurred once. This indicates that generally they are not used to lead to a new topic. As for the one serving as the dividing line: *ran²hou⁴*, it is a special one. On one hand, it is a transition marker. On the other hand, it can be a temporal or causal conjunction. When we examine its distribution, we can find that it occurred only once at unit boundaries and 69 times within units. There is a reasonable explanation for this situation. Although it can be used to signal topic shifting, this marker was mostly employed to indicate the change of sub-topics. We can have a look at Example (2), which is extracted from Lecture A:

(2)

> ...***ran²hou⁴*** zai⁴ shen¹ti³ yi¹zhuo² de biao³xian⁴...(155 words)...***ran²hou⁴*** zhe⁴ge yan³jing¹ xiang⁴ yi²ge xing⁴ren²...(83 words)...***ran²hou⁴*** jiao³ fang⁴zai⁴ zhe⁴ge bao³zuo⁴ de tai²zuo⁴ tai²ji¹shang⁴...
>
> ...**And** on the expression of body and clothing...**And** the eyes look like apricot kernel...**And** the feet were on the platform of the throne...

In Unit 16, Lin was analyzing a painting. After introducing the origin and the subject of the painting, she started describing the figure in the painting. The three "*ran²hou⁴*" (and)

were clearly not temporal or causal conjunctions but were used to indicate transition within a topic.

From Table 8 and Table 9, we do find that some micro-markers have the ability to indicate the change of topics. Of these, some were used more frequently than the others. However, we cannot say that the micro-markers are good indicators of unit boundaries because of their low percentage of occurrence at the unit boundaries. The reason is that within all the micro-markers, only some of them are capable of indicating topic changes. And even those were still used more often within units.

(B) Pauses

All the pauses in the three lectures were divided into three types: extended pauses (pauses longer than three seconds), long pauses (pauses ranging between one and three seconds), and short pauses (pauses not exceeding one second). The pauses which occurred at the unit boundaries are listed in Table 10.

TABLE 10

PAUSES AT THE UNIT BOUNDARIES

Pauses	Short Pause		Long Pause		Extended Pause		Total
Lecture	#	%	#	%	#	%	
Lecture A	0	0 %	7	30 %	16	70 %	23
Lecture B	0	0 %	3	12 %	23	88 %	26
Lecture C	5	25 %	4	20 %	11	55 %	20
Total	5	7 %	14	20 %	50	73 %	69

At unit boundaries, Lecture A contained no short pauses. The number of long pauses and extended pauses were 7 and 16. Lecture B had 3 long pauses and 23 extended pauses at unit boundaries. The numbers of short, long, and extended pauses for Lecture C were 5, 4, and 11 respectively. At the boundaries of the 69 units in the three lectures, 50 boundaries were signaled by extended pauses, 14 by long pauses, and 5 by short pauses.

From this table, it seems that extended pauses and long pauses are good boundary indicators because before the beginning of each unit, 93 % of the boundaries were signaled by either extended pauses or long pauses. However, before we make this conclusion, we must take into consideration the pauses which occurred within the units.

Within the units, the pauses were found in three different situations. The first type is a pause which indicates grammatical completion. When people are speaking, they stop naturally at clause or phrase boundaries. This kind of pause could be short, long, or extended. Since the short pauses were too numerous to count, only the long and extended pauses were counted under the term "completion" in Table 11. The second type of pause was the result of the lecturers' hesitation. During the lecturing, the lecturers sometimes stopped when they were not supposed to do so. Judging from their expressions and their moods, we knew they hesitated because they were in the process of thinking and trying to figure out what to say in the spontaneous speaking required in a lecture. This kind of pause included long and extended pauses only. The third kind of pause was done for the students' sake. For example, when the lecturer asked a question, he/she usually left time for the students to answer; or when the lecturer asked the students to look at some information in their textbooks or look at the slides, he/she also stopped for a little while so that the students had time to follow instructions. Like the pauses of hesitation, the pauses for students contained long and extended pauses only.

Let us have a look at Table 11 and Table 12, which show the functions and frequencies of the extended and long pauses which occurred within units.

TABLE 11

PAUSES WITHIN UNITS

Functions	Completion	Hesitation	Waiting	Total
Lecture A	94	67	25	186
Lecture B	203	41	63	307
Lecture C	76	29	24	129
Total	373 (60%)	137 (22%)	112 (18%)	622

Table 11 shows that in Lecture A 94 pauses were used for indicating completion, 67 for hesitation, and 25 for students. In Lecture B, the frequencies for the same functions were 203, 41, and 63. In Lecture C, 76, 29, and 24. Totally, there were 622 pauses. Of these, 60 percent of them were used to signal the completion, 22 percent were used for hesitation, and 18 percent were used for waiting for the students.

From this table, we can find that of all the pauses that occurred within units, the most important function was used for indicating grammatical completion. This was true for all the three lecturers. We can examine the same functions again in Table 12 to understand whether there is any difference between the long pausesand the extended pauses.

TABLE 12

EXTENDED AND LONG PAUSES WITHIN UNITS

Types	Long Pauses			Extended Pauses			Total	
Lecture	C	H	W	C	H	W	Long	Extended
Lecture A	63	53	9	31	14	16	125	61
Lecture B	83	33	38	120	8	25	154	153
Lecture C	76	26	13	0	3	11	115	14
Total	222	112	60	151	25	52	394	228

*C: pauses of completion; H: pauses for hesitation; W: pauses for the students.
*Long: long pauses; Extended: extended pauses

Table 12 shows that for Lecturer A there were 125 long pauses and 61 extended pauses. Of these, 63 long pauses and 31 extended pauses were pauses of completion; 53 long pauses and 14 extended pauses were pauses for hesitation; and 9 long pauses and 16 extended pauses were for the students. In Lecture B, there were 154 long pauses and 153 extended pauses. Of these, 83 long pauses and 120 extended pauses were for completion; 33 long pauses and 8 extended pauses were for hesitation; and 38 long pauses and 25 extended pauses were for students. In Lecture C, there were 115 long pauses and 14 extended pauses. Divided by function, there were 76 long pauses of completion; 26 long pauses and 3 extended pauses were for hesitation; and 13 long pauses and 11 extended pauses for students. Totally, 394 long pauses and 228 extended pauses occurred within the units.

These tables show two findings. One is about the functions of pauses within the units. The other one is about the individual variation. Of the three functions of pauses which occurred within the units, the most important one was obviously to indicate the completion of phrases or clauses. The percentage of occurrence was 60 percent out of

all the pauses. When the pauses were used for this function, the lecturers usually stopped for less than rather than more than 3 seconds (222 long pauses vs. 151 pauses, which is 3 to 2). When it comes to pauses for hesitation, the proportion of the long pauses and the extended pauses was in line with what we would expect, (112 long pauses vs. 25 extended pauses, which is 4 to 1) since people do not usually need much time to find the right words when speaking. As for the individual divergence, the three lecturers had different preferences for the length of pauses. Chen (Lecture C) did not stop long when she paused (115 long pauses vs. 14 extended pauses, roughly equaling 9 to 1). Lin (Lecture A) employed a greater number of long pauses than extended pauses when she completed an utterance or hesitated, but when she asked the students to observe a painting, she gave them longer time to do that (9 long pauses vs. 16 extended pauses, which equals 4 to 6). Different from them, Wong (Lecture B) used the two equally (154 long pauses vs. 153 extended pauses). What caused this difference was his use of extended pauses instead of long pauses, which are usually long enough to indicate the completion of an utterance.

Now, we can turn to the issue of whether pauses are good boundary indicators. Although pauses within the units have three functions, we only have to compare the pauses which were used to indicate completion of utterances with the pauses at the unit boundaries. The reason is that the function of the latter was the same as that of the former. The students had the ability to distinguish the functions of pauses, so when the lecturer stopped for hesitation, they would not interpret it as meaning the completion of an utterance. Only the pauses which were used to indicate completion (no matter within the units or at the unit boundaries) had the possibility of suggesting the unit boundaries. Since the short pauses were countless, and because of the hypothesis that long and extended pauses could mark the unit boundaries, only the long and extended pauses at the unit boundaries and within units were compared in Table 13.

TABLE 13

PAUSES AT UNIT BOUNDARIES VS. WITHIN UNITS

Lecture	Lecture A		Lecture B		Lecture C		Total
Distribution	Long	Extended	Long	Extended	Long	Extended	
Unit Boundary	7	16	3	23	4	11	64 (15%)
Within Units	63	31	83	120	76	0	373 (85%)
Total	70	47	86	143	80	11	437

Table 13 shows that in Lecture A, there were 23 long or extended pauses (7 long pauses and 16 extended pauses) at unit boundaries, and 94 long or extended pauses (63 long pauses and 31 extended pauses) within the units. In Lecture B, there were 26 long or extended pauses (3 long pauses and 23 extended pauses) at unit boundaries, and 203 long or extended pauses (83 long pauses and 120 extended pauses) within the units. In Lecture C, there were 15 long or extended pauses (4 long pauses and 11 extended pauses) at the unit boundaries, and 76 long pauses within the units. Altogether, there were 64 long or extended pauses at the unit boundaries and 373 long or extended pauses within the units. Their percentages were 15 percent and 85 percent respectively.

Table 10 tells us that in Lecture A and Lecture B, all the unit boundaries were indicated by long or extended pauses, which suggests that long or extended pauses had high accuracy on predicating unit boundaries. However, in Table 14, this kind of pause only made up 15 percent of all the long or extended pauses having the function of indicating completion of utterance in the three lectures. Therefore, the long or extended pauses alone were not clear boundary indicators.

(C) Rhetorical questions

All the lecturers' questions in the three lectures were checked based on the definition of rhetorical questions described in Chapter 3. Two examples below extracted from Lecture B demonstrate the criterion of judgment.

(3)

ni[3] kan[4], zui[4] shang[4]mian[4] de yi[4] zhang[1] tu[2], you[2] mei[2]you[3]? jiu[4]shi[4] zhe[4]ge fauvel zai[4] zhe[4]li[3]...hao[3], na[4]me chuang[4]chu[1] you[4] yi[2]ci[4] chuang[4]chu[1] fauvel zhe[4]ge zi[4] lai[2] de ren[2] shi[4] hen[3] cong[1]ming[2] de, wei[4]shen[2]me ne? yin[1]wei[4] zai[4] di[3]xia ta[1] you[3] ti[2]dao[4], qi[2]shi[2] fauvel zhe[4]ge zi[4], ta[1] qi[2]shi[2] shi[4] liu[4]ge zi[4] de di[4]yi[1]ge zi[4]mu[3], pai[2] chu[1]lai[2] de..

Look, the picture on the top. Have you seen it? This fauvel is in here. OK, well, the person who created the word was very clever. Why? Because it mentions below. In fact, the word "fauvel" is a combination of six letters, each is the first letter of a word.

(4)

flaterie shi[4] shen[2]me yi[4]si zhi[1]dao[4] ma? flaterie shen[2]me yi[4]si..chan[3]mei[4] jiu[4]shi[4] chan[3]mei[4], tao[3]hao[3], chan[3]mei[4] de yi[4]si...

Do you know what "flaterie" means? What does "flaterie" mean? Flattery, it means flattery, toadying, flattery.

In Example (3), after asking the students to see the picture of the "fauvel", which was a horse or an ass, the lecturer paused for several seconds. Then he raised a question by first stating that the person who created the word was clever and then asking why. We can prove that this is a rhetorical question for the following reasons. First, the lecturer did not leave any time for the students to answer the question. There was only a short pause after the question. Secondly, after the question, the lecturer spent about 550 words to explain what each letter in the word "fauvel" represented. That shows that the question sparked off a sub-topic which was the lecturer's focus for the following period

of time. On the other hand, the question in Example (4) is not classified as a rhetorical question. The lecturer asked the students what the Latin word "flaterie" meant. He paused for two seconds and then gave the answer himself. This might be a real question because the students could have guessed the meaning of the Latin word by looking at its similar spelling with the English equivalent "flattery". On the other hand, this might not be a real question but only a device to attract the students' attention, instead of telling them the meaning directly. In this case, it was not a rhetorical question. After the question, the lecturer only told the students the meaning of the word and how to write it in Chinese (because this word was a little difficult for the students). It was too trivial and too brief to be a topic or a main point, which was one essential condition for the rhetorical question.

All the rhetorical questions were counted and are listed in Table 14.

TABLE 14

RHETORICAL QUESTIONS AT UNIT BOUNDARIES VS. WITHIN UNITS

Position	Unit Boundary	Within Unit	Total
Lecture A	0	2	2
Lecture B	1	7	8
Lecture C	4	13	17
Total	5 (19%)	22 (81%)	27

In Lecture A, no rhetorical questions occurred at the unit boundaries and 2 occurred within the units. In Lecture B, there was one rhetorical question at a unit boundary and 7 within units. In Lecture C, the frequencies of rhetorical questions at unit boundaries and within units were 4 and 13 respectively. There were 27 rhetorical

questions totally in the three lectures. Of these, 19 percent occurred at unit boundaries and 81 percent within units.

One thing is sure: the use of rhetorical questions as a device to bring up a topic was not common in lecturing. We also find that the proportion of rhetorical questions between the two different positions in the unit is consistent for each of the three lecturers. The lecturer who generally used more rhetorical questions than the other two also had more rhetorical questions at the unit boundaries than the other two and vice versa. Since the percentage of rhetorical questions at the unit boundaries is very low (19%), it cannot be taken as a decisive factor in determining unit boundaries.

(D) Retrospective signals

Retrospective signals are utterances which function as either a conclusion or a summary of a topic. Their occurrence indicates that the current topic is going to end and a new topic is going to start. The frequencies of the retrospective signals at the unit boundaries and within the units are shown in Table 15.

TABLE 15

RETROSPECTIVE SIGNALS AT UNIT BOUNDARIES VS. WITHIN UNITS

Position	Unit Boundary	Within Units	Total
Lecture A	3	0	3
Lecture B	11	0	11
Lecture C	4	8	12
Total	18 (69 %)	8 (31 %)	26

In Lecture A and Lecture B, the number of retrospective signals at the unit boundaries were 3 and 11 respectively. In Lecture C, there were 4 retrospective signals at the unit boundaries and 8 within the units. Totally, there were 18 retrospective signals at the unit boundaries, which was 69 percent, and 8 within the units, which was 31 percent.

The results show individual discrepancies. While the lecturers of A and B used all of their retrospective signals at the unit boundaries, the lecturer of C used twice as many retrospective signals within the units as at the boundaries.

It has been mentioned in Chapter 3 that the function of retrospective signals is to indicate the end of a topic. Similarly, the retrospective signals within the units had the same function. The only difference was that they only indicated the end of a sub-topic within the units. There was an interesting finding here: Most of the retrospective signals were started by the micro-markers *suo²yi³* (therefore). We can first look at Table 16 to see the classification of the retrospective signals according to their first words.

TABLE 16

CLASSIFICATION OF RETROSPECTIVE SIGNALS

Lecture	Lecture A	Lecture B	Lecture C	Total
suo²yi³ (therefore)	3	5	9	17 (65 %)
na⁴me (well, so)	0	2	0	2
ke³shi⁴ (but)	0	1	0	1
hao³ (OK)	0	0	1	1
non-micro-markers	0	3	2	5
Total	3	11	12	26

Out of the 26 retrospective signals, 17 were led by the micro-marker *suo²yi³* (therefore), two by *na⁴me* (well, so), one by *ke³shi⁴* (but), one by *hao³* (OK), and five by words which were not micro-markers. The high frequency of *suo²yi³* (therefore) deserves some observation.

When *suo²yi³* is used as a causal conjunction, it is the effect of a cause. However, when it is used as a micro-marker, the indication of cause and effect is decreased. It indicates that the following message is the conclusion of the proceeding message. Consider the following example:

(5)

wei⁴shen²me wo³ shuo¹ gen¹ zhong¹guo² de chuan²tong³ de min²jian¹ yin¹yue⁴ jie²he² ne? gang¹cai² wo³men² shuo¹ zai⁴ zhe⁴ge shi²hou ne, gang¹cai² wo³men shuo¹ zai⁴ zhe⁴ge shi²hou ne, qian¹ yi²duan⁴ shi²qi¹ zai⁴ guo²jia¹ de jian⁴she⁴ mei²you³ fei¹chang² de...mei²you³ hen³hao³ de jian⁴she⁴ de shi²hou, ya³yue⁴ de xi⁴tong³ shi⁴ lun²wang² de shi⁴ sang⁴shi¹ de, **suo³yi³** ta¹ cun² de qi²shi² shi⁴ zhong¹guo² de min²jian¹ de chuan²tong³ yin¹yue⁴...zhe⁴yang⁴ liang³zhong³ yin¹yue⁴ jia¹ qi³lai...jie²he² qi³lai man⁴man de zhuang⁴da⁴ le..jiu⁴ cheng²wei² sui²tang² yin¹yue⁴ de yi²ge chu²xing², yi²ge ji¹chu³, yi²ge pei²tai¹, **suo³yi³** zhe⁴ liang³ge shi⁴ sui²tang² yin¹yue⁴ de shi²hou yi²ge ji¹chu³, fei¹chang² zhong⁴yao⁴ de ji¹chu³ wo³men bi⁴xu¹ you³suo³ ren⁴shi⁴...

We mentioned just now that at that time, when the country was not well-established, the classical music was lost. **Therefore**, what it had was folk music. These two kinds of music (the Chinese folk music and the music from the Western Region) got together and integrated. They became strong gradually and formed the embryonic form and basis of Sui Tang music. **Therefore**, these two were the basis of Sui Tang music, a very important basis. We must understand this.

This example was adopted from Unit 2 of Lecture C. The topic of this unit was the origin of Sui Tang music. The lecturer first introduced the music from the Western Region, and then introduced Chinese traditional music. The first *suo²yi³* (therefore) was obviously a causal conjunction: Since the classical music was lost, the music which existed at that time was actually folk music. However, the second *suo²yi³* (therefore) was a micro-marker. We could find almost no relationship of cause and effect between the utterances or before and after it. It was only the conclusion of the topic. However, due to some more information about the Western Region which followed, this retrospective signal could only be taken as the conclusion of a sub-topic.

Two conclusions can be made here. First, all the retrospective signals in Lecture A and Lecture B occurred at the unit boundaries. This suggests that the retrospective signals might be good indicators in some lectures. Second, since the retrospective signals begun by the micro-marker *suo²yi³* (therefore) constituted a high percentage of all the retrospective signals, we can assume that it is a good signal of the end of a unit.

(E) Topicalized phrases

A topicalized phrase is the sentence-initial noun phrase which should be at the end of the sentence because it is the object of the verb or a noun phrase which is not the subject of the sentence but highlights the topic of the sentence. This was a technique found in the Chinese lectures to indicate the start of a new topic. The occurrence of the topicalized phrases in the three lectures is shown below.

TABLE 17

TOPICALIZED PHRASES AT UNIT BOUNDARIES VS. WITHIN UNITS

Position	Unit Boundaries	Within Units	Total
Lecture A	1	7	8
Lecture B	1	12	13
Lecture C	2	7	9
Total	4 (13 %)	26 (87 %)	30

In Lecture A, there were 1 topicalized phrases at the unit boundaries and 7 within the units. In Lecture B, 1 was found at the unit boundaries and 12 within the units. In Lecture C, 2 were found at the unit boundaries and 7 within the units. Out of the 30 topicalized phrases, only 13 percent occurred at the unit boundaries.

We can have a closer observation of the functions of the topicalized phrases in Table 18.

TABLE 18

FUNCTIONS OF TOPICALIZED PHRASES

Function Lecture	Emphasizing	Signaling Sub-topic	Signaling Topic	Total
Lecture A	4	3	1	8
Lecture B	8	4	1	13
Lecture C	3	4	2	9
Total	15 (50 %)	11 (37 %)	4 (13 %)	30

The frequencies for the function of emphasizing for the three lectures were 4, 8, and 3 respectively. The frequencies for the function of indicating sub-topics were 3, 4, and 4. And the frequencies for the function of indicating topics were 1, 1 and 2. The percentages of the topicalized phrases for the three different functions were 50 %, 37 %, and 13 % respectively.

In order to demonstrate the different functions between emphasizing and signaling the sub-topics (The example of the topicalized phrases at the unit boundaries to signal the start of a new topic has been given in Chapter 3.), two examples are provided below:

(6)

suo^{3}yi^{3}, chen^{4}zhe zai^{4} jin^{4}ru^{4} zhong^{1}gu^{3} de she^{2}hou zhe^{4} yi^{2}duan^{4}..fen^{1}xi^{4} da^{4}jia^{1} jiu^{4} zi^{4}ji^{3} duo^{1} hua^{1} yi^{4}dian^{3} gong^{1}fu **ke^{4}wai^{4} du^{2}wu^{4}** zi^{4}ji^{3} qu^{4} kan^{4}yi^{2}kan^{4}, ran^{2}hou^{4} **tu^{2}li^{4}** duo^{1} zhao^{3}yi^{4}zhao^{3},

Therefore, as we enter the Middle Ages, this analysis, please spend more time, **other related materials**, you can try to read, and **the examples of paintings**, you can try to find.

(7)

ran^{2}hou^{4} **tu^{2}zhong^{1}zhe^{4}li^{3} de ren^{2}wu^{4}**, ni^{3} ke^{3}yi^{3} kan^{4}dao^{4} shi^{4} yi^{3} qiang^{2}lie^{4} de li^{4}ti^{3}gan^{3}, lai^{2} biao^{3}xian^{4}, yong^{4} hei^{1}bai^{2} jiu^{4} ke^{3}yi^{3} kan^{4}chu^{1} ta^{1} zhe^{4}zhong^{3}..biao^{3}xian^{4} chu^{1} qiang^{2}lie^{4} de zhe^{4}zhong^{3} zi^{4}ran^{2}zhu^{3}yi^{4} de yi^{4}zhong^{3} lu^{4}tu^{2} le.biao^{3}xian^{4} le,

And **the figure in the painting**, you can find, was expressed by three-dimensional effect. Even though this painting was drawn in black-and-white, it expressed strongly the flavor of naturalism.

These two examples are adopted from Lecture A. Example (6) was a part of Unit 4, in which the lecturer tried to advise the students to study harder. She moved two noun phrases *ke^{4}wai^{4} du^{2}wu^{4}* (materials other than the textbooks) and *tu^{2}li^{4}* (the examples of

paintings), which should be the objects of two sentences, to the beginning of the utterances. By doing this, these two noun phrases became the topic of the utterance and therefore were emphasized. However, they did not introduce a new discourse topic. In Example (7), again, the lecturer used the same device to make "the figure" the topic of the utterance. However, this time, this topic lasted for more than one minute and formed a sub-topic in the unit.

Now, let us turn back to Table 19. The results suggest that the primary function of the topicalized phrases was to emphasize. Only when the noun phrase which is the focus becomes the main idea of a sub-topic or topic, does it have the functions of signaling sub-topic or topic shifting. The low frequency of the occurrence of the topicalized phrases at the unit boundaries compared to the frequency within units made them a poor device for signaling unit boundaries.

(F) Volume

The hypothesis was that a lecturer's volume might decrease at the end of a unit and increase when the new unit began. However, when this device was observed, the occurrence of one did not necessarily indicate the presence of the other. That means that rising and falling volume can occur independently. When volume changes were observed, the rising volume and the falling volume were found to have different functions. We will discuss them separately.

(a) Rising volume

Rising volume had four functions: emphasizing, re-focusing, signaling conclusions, and signaling a new topic or sub-topic. They are illustrated below. Words uttered with rising volume are in bold type.

(8)

wo^{3}men xian^{4}zai^{4} jie^{1}zhe xia^{4}qu kan^{4} de jiu^{4}shi^{4} zai^{4} ka^{3}luo^{4}lin^{2} wang^{2}chao^{2} zhe^{4}ge zheng^{4}quan^{2} zhi^{1}xia^{4} zhan^{3}xian^{4} chu^{1}lai^{2} de yi^{4}shu^{4} feng^{1}mao^{4}, ran^{2}hou^{4}

wo^{3}men xian^{1} ba^{3} sheng^{4}jing^{1} shuo^{3}xie^{3}ben^{3} na^{2} chu^{1}lai^{2} zuo^{4} li^{4}zi, ran^{2}hou^{4} bi^{3}jiao^{4} yi^{2}xia wo^{3}men qian^{2} ban^{4}tang^{2} ke^{4} jiang^{3} de..zhe^{4}xie^{1} ying^{1}ge^{2}lan^{2} di^{4}qu^{1} de, ni^{3} jiu^{4} ke^{3}yi^{3} kan^{4}dao^{4} ta^{1}men zhi^{1}jian^{1} **jie^{2}ran^{2} bu^{4}tong^{2}** de yi^{4}zhong^{3} feng^{1}mao^{4},Now what we're going to see was the artistic features developed in Carolingian Dynasty. And we first take the Bible manuscripts as examples, and then compare them with the ones we discussed in the last period so that you can see **the totally different** features between them.

The first function of emphasizing was illustrated in Example (8), which was in Unit 15 of Lecture A. The lecturer told the students that she was going to explain the classical style through the paintings and then compare it with the medieval style also through the paintings so that the students could find the difference between the two. In order to emphasize the difference, she uttered *jie^{2}ran^{2} bu^{4}tong^{2}* (the totally different) with a higher voice.

(9)

wo^{3}men kan^{4}dao^{4} zhe^{4}ge shi^{4} bao^{3}zuo^{4} shang^{4} de ye^{1}su^{1}...wo^{3}men kan^{4} de shi^{4} zhe^{4} yi^{4}zhang^{1}, you^{3}dian^{3} bu^{2} tai^{4} qing^{1}chu, yin^{1}wei^{4} zuo^{3}bian^{1} zhe^{4}ge ji^{1}qi jin^{1}tian^{1} bu^{4}zhi^{1} ze^{3}me gao^{3} de tiao^{2} bu^{2} ta^{4} qing^{1}chu...**gang^{1}cai^{2}** yi^{3}jing^{1} jiang^{3}dao^{4} zhe^{4}ge you^{2} cha^{1}li^{3}man^{4} da^{4}di^{4} gong^{1}ting^{2} hua^{4}yuan^{4} suo^{3} hui^{4}zhi^{4} de Goldescalc sheng^{4}jing^{1}..shou^{3}xie^{3}ben^{3} de cha^{1}hua^{4},

The one we're looking at was "Jesus in the throne". We're looking at this one. It is not very clear because there is something wrong with the projector on the left today. **Just now** we mentioned the illustration from Goldscalc Bible manuscript drawn by the Palace School of Charles the Great.

Example (9) exemplifies the function of re-focusing. In Unit 16 of Lecture A, the lecturer asked the students to look at a painting on a slide. Then she explained that the slide was not clear because the projector had something wrong with it. This explanation

was made with a softer voice. Then she spoke with great volume to bring the topic back again.

(10)

ran^{2}hou^{4} zhi^{1}wai^{4}, ta^{1} hai^{2}yao^{4} wei^{4}chuan^{2}jiao^{4} lai^{2} zuo^{4} zhe^{4}xie^{1} hui^{4}zhi^{4} sheng^{4}jing^{1} shou^{3}gao^{3} de shi^{4}, ran^{2}hou^{4} **zhe^{4}xie^{1} sheng^{4}jing^{1} shou^{3}gao^{4}** chang^{2}chang^{2} jiu^{4}shi^{4} zi^{4} shi^{4} mo^{3}xie^{1} ren^{2}, yi^{2}ge group qu^{4} xie^{3} de, ran^{2}hou^{4} tu^{2} de bian^{1}kuang^{1} you^{2} mo^{3}xie^{1} group qu^{4} xie^{3} de, zhi^{4}yu^{2} shuo^{1}dao^{4} zhong^{1}jian^{1} de tu^{2} jiu^{4} ke^{3}neng^{2} you^{2} ling^{4}wai^{4} yi^{4}xie^{4} group qu^{4} xie^{3} de...

And besides, they still had to draw bible manuscripts for spreading the gospel. And **the bible manuscripts** were often drawn in the following way: The words were written by one group; the frames of the paintings were drawn by another group; and the paintings inside were done by another group.

Example (10) contains the function of signaling a sub-topic. Before the example, the lecturer of Lecture A mentioned that the Bible manuscripts were created by the monks of the monasteries. She described the obligation of the monks, which was a sub-topic in this unit, for some time. Then she started another sub-topic by uttering *zhe^{4}xie^{1} sheng^{4}jing^{1} shou^{3}gao^{3}* (the Bible manuscripts) with a rising tone and began to explain how the Bible manuscripts were created by the monks.

(11)

zhi^{3}you^{3} zhe^{4} san^{1} ci^{4}, ou, suo^{3}yi^{3} ne, ke^{3}jian^{4} wo^{3}men jin^{1}tian^{1} yao^{4} kai^{1}shi^{3} jiang^{3} de *Ars Nova* shi^{4} duo^{1}me de zhong^{4}yao^{4} le..jian^{3}dan^{1} de shuo^{1}

There were only three times. **Therefore**, we can understand how important Ars Nova was, which we're going to talk about. In short...

This is an example of signaling conclusions. In Unit 15 of Lecture B, Wong mentioned that in music history there were three times that the term "new music" was used. After introducing them separately, he made a conclusion by uttering *suo3yi3* (therefore) with a rising volume.

The frequency for each of the four functions of the rising volume which occurred within units is shown in Table 19

TABLE 19

THE FUNCTIONS OF RISING VOLUME WITHIN UNITS

Function	Emphasizing	Sub-topic	Re-focusing	Conclusion	Total
Lecture A	27	6	2	0	35
Lecture B	6	2	2	2	12
Lecture C	25	14	1	0	40
Total	58 (67%)	22 (25%)	5	2	87

In Lecture A, the frequencies of the rising volume which functioned as emphasizing, sub-topic indication, and re-focusing were 27, 6, and 2 respectively. In Lecture C, they were 25, 14, and 1. In both Lecture A and Lecture C, rising volume was not used to signal conclusion. In Lecture B, rising volume was used for emphasizing 6 times, sub-topic indication 2 times, re-focusing 2 times, and conclusion 2 times.

From this table, we know the main function for rising volume within units was to emphasize information. It was also used to signal new sub-topics, but with considerably lower frequency.

(b) Falling volume

The falling volume found within units had three functions. It could be used to indicate the end of sub-topics, to indicate the presence of conclusions or to emphasize some information by repeating. Let us exemplify these functions in the following examples. (Words spoken in falling volume were underlined)

(12)

zai^{4} Utrecht zhe^{4}li^{3} de xiu^{1}dao^{4}yuan^{4} hui^{4}zhi^{4}de...tong^{2}yang^{4}de zhe^{4}li^{3} ye^{3} biao^{3}xian^{4} chu^{1}le yi^{4}zhong^{3} qiang^{2}lie^{4} de gu^{3}dian^{3} wan^{3}qi^{1} de hui^{4}hua^{4}, feng^{1}ge^{2}..gen^{1} ji^{4}fa^{3}...

(It) was drawn at the monastery in Utrecht. Similarly, it expressed strongly the style and technique of late classicism.

Lin analyzed Painting 9 in Unit 21 of Lecture A. He first introduced the time and place in which the painting was produced. And then he started to analyze its style. Before he started the new sub-topic the beginning of which was marked by "tong^{2}yang^{4}de" (similarly), he used falling volume, and he used rising volume at the beginning of the new topic.

The second function of falling volume is that it indicates the beginning of a conclusion in the following clause. For example, Example (11) on page 106 shows that before Wong made a conclusion in Unit 15 of Lecture B, he decreased his volume at the last sentence "zhi^{3}you^{3} zhe^{4} san^{1} ci^{4}" (There were only three times).

The third function of falling volume is to emphasize some information by repetition. This is shown in Example (13).

(13)

zhe^{4}zhong^{3} passacaglia wo^{3}men qi^{2}shi^{2} you^{3} shi^{2}hou^{4} ke^{3}yi^{3} ba^{3} ta^{1} kan^{4}cheng^{2} yi^{4}zhong^{3} bian^{4}zou^{4}qu^{3}, zhi^{3}shi^{4} zhe^{4}zhong^{3} bian^{4}zou^{4}qu^{3} shi^{4} ta^{1}men you^{3} yi^{2}ge gong^{4}tong^{1} de yi^{2}ge di^{1}yin^{1} zhu^{3}ti^{2}, you^{3} yi^{2}ge gong^{4}tong^{2} de di^{1}yin^{1} zhu^{3}ti^{2}..

This passacaglia, in fact, we can regard it as a variation. However, this kind of variation shares the same bass tune, shares the same bass theme.

In Unit 8 of Lecture B, Wong mentioned passacaglia when he explained motets. As he pointed out that one feature of passacaglia was that there was a common bass tune, he repeated the sentence with a falling volume. We assume the reason for repetition was to

emphasize the information. But since it was a repetition, he did not use the same volume as in the first sentence.

The functions of falling volume which occurred within units are shown in Table 20.

TABLE 20

THE FUNCTIONS OF FALLING VOLUME WITHIN UNITS

Function	End of Sub-topic	Before conclusion	Emphasizing	Total
Lecture A	9	1	3	13
Lecture B	3	6	16	25
Lecture C	3	0	3	6
Total	15	7	22	44

Falling volume used for indicating the end of a sub-topic appeared 9 times, indicating the following conclusion 1 time, and emphasizing the information 3 times in Lecture A. The same functions in Lecture B were 3, 6, and 16 times. In Lecture C, the lecturer used falling volume to signal sub-topic shifting 3 times and to emphasize 3 times.

Since the lecturers were found to use repetition to emphasize what they said, and tended to use falling volume for the repetitive phrases or clauses when they did so, falling volume had the function of indicating emphasis. This is an interesting result. Another discovery was obtained when Table 19 and Table 20 were compared. Unlike the other lecturers, the lecturer of B had more falling volume than rising volume. Whether this was a gender difference (Wong was male and the other two were female) could not be confirmed.

While comparing Table 19 and Table 20, we found a difference between the two tables. There was more variation in Table 20 than in Table 19. This suggests the three lecturers used falling volume in different ways. The lecturer in Lecrure A used the falling volume to indicate the end of sub-topics most frequently. The lecturer in Lecture B tended to use it for emphasizing information. The lecturer in Lecture C used it for both emphasis and end of sub-topics. This was not the case for rising volume where all three lecturers used it mainly for emphasis, followed by sub-topics.

Now we can have a look at the frequency of both rising volume and falling volume which occurred at the boundaries and within the units in Table 21.

TABLE 21

VOLUME AT UNIT BOUNDARIES VS. WITHIN THE UNITS

Lecture	Lecture A		Lecture B		Lecture C		Total	
	UB	WU	UB	WU	UB	WU	UB	WU
Rising Volume	10	35	14	12	8	40	32 (27%)	87
Falling Volume	13	13	12	25	8	6	33 (43%)	44
Total	23	48	26	37	16	46	65 (33%)	131

In Lecture A, the frequencies of the rising and falling volume were 10 and 13 at the unit boundaries, and 35 and 13 within the units. In Lecture B, the rising and falling volumes were 14 and 12 at the unit boundaries, and 12 and 25 within the units. In Lecture C, the rising and falling volumes were 8 and 8 at unit boundaries, and 40 and 6 within the units. Altogether, there were 65 rising or falling volumes at the unit boundaries and 131 within the units.

When we compared volume at unit boundaries and within units, we found that the average percentage of rising and falling volumes was 33 percent. The percentage of falling volumes was 43 percent, whereas that of rising volumes was only 29, which indicates that the latter was a better unit boundary indicator than the former. However, because the highest percentage was only 43, we cannot rely on these cues as a precise device to distinguish unit boundaries.

(G) Kinesics

All the non-verbal behaviors at the unit boundaries were: scanning notes, changing the slides, writing on the blackboard, turning on the slide projector (or the television set, the video machine, the stereo), looking down, looking at the students, and referring to the slides or the blackboard. All these behaviors at unit boundaries were recorded, and the same behaviors which occurred within the boundaries were also recorded so that a comparison could be made between them. One thing must be pointed out here. The so-called "non-verbal" behaviors mean not only that they were not verbalized but also that they were not accompanied by verbal utterances. For example, the behavior of "looking at the students" means that the lecturer looked at the students without saying any words. The results are listed in Table 22.

TABLE 22

KINESICS AT UNIT BOUNDARIES VS. WITHIN UNITS

Movements	Scan notes	Change slides	Write board	Turn on...	Look down	Look at Ss	Point at...	Total
Lecture A UB	13	5	3	1	0	1	0	23
WU	47	7	11	0	0	1	11	77
Lecture B UB	18	0	0	1	3	4	0	26
WU	68	0	12	8	8	71	0	167
Lecture C UB	7	0	4	2	0	5	2	20
WU	28	14	47	0	0	5	0	94
Total UB	38	5	7	4	3	10	2	69 (17%)
WU	143	21	70	8	8	77	11	338

*UB: at unit boundaries; WU: within units

Lecturer A scanned her notes 13 times, changed the slides 5 times, and wrote on the blackboard 3 times at the unit boundaries. At the beginning of the class and after the break, she turned on the slide projector and looked at the students respectively. Lecturer B scanned his textbook 18 times, looked at the students 4 times, looked down 3 times, and turned on the tape recorder one time. Lecturer C scanned her notes 7 times, looked at the students 5 times, wrote on the blackboard 4 times, turned on the slide projector or the television set 2 times and pointed to the blackboard 2 times. Totally, there were 68 actions at the unit boundaries and 338 actions within the units.

Of all the non-verbal actions, scanning their notes or textbooks at the unit boundaries was common among all three lecturers. However, what deserves more

attention is that they looked at the notes or textbooks very often even within the units. Lecturer A sat at the lecture table and looked at her notes most of the time during her lecturing. It looked as if she was reading the notes. Lecturer B taught with textbooks (every student has a set of two). He had the habit of pausing and scanning his textbook very often. However, he had been teaching the course for about 10 years and one would have thought that he should not have needed to consult the textbook all the time. When the video tape was reviewed carefully, it was found that the lecturer did not read the textbooks every time when he looked at them. It looked as if he just intended to make the tempo slower. This is also supported by his high frequency of looking at the students. Whether it was because he wanted to give the students more time to take notes or it was just his habit was unsure. Compared with them, Lecturer C was the one who depended on the notes the least. On the contrary, she was the one who wrote on the blackboard the most.

Besides scanning notes and writing on the blackboard, looking at the students, changing the slides, looking down, and turning on whatever equipment was needed, such as a television, slide projector, or a tape recorder, were all the possible physical movements to indicate a new unit. However, when we see the much higher frequency of the similar behaviors within the units, we still cannot argue that kinesics is a good indicator of a change of units.

So far, the results of all the seven devices for indicating unit shifting have been shown and discussed. It seems that none of them alone could signal the change of units precisely because of the low percentage of their occurrence at unit boundaries when compared to their occurrence within units. We can get this information from Table 23 below:

TABLE 23

PERCENTAGES OF BOUNDARY MARKERS

AT UNIT BOUNDARIES AND WITHIN UNITS

Device	Macro-	Micro-	Pause	Rheto-	Retro-	Topical	Volume	Kinesics
UB	66%	14%	15%	19%	69%	13%	33%	17%
WU	34%	86%	85%	71%	31%	87%	67%	83%

*UB: at unit boundaries; WU: within units

*Macro: Macro-markers; Micro: Micro-markers; Rheto-: Rhetorical questions; Retro-: Retrospective signals; Topical: Topicalized phrases.

The percentage of retrospective signals at unit boundaries is 69 percent within all the retrospective signals. The percentage of other devices are: macro-markers, 66 percent; volume, 33 percent; Rhetorical questions, 19 percent; kinesics, 17 percent; pause, 15 percent; micro-markers, 14 percent; and topicalized phrases, 13 percent.

The best indicators seem to be the retrospective signals and macro-markers. The worst indicators seem to be topicalized phrases, micro-markers, pauses and kinesics, with volume falling in between. However, even with a percentage of nearly 70, we cannot say that retrospective phrases or macro-markers are good indicators of unit shifting, let alone the other devices whose percentages are lower than 33 percent. Therefore, we can consider this issue from another perspective: If we put them together, what results can we obtain? Each of the following tables displays all the occurrences of the boundary markers for each lecture.

There were seven types of devices used to signal unit boundaries. However, two of these types were divided further. Discourse markers included macro-markers and micro-markers, and both of them had the function of indicating unit boundaries. Also, rising volume and falling volume could each indicate the unit changing independently. Therefore, each of these was counted as one, giving us nine different markers.

Table 24 presents the number of markers at each of the unit boundaries for Lecture A.

TABLE 24

OCCURRENCE OF THE BOUNDARY MARKERS IN LECTURE A

Unit	Macro	Micro	Pause	Rheto	Retro	Topical	Volume	Kinesics	Total
1			yes					yes	2
2	yes		yes				F R	yes	5
3	yes		yes				F R	yes	5
4			yes				F	yes	3
5	yes	yes	yes				F	yes	5
6	yes	yes	yes					yes	4
7		yes	yes					yes	3
8	yes	yes	yes		yes		F	yes	6
9	yes		yes				F R	yes	5
10	yes	yes	yes		yes		R	yes	6
11	yes	yes	yes					yes	4
12	yes	yes	yes				R	yes	5
13			yes					yes	2
14			yes					yes	2
15	yes	yes	yes				R	yes	5
16	yes		yes				F R	yes	5
17	yes		yes		yes		F R	yes	6
18			yes					yes	2
19	yes	yes	yes				F R	yes	6

Table 24 (continued)

Unit	Macro	Micro	Pause	Rheto	Retro	Topical	Volume	Kinesics	Total
20	yes	yes	yes				F	yes	5
21	yes	yes	yes					yes	4
22	yes		yes				F R	yes	5
23			yes			yes	F	yes	4

*R: rising volume; F: falling volume

Lecture A had from 2 to 6 boundary markers at each unit boundary. The average number of boundary markers for this lecture is 4.3. Most of the units were marked by at least three different markers. If we assume that a unit with three or more boundary markers can be regarded as well-indicated, then only four units in Lecture A (Units 1, 13. 14, and 18) were not indicated clearly. We can examine these units closely. Unit 1 was the beginning of the lecture, and Unit13 was the beginning of the second period. It is understood that unit boundary markers should not be crucial in these cases because everybody knows that a new topic is about to start. Unit 18 was a digression. Since a digression was an unplanned unit, it was natural that it should sound a little abrupt because of the lack of unit markers to mark the sudden change. Unit 14 is an artistic background. However, we could not find any good reason to explain its lack of boundary markers.

Table 25 presents the number of markers at each of the unit boundaries for Lecture B.

TABLE 25

OCCURRENCE OF THE BOUNDARY MARKERS IN LECTURE B

Unit	Macro	Micro	Pause	Rheto	Retro	Topical	Volume	Kinesics	Total
1	yes	yes	yes					yes	4
2	yes	yes	yes				F	yes	5
3			yes		yes			yes	3
4		yes	yes				R	yes	4
5	yes	yes	yes					yes	4
6		yes	yes					yes	3
7			yes		yes		F	yes	4
8	yes	yes	yes				F	yes	5
9		yes	yes			yes	R	yes	5
10		yes	yes		yes		F R	yes	6
11	yes	yes	yes		yes		F R	yes	7
12	yes	yes	yes		yes			yes	5
13	yes	yes	yes					yes	4
14	yes	yes	yes				F R	yes	6
15	yes	yes	yes		yes		R	yes	6
16		yes	yes				F R	yes	5
17	yes		yes		yes			yes	4
18		yes	yes					yes	3
19		yes	yes				R	yes	4
20	yes	yes	yes				F R	yes	6
21	yes	yes	yes		yes		F R	yes	7
22	yes	yes	yes	yes			F	yes	6

Table 25 (continued)

Unit	Macro	Micro	Pause	Rheto	Retro	Topical	Volume	Kinesics	Total
23		yes	yes				F R	yes	5
24		yes	yes		yes		R	yes	5
25	yes	yes	yes		yes		F R	yes	7
26	yes	yes	yes		yes		R	yes	6

In this lecture, all of the units were signaled with at least 3 boundary markers. The number of boundary markers ranged from 3 to 7 for each unit. The average number of markers for this lecture is 4.96. No units were marked inadequately.

Table 26 presents the boundary markers by unit for Lecture C.

TABLE 26

OCCURRENCE OF THE BOUNDARY MARKERS IN LECTURE C

Unit	Macro	Micro	Pause	Rheto	Retro	Topical	Volume	Kinesics	Total
1		yes	yes					yes	3
2			yes	yes	yes		F R	yes	6
3		yes	yes	yes			F R	yes	6
4	yes		yes				F	yes	4
5		yes	yes		yes			yes	4
6	yes	yes	yes		yes			yes	5
7	yes		yes	yes	yes		R	yes	6
8	yes		yes				R	yes	4
9	yes		yes			yes	F R	yes	6
10								yes	1
11	yes	yes						yes	3
12	yes	yes	yes				F R	yes	6
13			yes					yes	2
14		yes	yes					yes	3
15		yes	yes			yes	R	yes	5
14	yes	yes					F R	yes	5
17	yes	yes						yes	3
18	yes	yes					F	yes	4
19		yes	yes				F	yes	4
20			yes	yes				yes	3

In Lecture C the unit boundaries were marked by from 1 to 6 different markers. The average number of markers for this lecture is 4.15. Only 2 units had fewer than three markers: Unit 10 had only one unit boundary marker and Unit 13 had two unit boundary markers. Unit 10 was an interruption. The lecturer heard some noises from the students when she was writing on the board, so she asked: "you^{3} shen^{2}me wen^{4}ti^{2} ma?" (Are there any questions?). In this situation, it was natural that there were almost no unit boundary markers. Unit 13 was a preview, but it was inserted into the lecture as supplementary information, which can be judged from its irregular position. This explains why it did not have enough evidence of boundary markers.

The combined frequencies of occurrence of boundary markers for all three lectures are listed in Table 27.

TABLE 27

FREQUENCY OF THE OCCURRENCE OF THE BOUNDARY MARKERS

No. of Markers	One	Two	Three	Four	Five	Six	Seven	Total
# of Units	1	5	10	16	20	14	3	69

Table 27 shows that 1 unit had only one device to signal the boundary; 5 units had two markers; 10 units had three markers; 16 units had four markers; 20 units had five markers; 14 units had six markers; and 3 units had seven markers. The average number of markers for the three lectures is 4.50.

We assumed that a unit with three or more than three boundary markers at the beginning is signaled clearly. According to this criterion, 6 out of the 69 units were not marked adequately. Of these six, two were at the beginning of the lectures, one was an

interruption, one was an digression, and one was a preview which was inserted in the lecture. There was only one artistic background which lacked unit changing signals, which we cannot explain reasonably. From these results we might draw this conclusion: Although each of the boundary markers alone was not precise enough to indicate the shifting of units, when we take all of them into consideration, 91 percent of the units were marked clearly.

Here, I want to point out one thing. If we compare different units, we may find that the same number of boundary markers does not necessary mean the unit boundaries are marked with the same degree of clarity. This is because of the different accuracy levels of the various boundary markers. For example, a unit with a macro-marker and a retrospective signal should be much better indicated than a unit with a pause and a topicalized phrase.

In this chapter, first, we found that the Chinese lectures studied have a common structure. After examining the units of the lectures which were defined according to their contents, a common structure shared by the lectures was revealed. Although it did not seem to be as hierarchical and complicated as the one Shaw (1994) found for business structure, the music and art history lectures delivered in Chinese do have a clear structure. In addition to the review and preview sections which occurred at the beginning and the end of the lectures, the main theme(s) section included five parts: artistic background, topics, examples, digression and interruption. Of these, the first three were required and the latter two were optional. So, basically, a lecture on art or music history in a college level course in Taiwan contains the following elements: review and/or preview, artistic background, topics, and examples. Although digression and interruption are optional, we found digression in each of the three lectures but only found one example of interruption in all three lectures.

Within the structure, we found some differences between history of art and history of music. In Lecture A (History of Western Art) there were 11 units which

served as "examples", while in the other two lectures (History of Western Music and History of Chinese Music), there were only 3 and 1 examples respectively. On the other hand, the latter two had more units on "topics" (History of Western Music had 16 and History of Chinese Music had 8) than the former (History of Western Art had 4). This might indicate that although similar disciplines share a common structure, each one has its own emphasis: History of Music depends upon the explanation of topics, and History of Art depends upon the analysis of the examples. However, it is also possible that the differences may be due to variations in the individual styles of the lecturers. Further research must be done before we can make any conclusion.

Along with this structure, seven devices were used by the lecturers to signal the unit boundaries. They were discourse markers, pauses, rhetorical questions, retrospective signals, topicalized phrases, volume, and kinesics. Of these, the two most reliable markers were macro-markers and retrospective signals. For all of the other markers, due to the relatively low percentage of their occurrence at the unit boundaries compared with their frequency within units, none of them alone were able to indicate the change of units precisely. However, when we looked at all the markers in combination, 91 percent of units were signaled by three or more unit boundary markers, which we already assumed to be sufficient for signaling a topic change.

Several findings are worth mentioning. First, certain types of macro-markers were used more frequently at unit boundaries and others within units. When we distinguished them by type, we got a clearer insight as to which macro-markers were better indicators of unit changing. For example, almost all the clausal macro-markers were used to signal topic shifting. If we can prove this with more data, we might argue that macro-markers are fairly good boundary markers in Chinese lectures. Secondly, when the boundary markers were used within units, some of them were found to have the function of signaling the sub-topics. If we can further break down the units into sub-units and investigate the relationship between boundary markers and topics and sub-

topics, we might find a closer correspondence between macro-markers and units and sub-units. Thirdly, the use of retrospective signals as an indication of unit shifting, which was only a minor device in English lectures (It was only mentioned a few times in all the literature I have read so far, so I assume it is a minor device in English lectures.), was the most effective one in Chinese lectures compared with the other devices. Their percentage at unit boundaries was 69 percent of all the retrospective signals. Furthermore, two of the three lecturers did not use them within units (see Table 15 on page 98). If this phenomenon can be investigated with more data, we can be more sure that this device is a good boundary marker.

The implications of these results will be discussed in the following chapter.

CHAPTER V

IMPLICATIONS

This study addresses two issues. The researcher tries to understand whether there is a common discourse structure shared by lectures in similar disciplines. Secondly, if so, how is the structure signaled? In these two issues, the first one only deals with one category in the scope of discourse analysis: structure of lectures, whereas the second one involves both discourse and second language learning.

The results show that the music and art history lectures delivered in Chinese do have a common structure, although it was neither as general as the one proposed by Ruetten (1986) nor as complicated as that found for business lectures by Shaw (1994). This finding is significant because it reveals two facts. First, the Chinese lectures have their structures, just as the English lectures have theirs. This study demonstrated that although there are cultural differences between Chinese-speaking people and English-speaking people, they do not change the fact that academic lectures do have their discourse structure, no matter what languages they are delivered in. This is easy to understand: only with a structure can the main ideas of the lectures be expressed systematically. Second, different disciplines have their own discourse structures, so the structure of music and art history lectures is different from that of business lectures. What is more, although the three lectures shared a common structure, their emphases were different because they belonged to two different disciplines.

The results for the second issue show that the structure of the lectures could be signaled by seven devices: discourse markers, pauses, rhetorical questions, retrospective signals, topicalized phrases, volume, and kinesics. The best indicators

seem to be the retrospective signals and macro-markers, with 69 and 66 percent of occurrence at unit boundaries respectively. The percentages of all the other devices were lower than 33 %. In this situation, we cannot say that any of them alone were able to indicate the change of units precisely. However, when we looked at them in combination, 91 percent of units were signaled by three or more unit boundary markers, which we assumed was a clear enough indication of topic changing. With these results, we can be sure that the three Chinese lecturers did not use only one device to signal the change of topic. That means that the students could not depend upon any one of the seven devices to understand the structure of the lectures, by which the main ideas were revealed. They had to do all the following things when they listened to a lecture: pay attention to the content of the teacher's utterances, notice whether there were pauses or change of volume, and watch the teacher's movement.

All the research focused on discourse markers has argued that native speakers of English use discourse markers to indicate the structure of their utterances while many nonnative speakers fail to do so adequately. The results of this study might have revealed part of the reason: discourse markers were not the only device used by the Chinese lecturers to orient the students. Various devices such as pause, volume, non-verbal behaviors, rhetorical questions, retrospective signals, or topicalized phrases were all possible indicators for unit changing. In this situation, Chinese students did not need to rely on discourse markers when they listened to lectures. The question remains open whether NSs of English also use this variety of devices since previous studies have not examined all of these factors. If further study reveals that English NSs do rely more heavily on discourse markers while Chinese lectures use a variety of devices, then this may explain why Chinese students have difficulty understanding lectures when they study in the USA.

What is the application of the information obtained in this study? The results of the study can be applied to two fields. First, the information can benefit teachers in

higher education. Since we have found that different disciplines have their own discourse structures, teachers can give clear and systematic lectures by putting their main ideas into the structure of that specific discipline.

Secondly, this information can be helpful to Chinese students who study in the USA or English-speaking students who study in Taiwan and possibly in other Chinese-speaking environments as well. Although we have found that the discourse structure of the Chinese lectures and the way of signaling it was different from that of English lectures, there are two possible reasons for this phenomenon. One possible reason is culture-based: it has to do with Chinese lecturing style vs. English lecturing style. The other possibility is genre-based: it is because of the differences in the disciplines. If the differences we have found in the lecturing styles are due to the differences between Chinese and English lecturing styles, then Chinese students who study here in America should try to adjust their listening habits and rely more on the technique of decoding discourse markers. If they become TAs, they should learn to give lectures in the correct framework by employing appropriate discourse markers. On the other hand, when non-native speakers learn Chinese, this information can help them to understand the way Chinese teachers give lectures.

Some of the findings in the study were interesting and deserve further research. First, of the 69 units in the three lectures, there were six which were considered as not being signaled clearly. Of these six, two were at the beginning of the lecturers, one was an interruption, one was an digression, and one was a preview which was inserted in the lecture. There was only one artistic background unit which caould not be explained reasonably. This might indicate that the external situations not directly considered in this study may affect the degree of signaling the unit boundaries. Units such as interruption, digression, or units which occurred at the beginning of a lecture were already indicated by the external situations, so the boundary markers were not needed. This is an issue which should be investigated further.

The second finding was that there are differences among the specific macro-markers and micro-markers in how well they signal topic shifting; within each category different makers were used to perform different functions. In macro-markers, clausal macro-markers were mostly used to indicate new main topics when compared with phrasal macro-markers such as the ordinal numbers, which indicate sub-topics. In micro-markers, some of the micro-markers such as *hao*^{3} (OK) and *na*^{4}*me* (well, so) were used to indicate the topic shifting much more than the others. This has not been pointed out by the studies which focused on English discourse markers, and is an issue which deserves further research.

The last interesting finding concerns the volume and speed of utterances. In Lecture A, Lin uttered the three "digressions" more naturally and faster, while she delivered the rest of the lecture by frequently referring to her notes and seemingly reading from them. We know from this that it is possible that when a person is not reading, he/she may use a more natural voice. Softer voice occurred in the "asides" (e.g. at the beginning of Unit 16, after Chen asked the students to look at a painting on a slide, she explained that the slide was not clear because there was something wrong with the projector. This explanation was an "aside"). More research needs to be done on the correlation between volume and asides. In Lecture C, Chen used a soft voice in one of the two digressions: Unit 14, but not in the other one: Unit 19. In Unit 14, Chen asked the students whether they had been to mainland China and seen the Tang Imitation Music, and in Unit 19 she commented on the importance of integrating foreign music into the national music. It is not clear whether the difference between Unit 14 and Unit 19 occurred because the former was less related to the mainstream topic and so was more like an aside but the latter was not. This issue deserves further research.

One of the limitations of this study is that there is only one lecture for art history and two lectures for music history. With this small amount of data we can not determine whether the differences between the two similar disciplines were due to the differences

in the disciplines or only to individual differences. A replication of this study with more subjects is needed to find the answer.

The other limitation is that the study only focuses on Chinese lectures. If the results of the study can be compared with those for English lectures in similar disciplines, it is believed that some more interesting and significant discoveries would be found.

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APPENDICES

APPENDIX A

OUTLINE OF LECTURES

Outline of Lecture A: History of Western Art

Unit 1

Number of words: 271

Topic summary: reviewing briefly what had been taught and clarifying a few important historical periods

First clause: shang^{4} yi^{4}tang^{2} ke^{4}, fu^{4}xi^{2},
Last class, we had a review.

Last clause: zhe^{4}ge shi^{4} suan^{4}shi^{4} zao^{3}qi^{1} ji^{1}du^{1} han^{4} zhong^{1}gu^{3} de jie^{4}ye^{3}..
This is, considered to be the boundary between the Early Christian Period and the Medieval Period.

Unit 2

Number of words: 185

Topic summary: introducing one of the artistic styles in the early Middle Ages: Classicism

First clause: zhi^{4}yu^{2} shuo^{1}dao^{4}, zheng^{3}ge^{4} zhe^{4}ge jie^{4}ye^{3} zhong^{1}jian^{1} ran^{2}hou^{4} jin^{4}ru^{4}, zhong^{1}gu^{3}, zao^{3}qi^{1}, zhe^{4} zhong^{1}jian^{1} yi^{4}shu^{4} feng^{1}ge^{2} shang^{4}mian^{4} wo^{3}men yi^{3}jing^{1} shuo^{1}dao^{4} le, jiu^{4} you^{3} liang^{2}zhong^{3} feng^{1}ge^{2},
Speaking of, between the Medieval Period and the early Christian Period, as to the artistic style in this period, we have mentioned two styles.

Last clause: ran^{2}hou^{4} zhi^{4}yu^{2} yi^{3}hou^{4} yao^{4}zou^{3} shen^{2}meyang^{4} de lu^{4}zi na^{4} jiu^{4} kan^{4} ge^{4} yi^{4}shu^{4}jia^{1} de, zhe^{4}zhong^{3} zi^{4}ji^{3} de xin^{1}zhong^{1} de li^{3}nian^{4}..

Then, which way to go depends on each individual artist's inner beliefs.

Unit 3

Number of words: 201

Topic summary: introducing the other artistic style in the early Middle Ages: medieval style

First clause: zhi^{4}yu^{2} shuo^{1}dao^{4} zhong^{1}gu^{3} de feng^{1}ge^{2}, suo^{3}wei^{4} de zhong^{1}gu^{3} feng^{1}ge^{2} jiu^{4}shi^{4} yi^{4}zhong^{3}..xiang^{4}zheng^{1}xing^{4}..tu^{2}xiang^{4} xing^{4}zhi^{2}, er^{2}qie^{3}, nei^{4}rong^{2} zhong^{4}yu^{2} xing^{2}shi^{4} de zhe^{4}zhong^{3} lu^{4},

Speaking of the medieval style, the so-called medieval style was a symbolic, visual style, which put more emphasis on content than on form.

Last clause: ye^{3} jiu^{4}shi^{4} wo^{3}men zhe^{4}tang^{2} ke^{4} xian^{4}zai^{4} yao^{4} jiang^{3}dao^{4} de li^{4}zi..

That is just what we are going to cover in this class.

Unit 4

Number of words: 140

Topic summary: reminding the students of the difficulties in learning about the Medieval Period.

First clause: xiang^{4} gang^{1}cai^{2} jiang^{3} de zhe^{4} ji^{3}ge ding^{4}yi^{4}, ni^{3}men ruo^{4}shuo^{1} hui^{2}qu^{4}ba^{3} zhe^{4} fen^{1}cheng^{2} yi^{1} er^{4}, ran^{2}hou^{4} zhe^{4}zhong^{3} dui^{4}bi^{3}, ran^{2}hou^{4} zhao^{4}zhe wo^{3} na^{2}chu^{1} de ji^{3}ge li^{4}ju^{4}, hui^{2}qu^{4} zai^{4} kan^{4}kan^{4} shu^{1}shang^{4} qi^{2}ta^{1} wo^{3} mei^{2}you^{3} na^{2}chu^{1} de li^{4}ju^{4} ni^{3}men ke^{3}yi^{3} zhao^{3}de^{2}dao^{4} de zi^{4}ji^{3} xiang^{4} ban^{4}fa^{3} qu^{4} fen^{1}xi

Like the definition we talked about just now, if you go home and divide them up and compare them, then look for other examples in the book which I didn't mention, following the examples I used, you can find a way to analyze.

Last clause: ru^{2} you^{3} bu^{4}dong^{3} de hua^{4} ke^{3}yi^{3} sui^{2}shi^{2} lai^{2} zhao^{3} wo^{3}..
If there is anything you don't understand, you can come and see me any time.

Unit 5

Number of words: 279

Topic summary: introducing the background of manuscript illumination

First clause: ran^{2}hou^{4} wo^{3}men xian^{4}zai^{4} shuo^{1}dao^{4} shuo^{1} zai^{4} ou^{1}zhou^{1} de ji^{1}du^{1}jiao^{4}hua^{4} shi^{2}qi^{1},
And now we talk about, in the Christianization period in Europe...

Last clause: ye^{3} yin^{3}jin^{4} le, cong^{2} chuan^{2}tong^{3} de jiu^{4}shi^{4} wo^{3}men chang^{2}shuo^{1} de gu^{3}dian^{3} de zhe^{4}zhong^{3} sheng^{4}jing^{1} shou^{3}gao^{3} zhong^{1}, bu^{4}jin^{3} shi^{4} sheng^{4}jing^{1} shou^{3}gao^{3} jiu^{4}shi^{4} ta^{1}men yi^{4}xie^{1} shou^{3}hua^{4}ben^{3} de zhe^{4}xie^{1} zhong^{1}jian^{1} de yi^{4}xie^{1} ren^{2}xiang^{4} de hui^{4}hua^{4} dong^{4}ji^{1}...
It also imported the traditional, which is what we often say the classical Bible manuscript, not only the artisitic motive in the Bible manuscript but also in some portraits in the manuscript illumination.

Unit 6

Number of words: 96

Topic summary: introducing Painting 1

First clause: na^{4} wo^{3}men xian^{4}zai^{4} kan^{4}dao^{4} de, xian^{4}zai^{4} you^{4}shou^{3}bian^{1} kan^{4}dao^{4} de wo^{3} shi^{4} liang^{3}ge tu^{2} yi^{4}qi^{3} da^{3} chu^{1}lai, ni^{3} yao^{4} kan^{4} de jiu^{4}shi^{4} zhe^{4}ge shi^{1}zi..

Well, what we see now on your right hand side, I'm projecting two paintings now, what you need to see is this lion.

Last clause: zhe^{4} shi^{4} yi^{2}ge di^{4}ming^{2}, Echternach, zhe^{4}ge di^{4}fang^{1}...

This is a place name. Echternach, a place.

Unit 7

Number of words: 414

Topic summary: explaining how and where the illuminated manuscripts were produced

First clause: ta^{1}men yin^{1}wei^{2} zhe^{4} shi^{2}hou^{4} de sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3} jiu^{4}shi^{4}, ta^{1} bu^{2}shi^{4} shu^{3}yu^{2} mo^{3} yi^{2}ge, hua^{4}jia^{1} huo^{4} mo^{3} yi^{2}ge te^{4}ding^{4} de yi^{2}ge...shuo^{1}shi^{4} hui^{4}zhi^{4}zhe^{3} lai^{2} hua^{4} de,

They, because at this time the Bible manuscript did not belong to any individual painter or a specific painter.

Last clause: suo^{3}yi^{3} na^{3}yi^{2}ge xian^{1} hua^{4} na^{3} yi^{2}ge hou^{4} hua^{4} zhe^{4} dou^{1} bu^{4} yi^{2}ding^{4} de mei^{2}you^{3} yi^{2}ding^{4} de ci^{4}xu^{4}..

Therefore, which one to paint first, which one to paint last was not definite. There was no fixed order.

Unit 8

Number of words: 178

Topic summary: going through slides quickly with the students

First clause: hao^{3} rang^{4} wo^{3}men liu^{2}lan^{3} yi^{2}xia kan^{4} yi^{2}xia ni^{3}men jiu^{4} zhi^{1}dao^{4} zhe^{4} yi^{4}tang^{2} ke^{4} ni^{3}men yao^{4} zhi^{1}dao^{4} de shi^{4} na^{3}xie^{1},

OK, let's browse through this so that you'll know what we need to learn in this class.

Last clause: dui^{4} bei^{3}ou^{1}ren^{2} lai^{2} jiang^{3} ta^{1}men hui^{4} kang^{4}yi^{4} de..

If you say this to the Northern Europeans, they would protest.

Unit 9

Number of words: 311

Topic summary: returning to and analyzing Painting 1

First clause: wo^{3}men kan^{4}dao^{4} zhe^{4}ge ma^{3}ke^{3} de xiang^{4}zheng^{1}wu^{4}..shi^{4} yi^{2}ge shi^{1}zi,

We can see that the symbol for Mark is a lion.

Last clause: you^{2} zhe^{4}xie^{1} ni^{3} ke^{3}yi^{3} kan^{4}chu^{1} hen^{3}duo^{1} yuan^{2}su^{4} mo^{3}xie^{1} zuo^{4}hua^{4} yuan^{2}su^{4} bu^{2}shi^{4} chuan^{2}tong^{3} gu^{2}dian^{3} li^{3}mian^{4} suo^{2}you^{3} de..

From these you can see that many elements, some elements in these paintings are not traditional or classical.

Unit 10

Number of words: 283

Topic summary: analyzing Painting 2

First clause: hao^{3} jie^{1} xia^{4}qu^{4} wo^{3}men kan^{4}dao^{4} zhe^{4} yi^{4}zhang^{1} shi^{4}, ye^{3}shi^{4} di^{4}qi^{1} shi^{4}ji^{4}mo^{4} de ling^{4}wai^{4} yi^{4}zhang^{1}..

OK, the one we'll see next is, is also from the end of the 7th century.

Last clause: ni^{3}men qu^{4} bi^{3}jiao^{4} yi^{2}xia bo^{1}si^{1} di^{4}tan^{3} kan^{4}kan^{4} ta^{1}men zhe^{4}zhong^{3} gou^{4}tu^{2} dong^{1}ji^{1} shi^{4} bu^{2} shi^{4} fei^{1}chang^{2} lei^{4}jin^{4}..

You go to compare this with Persian carpets and see if the motives of forming the patterns are very similar.

Unit 11

Number of words: 318

Topic summary: analyzing Painting 3

First clause: xian^{4}zai^{4} wo^{3}men jie^{1}xia^{4}qu^{4} kan^{4} de zhe^{4}ge tu^{2}, shi^{4} ba^{1} shi^{4}ji^{4} mo^{4} de,

What we are seeing now is a painting from the end of the 8th century.

Last clause: ying^{1}guo^{2} zhe^{4}bian^{1} jiu^{4} gei^{3} ren^{2} gan^{3}jue^{2} jiu^{4}shi^{4} yi^{4}zhong^{3} yi^{4}zu^{2} feng^{1}wei^{4} de, er^{2}qie^{3} shi^{4} yi^{4}zhong^{3} zhan^{3}xin^{1} de yi^{4}zhong^{3} mian^{4}mao^{4}..

England gave us a feeling, which was a different ethnic style, a completely new feature.

Unit 12

Number of words: 460

Topic summary: analyzing Painting 4

First clause: tong^{2}yang^{4} de wo^{3}men kan^{4}dao^{4} di^{4}ba^{1} shi^{4}ji^{4} mo^{4} tong^{2}yang^{4} ye^{3}shi^{4} Kells zhe^{4}ge sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3} zhong^{1}jian^{1} de yi^{2}ge cha^{1}hua^{4}ye^{4},

Similarly, what we see now is also one of the pictures inside the Kells scripture manuscript from the end of the 8th century.

Last clause: wo^{3} xiang^{3} dao^{4} zhe^{4}li^{3} wo^{3}men zhan^{4}shi^{2} xiu^{1}xi^{2} yi^{2}xia^{4}..

I think we should take a break now.

Unit 13

Number of words: 131

Topic summary: reminding the students of the importance of having correct concepts, and explaining how the syllabus was decided

First clause: qi^{3}chuang^{2} le..

Wake up.

Last clause: zi^{4}ji^{3} hui^{2}jia^{1} qu^{4} jia^{1}qiang^{2} zhe^{4} fang^{1}mian^{4}...

You should learn more in this area on your own.

Unit 14

Number of words: 462

Topic summary: introducing Carolingian revival

First clause: hai^{2}you^{3} wo^{3}men qian^{2} yi^{4}tang^{2} ke^{4}, shang^{4} shang^{4} yi^{4}tang^{2} ke^{4} ti^{2}dao^{4} de ka^{3}luo^{4}lin^{2} wang^{2}chao^{2} de cha^{2}li^{3}man^{4} da^{4}di^{4} zai^{4} xi^{1}yuan^{2} ba^{1}bai^{3} nian^{2} qian^{2}hou^{4}, bei^{4} jiao^{4}huang^{2} jia^{1}mian^{3} wei^{2} huang^{2},

Also, we mentioned two classes ago that Charlemagne of the Carolingian Dynasty was crowned as an emporer by the pope around 800 A.D.

Last clause: zhe^{4} yi^{2}xian^{4} bu^{4}fen zhe^{4}li^{3} shi^{4} Aachen jiao^{4}tang^{2} ben^{3}shen^{1}, ran^{2}ho zhe^{4} yi^{4}bian^{1} huang^{2}gong^{1} de bu^{4}fen^{4}..

This part is the Aachen Church, and this side is the royal palace.

Unit 15

Number of words: 156

Topic summary: preparing to compare paintings from Carolingian with medieval paintings

First clause: wo^{3}men xian^{4}zai^{4} jie^{1}xia^{4}qu^{4} kan^{4} de jiu^{4}shi^{4} zai^{4} ka^{3}luo^{4}lin^{2} wang^{2}chao^{2} zhe^{4}ge zheng^{4}quan^{2} zhi^{1}xia^{4} zhan^{3}xian^{4} chu^{1}lai de yi^{4}shu^{4} feng^{1}mao^{4},

What we are going to see is the kind of artistic style represented in the Carolingian Dynasty.

Last clause: suo^{3}yi^{3} yi^{4}ban^{1} chu^{1}xian^{4} zhe^{4}ge ming^{2}ci^{2} jiu^{4}shi^{4} zai^{4} de^{2}guo^{2} zhe^{4} yi^{4}bian^{1}..

So usually this term is only associated with Germany.

Unit 16

Number of words: 398

Topic summary: introducing classicism and comparing it with the medieval style through Painting 5

First clause: wo^{3}men kan^{4}dao^{4} zhe^{4}ge shi^{4} bao^{3}zuo^{4} shang^{4} de ye^{1}su^{1}..

What we see is Jesus in the throne.

Last clause: bu^{2}guo^{4} ta^{1} xiang^{1}dang^{1} de, zai^{4} shou^{2}fa^{3} shang^{4} yi^{3}jing^{1} xiang^{1}dang^{1} de, yin^{1}xun^{2} zhe gu^{3}dian^{3} de bu^{4}zhou^{4}...

But it pretty much, in terms of style, it pretty much followed the classical procedures.

Unit 17

Number of words: 380

Topic summary: introducing classicism and comparing it with medieval style through Painting 6

First clause: jie^{1}xia^{4}qu^{4} wo^{3}men kan^{4}dao^{4} Ada de zhe^{4} yi^{4}zhang^{1} cha^{1}hua^{4},

Next, we see a painting from Ada.

Last clause: yi^{4}zhong^{3} shi^{4} xiang^{4}zheng^{1}xing^{4} de ping^{2}mian^{4} tu^{2}an^{4}hua^{4} de yi^{4}zhong^{3} biao^{3}xian^{4}...

The other is a symbolic style using one-dimensional patterns.

Unit 18

Number of words: 109

Topic summary: explaining the importance of distinguishing the two styles

First clause: da^{4}jia^{1} bu^{2}yao^{4} xiao^{4},

Please don't laugh.

Last clause: zhe^{4} dui^{4} ni^{3}men chuang^{4}zuo^{4} you^{3} yong^{4}chu^{4} de, bu^{2}shi^{4} yao^{4} bi^{1} ni^{3}men kao^{3}shi^{4} si^{3}bei^{4} de...

This is good for your creation, but not to memorize for exams.

Unit 19

Number of words: 465

Topic summary: beginning to illustrate the characteristics of late classicism through Painting 7.

First clause: ni^{3}men xian^{4}zai^{4} kan^{4}dao^{4} de..

What you see now...

Last clause: da^{4}jia^{1} zhu^{4}yi^{4} kan^{4}zhe zhe^{4} yi^{4}zhang^{1} tu^{2} jiu^{4} ke^{3}yi^{3} liao^{3}jie^{3} dao^{4} wang^{3}hou^{4} suo^{3} qiang^{2}diao^{4} de suo^{3}wei^{4} de gu^{3}dian^{3} wan^{3}qi^{1} de feng^{1}ge^{2} gen^{1} zhong^{1}gu^{3} de feng^{1}ge^{2} shi^{4} bu^{4} yi^{2}yang^{4} de xing^{2}shi^{4} de..

If you pay attention to this painting, you will learn that the so-called late classicism is different from the medieval style.

Unit 20

Number of words: 152

Topic summary: continuing to explain late classicism through Painting 8.

First clause: hao^{3} xian^{4}zai^{4} wo^{3}men jie^{1}zhe kan^{4} zhe^{4} you^{4}bian^{1} zhe^{4} yi^{4}zhang^{1} tu^{2},

OK, now let's continue to look at the painting on the right.

Last clause: zhe^{4}zhong^{3} you^{3}yi^{4}..zou^{3}hui^{2} zi^{4}ran^{2} de lu^{4}zi de zhe^{4}zhong^{3}..zuo^{4}hua^{4} ji^{4}fa^{3}..

(You can see) this technique of painting tries to go back to nature on purpose.

Unit 21

Number of words: 306

Topic summary: continuing to explain late classicism through Painting 9

First clause: xian^{4}zai^{4} ni^{3}men kan^{4}dao^{4} zuo^{3}bian^{1} zhe^{4} liang^{3}zhang^{1} you^{4} ling^{4}wai^{4} yi^{4}zhong^{3} gan^{3}jue^{2}..

The two paintings you see now on the left have a different feeling.

Last clause: zhe^{4} er^{4} san^{1}shi^{2} nian^{2} nei^{4} yi^{4}zhong^{3} jin^{4}zhan^{3} de qing^{2}xing^{2},

(It represents) the progress within the twenty, thirty years.

Unit 22

Number of words: 278

Topic summary: comparing Painting 7 and Painting 10 to reveal the development of classicism over time

First clause: jie^{1}zhe wo^{3}men kan^{4}dao^{4} Ebo de zhe^{4} yi^{4}zhang^{1} sheng^{4}jing^{1} shou^{3}hui^{4}ben^{3} de cha^{1}hua^{4}..

Next, we'll see a painting from the manuscript illumination from Ebo.

Last clause: suo^{2}yi^{3} shuo^{1} suan^{4}shi^{4} tong^{1} shi^{2}dai^{4} de, zhi^{3}shi^{4} zai^{4} ji^{4}fa^{3} shang^{4} de bu^{4}tong^{2} biao^{3}xian^{4} chu^{1}lai de liang^{2}zhong^{3} bu^{4}tong^{2} de xian^{4}xiang^{4}..

We can say that they were from the same era, but they revealed different phenomena due to the difference in technique.

Unit 23

Number of words: 119

Topic summary: mentioning classicism in architecture and previewing the topic for the next class

First clause: jian^{4}zhu^{2} fang^{1}mian^{4}..

In the area of architecture...

Last clause: xia^{4} tang^{2} ke^{4} jiu^{4} jin^{4}xing^{2} zhe^{4}ge ka^{3}luo^{4}lin^{2} wang^{2}chao^{2} shi^{2}hou^{4} de jian^{4}zhu^{2}...

In our next class, we are going to carry on with the architecture in the Carolingian Dynasty.

Outline of Lecture B: History of Western Music

Unit 1

Number of words: 59

Topic summary: reviewing Lenoninus; previewing Perotinus

First clause: wo^{3}men jin^{1}tian ji^{4}xu^{4} jie^{4}shao^{4} na^{4}ge Notre Dame xue^{2}pai^{4} de, di^{4}er^{4} wei^{4} zuo^{4}qu^{3}jia^{1}..
Today we will continue to introduce the second composer of the Notre Dame School.

Last clause: ye^{3} jiu^{4}shi^{4}shuo^{1} ta^{1} yong^{4} fu^{4}yin^{1} de shou^{3}fa^{3} lai^{2}..chu^{4}li^{3}..lai^{2} fa^{1}zhan^{3}, yuan^{2}ben^{3} shi^{4} dan^{1}yin^{1} de yin^{1}yue^{4}...
That is to say that he employed the technique of polyphony to process, to improve the monophony.

Unit 2

Number of words: 262

Topic summary: introducing the features of Perotinus's organum quadruplum

First clause: na^{4}mo wo^{3}men jin^{1}tian wo^{3} xiang^{3} qing^{3} ge^{4}wei^{4} tong^{2}xue^{2} fan^{1}kai^{1} yi^{4}bai^{3} yi^{1}shi^{2}san^{1} ye^{4}, wo^{3}men de shu^{1} de yi^{4}bai^{3} yi^{1}shi^{2}san^{1} ye^{4}...
And, today, we, I think, please turn to page 113, page 113 in our book.

Last clause: zhe^{4}li^{3} jiu^{4}shi^{4} yi^{2}ge Perotinus de *organum quardruplum* de li^{4}zi...
Here is an example of Perotinus's *organum quardruplum*.

Unit 3

Number of words: 320

Topic summary: explaining how Latin words show the origin of an *organum* melody

First clause: wo^{3}men zai^{4} hen^{3}duo^{1} de zhe^{4}ge jing^{1}wen^{2}ge^{1}..huo^{4}zhe^{3} *organum* de zui^{4} di^{3}xia^{4} de sheng^{1}bu^{4} hui^{4} kan^{4}dao^{4} ju^{4}da^{4} de yin^{1}fu^{2}, shi^{4} bu^{2} shi^{4}?

In most motetus and *organum*, we see a huge musical note under the last voice, right?

Last clause: zhe^{4}yang^{4} ming^{2}bai^{2} ma?

Put it this way, do you understand?

Unit 4

Number of words: 65

Topic summary: comparing Lenoninus and Perotinum's contributions

First clause: hao^{3}, qi^{2}shi^{2} zai^{4}, ru^{2}guo^{3} cong^{2}...gai^{3}ge^{2} de yi^{4}yi^{4} shang lai^{2} shuo^{1}, Perotin de gong^{1}lao^{2} mei^{2}you^{3} Lenoninus na^{4}me da^{4}...

OK. As a matter of fact, in terms of reform, Perotinus's contributions were not as great as those of Lenoninus.

Last clause: zai^{4} gong^{4}xian^{4} fang^{1}mian^{4} dang^{1}ran^{2} Lenoninus yao^{4} da^{4} le duo^{1} le...

Lenoninus's contributions were, of course, much greater.

Unit 5

Number of words: 129

Topic summary: playing a piece of *organum quadruplum* with a tape recorder, reminding the students to pay attention to certain features

First clause: hao^{3}, na^{4}me, guan^{1}yu^{2} zhe^{4}ge Perotinus de zhe^{4}ge *sederunt* zhe^{4}shou^{3}, *organum quardruplum*, wo^{3} xiang^{3} wo^{3}men xian^{4}zai^{4} ting^{1} yi^{2}xia^{4},

OK. Well, concerning Perotinus's *organus quardruplum*, *sederunt*, let's listen to it.

Last clause: ta^{1} bu^{2}shi^{4} wan^{2}gu^{4} di^{1}yin^{1}...

It is not a real bass.

Unit 6

Number of words: 77

Topic summary: evaluating *organum quadruplum*

First clause: hao^{3}, fei^{1}chang^{2} de chao^{3}za^{2},

OK. Very noisy.

Last clause: na^{4}me zai^{4}, ye^{3} jiu^{4}shi^{4} you^{3} xiang^{4} Lenonin huo^{4} Perotin ta^{1}men zhe^{4}zhong^{3} xian^{1}qian^{2} de zhe^{4}zhong^{3} zuo^{4}fa^{3}, hou^{4}lai^{2} de fu^{4}yin^{1} yin^{1}yue^{4} cai^{2}hui^{4} fa^{1}zhan^{3} de na^{4}me de wan^{2}mei^{3}, na^{4}me de cheng^{2}shu^{2}, shi^{4} bu^{2} shi^{4}?

So, in, that is, there was such practice as that of Lenoninus and Perotinus,therefore, later on polyphony developed and perfected, right?

Unit 7

Number of words: 299

Topic summary: further explaining the features of *organum quadruplum*

First clause: xiang^{4} gang^{1}cai^{2} de zhe^{4}ge li^{4}zi wo^{3} xiang^{3} ge^{4}wei^{4} zhu^{4}yi^{4} dao^{4} le yi^{4}dian^{3} fei^{1}chang^{2} ming^{2}xian^{3} de jiu^{4}shi^{4} mei^{2}you^{3} jing^{1}wen^{2}..

Like the example above, I think everybody has noticed the fact that there is no lyrics.

Last clause: xi^{1}wang^{4} ge^{4}wei^{4} neng^{2} ji^{4}zhu^{4} Perotinus zai^{4} Lenoninus zhi^{1}hou^{4} ta^{1} zui^{4}da^{4} de gong^{4}xian^{4} qi^{2}zhi^{2}..duo^{1}ban^{4} zhi^{3}shi^{4} zai^{4}yu^{2} sheng^{1}bu^{4} de kuo^{4}chong^{1} er^{2}yi^{3}...

Hope everybody can remember that Perotinus's greatest contribution after Lenoninus actually lies in the enlargement of the voice.

Unit 8

Number of words: 644

Topic summary: introducing motets in general, with emphasis on one motets

First clause: na^{4}me, wo^{3}men zai^{4} jin^{1}tian^{1} yao^{4} kai^{1}shi^{3} jin^{4}ru^{4} xia^{4}yi^{2}ge.. jie^{1}duan^{4} jiu^{4}shi^{4} yao^{4} tan^{2}dao^{4} na^{4}ge *Ars Nova* zhi^{1}qian^{2}, wo^{3}men lai^{2} kan^{4}kan^{4} wo^{3}men pu^{3}li^{4} li^{3}mian^{4} de liang^{2}shou^{3} jing^{1}wen^{2}ge^{1}..

Well, today before we start the next phase, *Ars Nova*, let's look at the two motetus in our score book.

Last clause: na^{4}me, wo^{3} zhi^{3}shi^{4} zai^{4} zhe^{4}li^{3} gen^{1} ge^{4}wei^{4} ti^{2} yi^{2}xia^{4} ta^{1} de guan^{1}xi huo^{4}zhe^{3} cong^{2} jing^{1}shen^{2} shang^{4} lai^{2} kan^{4} shi^{4} hen^{3} lei^{4}si^{4} de, dui^{4} bu^{2} dui^{4}?

So, I only want to mention their relationship, I just wanted to point out to everybody that they are very similar in spirit, right?

Unit 9

Number of words: 386

Topic summary: defining motets

First clause: hao^{3}, na^{4}me zhe^{4}shou^{3} jing^{1}wen^{2}ge^{1}, wo^{3} xiang^{3} ge^{4}wei^{4} yao^{4} you^{3} yi^{2}ge.. gai^{4}nian^{4}, jiu^{4}shi^{4} "mot" zhe^{4}ge shi^{4} "zi^{4}" de yi^{4}si,
OK. This motetus, I think you should have a concept, "mot" means "word".

Last clause: bu^{2}yao^{4}, bei^{4} zhe^{4}ge dong^{1}xi ying^{3}xiang^{3}...
Don't be affected by this.

Unit 10

Number of words: 372

Topic summary: explaining the features of motets

First clause: hao^{3}, na^{4}me zai^{4} wo^{3}men ting^{1} zhe^{4}shou^{3}, motetus de shi^{2}hou^{4}, wo^{3} xiang^{3} zai^{4} zhe^{4}li^{3} wo^{3} gen^{1} ge^{4}wei^{4} zai^{4} ti^{2}xing^{3} yi^{2}xia^{4},
OK. While we are listening to this motetus, I think here I want to remind everybody.

Last clause: yin^{1}ci.. zheng^{3}ge qu^{3}zi wo^{3}men ting^{1} de shi^{2}hou^{4} hui^{4} fei^{1}chang^{2} de liu^{2}chang^{4} wo^{3}men jue^{2}de ta^{1} shi^{4} cong^{2}tou^{2} zhe^{4}yang^{4}zi guan^{4}chuan^{1} dao^{4}di^{3} de, bu^{2}hui^{4} you^{3} na^{4}zhong^{3} yi^{2}ge duan^{4}luo^{4} yi^{2}ge duan^{4}luo^{4} de gan^{3}jue^{2}...
Therefore, when we listen to the melody, we feel it goes very smoothly from the beginning to the end. We don't have the feeling of going from segment to segment.

Unit 11

Number of words: 265

Topic summary: playing a motet with a tape recorder, reminding the students to pay attention to certain features.

First clause: hao^{3}, ge^{4}wei^{4}, wo^{3}men xian^{4}zai^{4}, wo^{3} xiang^{3} wo^{3}men^{2} jiu^{4} lai^{2} ting^{1}ting^{1} liu^{4}shi^{2}ba^{1} ye^{4} de zhe^{4}ge motetus...

OK, everybody, now, let's listen to the motetus on page 68.

Last clause: bu^{2}yao^{4} ba^{3} suo^{3}you^{3} de jing^{1}wen^{2}ge^{1} dou^{1} xiang^{3}cheng^{2} shi^{4} zong^{1}jiao^{4} de...

Don't think that all motetus is sacred.

Unit 12

Number of words: 603

Topic summary: explaing the second motet

First clause: na^{4}me, guan^{1}yu^{2} zai^{4}, en, qi^{1}shi^{2}er^{4} ye^{4} de zhe^{4} yi^{4}shou^{3}...zai^{4} shu^{1} shang, qing^{3} ge^{4}wei^{4} fan^{1}dao^{4} yi^{4}bai^{3} er^{4}shi^{2}wu^{3} ye^{4},

And, concerning the one on page 72, please turn to page 125 in your book.

Last clause: zhe^{4}ge shi^{4}, zhe^{4} liu^{4}ge jie^{2}zou^{4} mo^{2}shi^{4} zai^{4} zhong^{1}shi^{4}ji^{4} de fu^{4}yin^{1} yin^{1}yue^{4} li^{3}bian^{1} shi^{4}, you^{3} fei^{1}chang^{2} zhong^{4}yao^{4} de di^{4}wei^{4} de...

This is, these six rhythm models were extremely important in the medieval polyphony music.

Unit 13

Number of words: 117

Topic summary: playing the second motet with a tape recorder and reminding the students to pay attention to certain features.

First clause: hao^{3}, wo^{3}men xian^{4}zai^{4} lai^{2} ting^{1}ting^{1} zhi^{4} yi^{2}duan^{4}..motetus,

OK. Let's listen to this motetus.

Last clause: ta^{1}men shi^{4} chu^{3}zai^{4} na^{4}zhong^{3} yi^{2}ge, yi^{2}ge wei^{3}da^{4} de yi^{4}shu^{4} de

zhong3lei4 jiang1yao4 chu1lai2 qian2 de zhe4ge, zhe4ge qian2xi4, ta1 shi4 chu3zai4 na4ge shi2dai4 de...

They were in the era before the appearance of a great art, it was in that era.

Unit 14

Number of words: 147

Topic summary: summarizing the Notre Dame School

First clause: hao3, na4me, guan1yu2 zhe4ge motetus wo3 xiang3, zhu1shang..zai4 yi4bai3 er4shi2 ye4 kai1shi3 zhe4li3 you3 hen3duo1 de guan1yu2 motetus de zhe4ge bu3chong1, xu4shu4,

OK, with regard to this motetus, I think starting on page 120 in our book there is a lot of supplement to and narration of motetus.

Last clause: ni3men yao4 you3 zhe4yang4 de yi2ge gai4nian4...

You have to have such a concept.

Unit 15

Number of words: 1481

Topic summary: introducing the period of Ars Nova and its background

First clause: wo3men jin1tian1 kai1shi3 yao4 jie4shao4 de shi4 yi2ge, zai4 yin1yue4shi3 shang4 ye3shi4 fei1chang2 zhong4yao4 de yi2ge shi2qi1,

What we are about to introduce today is a very important era in the history of music.

Last clause: ye3 jiu4shi4shuo1 shi4su2 yin1yue4 de fu4yin1hua4, da4liang4 de shi4su2 yin1yue4 de fu4yin1hua4...

That is to say, the polyphonization of secular music, a lot of secular music.

Unit 16

Number of words: 126

Topic summary: summarizing the period of the history of music which has been taught so far

First clause: hao^{3}, ge^{4}wei^{4}, na^{4}me ru^{2}guo^{3} wo^{3}men^{2}..zhe^{4}ge xue^{2}qi^{1}kai^{1}shi^{3} jiang^{3} xi^{1}yang^{2} yin^{1}yue^{4} shi^{3} wo^{3}men^{2} xian^{1} jiang^{3} le shen^{2}me,
OK. Everybody, what have we covered since the beginning of this semester about western music?

Last clause: di^{4} shi^{2}si^{4} shi^{4}ji^{4} shi^{4} *Ars Nova* de shi^{2}dai^{4}
The fourteenth century was an era of *Ars Nova*.

Unit 17

Number of words: 60

Topic summary: introducing the time and place of *Ars Nova*

First clause: wo^{3}men suo^{3} yao^{4} ti^{2}dao^{4} de jiu^{4}shi^{4} *Ars Nova* suo^{3} she^{4}ji^{2} de san^{1}ge di^{4}qu^{1},
What we are going to mention is the three regions where *Ars Nova* happened.

Last clause: qing^{3} ji^{4}zhu^{4} wo^{3}men^{2} jiang^{3} *Ars Nova* wo^{3}men^{2} shi^{4} yao^{4} jiang^{3} fa^{3}guo^{2} de, yi^{4}da^{4}li^{4} de, ying^{1}guo^{2} de, yin^{1}wei^{2} zai^{4} zhe^{4} san^{1}ge di^{4}fang^{1}..shi^{4}su^{2} yin^{1}yue^{4} de fu^{4}yin^{1}hua^{4} zui^{4} ju^{4} dai^{4}biao^{3}xing^{4}, zui^{4} che^{4}di^{3}...
When talking about *Ars Nova*, we are going to cover France, Italy, and England because in these three places the polyphonization of secular music was the most representative and thorough.

Unit 18

Number of words: 156

Topic summary: reminding the students of the fact that sacred and secular music could exist at the same time

First clause: ke^{3}shi^{4}, ao, xi^{1}wang^{4} ge^{4}wei^{4} ye^{3} you^{3} yi^{2}ge gai^{4}nian^{4}
But I hope that you can have a concept.

Last clause: yin^{1}ci^{3} zai^{4} *Ars Nova* shi^{2}qi^{1}, chu^{2}le shi^{4}su^{2} yin^{1}yue^{4} zhi^{1}wai^{4} wo^{3}men^{2} dang^{1}ran^{2} ye^{3} ke^{3}yi^{3} ting^{1}dao^{4} hen^{3} jing^{1}cai^{3} de, zong^{1}jiao^{4} yin^{1}yue^{4}, hai^{2}shi you^{3} de, zhi^{3}shi^{4} zhe^{4}shi^{4} yi^{2}ge te^{4}dian^{3}, ao^{4}...
Therefore, in the period of *Ars Nova*, there was excellent sacred music as well as secular music, but the characteristic of this period was secular music.

Unit 19

Number of words: 192

Topic summary: returning to the time and place of *Ars Nova*

First clause: na^{4}me zai^{4} zhe^{4} san^{1}ge di^{4}qu^{1} li^{3}bian^{1}, ge^{4}wei^{4}, zhe^{4}ge^{4} shi^{4}, wo^{4} jue^{2}de^{2} shi^{4} jian^{4}ren^{2}jian^{4}zhi^{4} de
And, in these three areas, everybody, I think there has been some disagreement as to how to divide the areas.

Last clause: suo^{3}yi^{3} ne, wo^{3}men^{2} ba^{3} ta^{1} dang^{1}zuo^{4} shi^{4} shi^{2}si^{4} shi^{4}ji^{4} zhe^{4} zheng^{3}ge yi^{4}bai^{3} nian^{2}, shi^{4} yi^{2}ge *Ars Nova* de shi^{2}dai^{4}...
Therefore, we see the whole 14th century, the 100 years, as the era of *Ars Nova.*

Unit 20

Number of words: 331

Topic summary: introducing the origin of the term of *Ars Nova*.

First clause: hao^{3} na^{4}me, wo^{3} xiang^{3}, shou^{3}xian^{1} wo^{3}men^{2} lai^{2}kan^{4} yi^{2}xia^{4} zhe^{4}ge ming^{2}cheng^{1} de you^{2}lai^{2},
OK, I think, first let's take a look at the origin of this name.

Last clause: shi^{2}si^{4} shi^{4}ji^{4} shi^{4} yi^{2}ge *Ars Nova* de shi^{4}ji^{4} zhe^{4}ge ming^{2}cheng^{1} shi^{4} zhe^{4}yang^{4}zi lai^{2} de...
The 14th century was the era of *Ars Nova*. This is how it got its name.

Unit 21

Number of words: 120

Topic summary: supplementing the origin of the term of *Ars Antiqua*.

First clause: hao^{3}, zai^{4} zhe^{4}li^{3} wo^{3} fu^{4}dai^{4} bu^{3}chong^{1} yi^{2}xia
OK, here I want to add one point.

Last clause: dui^{4}, jiu^{4} shi^{4} jiu^{4} yi^{4}shu^{4} shi^{2}qi^{1}, jiu^{4} yi^{4}shu^{4} shi^{2}qi^{1}, dui^{4}...
Yes, it was *Ars Antiqua*, *Ars Antiqua*, yes.

Unit 22

Number of words: 1218

Topic summary: introducing de Vitry's treatise on *Ars Nova*

First clause: hao^{3}, en, guan^{1}yu^{2}..de Vitry zai^{4} ta^{1} de *Ars Nova* zhe^{4} yi^{4}pian^{1} lun^{4}wen^{2} li^{3}bian^{1} ta^{1} suo^{3} she^{4}ji^{2} de dao^{4}di^{3} shi^{4} shen^{2}me nei^{4}rong^{2}?
OK, well, concerning de Vitry, in his treatise on *Ars Nova*, what did he talk about?

Last clause: zai^{4} *Ars Nova* na^{4}ge shi^{2}hou^{4}..ta^{1}men^{2} dui^{4} jie^{2}zou^{4}, dui^{4} na^{4}ge yin^{1}zhi^{2} de na^{4}ge de na^{4}ge yi^{3}jing^{1} fei^{1}chang^{2} de qing^{1}xi^{4} le, suan^{4} shi^{4} yi^{3}jing^{1} hen^{3} shen^{1}ru^{4} le...
In the era of *Ars Nova*, they, about rhythm and voice quality, they had a clearly and deep understanding.

Unit 23

Number of words: 114

Topic summary: summarizing the three main points in de Vitry's treatise

First clause: hao^{3}, ge^{4}wei^{4}, zhe^{4}ge jiu^{4}shi^{4} wo^{3}men^{2} suo^{3} ti^{2}dao^{4} de, zai^{4} ta^{1}de, zhe^{4}ge, en, zai^{4} Vitry de zhe^{4}ge *Ars Nova* zhe^{4}pian^{1} lun^{4}wen^{2} li^{3}bian^{1}, she^{4}ji^{2} dao^{4} de nei^{4}rong^{2},
OK, everybody, this is what we have mentioned, what he covered, in his, well, in Vitry's treatise on *Ars Nova*,

Last clause: ni^{3}men ji^{4}zhu^{4} le jiu^{4} hao^{3} le...
It would be good if you can remember.

Unit 24

Number of words: 213

Topic summary: talking about *Ars Nova* in Italy

First clause: hao^{3}, na^{4}me, ru^{2}guo^{3} wo^{3}menzhe^{4}ge, jiang^{3} *Ars Nova* de hua^{4} dang^{1}ran^{2} wo^{3}men hui^{4} xian^{1} jiang^{3} fa^{3}guo^{2}, ran^{2}hou^{4} zai^{4} jiang^{3} yi^{4}da^{4}li^{4}, ran^{2}hou^{4} zai^{4} jiang^{3}, zhe^{4}ge ying^{1}guo^{2},
OK, if we talk about *Ars Nova*, of course, we will talk about France first, then Italy, then, England.

Last clause: jiang^{3} yi^{4}da^{4}li^{4} de shi^{2}si^{4} shi^{4}ji^{4} wo^{3}men zui^{4}hao^{3} yong^{4} zhe^{4} yi^{2}ge zi^{4} Trecento zhe^{4}ge zi^{4}...

Talking about the 14th century in Italy, we'd better use the word Trecento.

Unit 25

Number of words: 1027

Topic summary: elaborating an important musical document: *Le Roman de Fauvel*

First clause: hao^{3}, ge^{4}wei^{4}, zui^{4}hou^{4} wo^{3} zai^{4} bu^{3}chong^{1} yi^{4}dian^{3},
OK, everybody, finally I want to add one more point.

Last clause: ji^{1}hu^{1} yi^{4}wu^{2}shi^{4}chu^{4} dui^{4} bu^{2} dui^{4}?
Almost everything is bad, right?

Unit 26

Number of words: 109

Topic summary: briefly touching upon one motet from *Le Roman de Fauvel* which will be talked about in the next class.

First clause: hao^{3}, ge^{4}wei^{4}, guan^{1}yu^{2} zhe^{4} yi^{2}ge, wo^{3}men, ni^{3}men kan^{4} yi^{2}xia pu^{3}zi qi^{1}shi^{2}wu^{3} ye^{4}, yue^{4}pu^{3} qi^{1}shi^{2}wu^{3} ye^{4},
OK, everybody, about this, you read page 75, page 75 in the score book.

Last clause: wo^{3}men xia^{4}ke^{4} le
Class is over.

Outline of Lecture C: History of Chinese Music

Unit 1

Number of words: 256

Topic summary: reviewing the development of music rules from Qin and Han to Sui and Tang and previewing music in Sui and Tang

First clause: hao^{3} le xx ta^{4}yao^{2}niang^{2} shi^{4} shen^{2}me yi^{4}si?
OK, xx, what does tayaoniang mean?

Last clause: suo^{2}yi^{3} wo^{3}men yao^{4} dui^{4}yu^{2} ta^{1} de zhe^{4}zhong^{3} te^{4}bie^{2} de xing^{2}shi^{4} yao^{4} you^{3} liao^{2}jie^{3}, gai^{4}nian^{4} shang^{4} yao^{4} qing^{1}chu^{3}...
So we should have some understanding of its special form, should have a clear concept.

Unit 2

Number of words: 587

Topic summary: describing the influence of history on the combination of the Western Region music and Chinese folk music, which formed the basis of Sui and Tang music.

First clause: wo^{3} wei^{4}shen^{2}me yao^{4} cong^{2} zhe^{4}li^{3} kai^{1}shi^{3} jiang^{3} ne?
Why should I start teaching from here?

Last clause: er^{3} bu^{2}shi^{4} zhi^{2}you^{3} wo^{3}men dao^{4} na^{4}ge qu^{4} xue^{2}..
It is not just us going over there to learn.

Unit 3

Number of words: 470

Topic summary: introducing the music from Western Region in Northern Dynasty

First clause: na^{4}me zhe^{4}xie^{1} cong^{2} xi^{1}yu^{4} chuan^{2} jin^{4}lai^{2} de yin^{1}yue^{4} zai^{4} zhe^{4}ge

shi²hou ne, zai⁴ bei³chao² de shi²hou ne, jiu⁴ yi³jing¹ you³ na³xie¹ yin¹yue⁴ ne?

Then, what about this music imported from the Western Region at this time? In Northern Dynasty, what kinds of music were there?

Last clause: gao¹chang¹ da⁴yue¹ shi⁴ zai⁴ zhou¹ de shi²hou⁴chuan² jin⁴lai² de...

Gaochang was imported in Zhou Dynasty.

Unit 4

Number of words: 453

Topic summary: analyzing the effect of political stability and economic prosperity on the flourishing of music in Tang Dynasty

First clause: qi²ci⁴ ne, zai⁴ sui²tang² sheng⁴shi⁴ yi³hou⁴ ne..

Next, what about after the prosperous Sui and Tang?

Last clause: chang²an¹ jiu⁴ bian⁴cheng² yi²ge guo²ji⁴xing⁴ de yin¹yue⁴ du¹shi⁴..

Chang'an then became an international music city.

Unit 5

Number of words: 293

Topic summary: summarizing the development of music in Tang Dynasty

First clause: na⁴me wo³men shuo¹ zhe⁴yang⁴zi de fa¹zhan³ dang¹ran² ta¹ yi²ding⁴ hui⁴ lei³ji¹ xia⁴lai² yi⁴xie¹ dong¹xi

And we say that this kind of development must have been able to accumulate some stuff.

Last clause: zhe⁴ shi⁴ wo³men sui²tang² yin¹yue⁴ fa¹zhan³ de yi⁴dian³dian³ gai⁴kuang⁴..

This is just a brief overview of the music development in Sui Tang.

Unit 6

Number of words: 199

Topic summary: introducing and defining Feast Music: the major feature of music in Tang Dynasty

First clause: na^{4}me xian^{4}zai^{4} ne, wo^{3} jiu^{4}yao^{4} kai^{1}shi^{3} lai^{2} jin^{4}ru^{4} dao^{4} sui^{2}tang^{2} yin^{1}yue^{4} hen^{3} zhong^{4}yao^{4} de yi^{2}ge zhong^{4}dian^{3},
OK, now I am about to start a very important point in Sui Tang music.

Last music: zhe^{4} shi^{4} ta^{1} de ding^{4}yi^{4}...
This is its definition.

Unit 7

Number of words: 55

Topic summary: explaining the reason for the popularity of Feast Music in Tang Dynasty

First clause: di^{4}er^{4}ge wo^{3}men yao^{4} ti^{2}dao^{4}shuo^{1} ta^{1} wei^{4}shen^{2}me hui^{4} xing^{1}sheng^{4} ne,
Secondly, we want to talk about why it was able to prosper.

Last clause: suo^{2}yi^{3} hui^{4} xing^{1}sheng^{4}
Therefore, it prospered.

Unit 8

Number of words: 1109

Topic summary: describing the variation in classifying Feast Music in different

periods in Sui and Tang Dynasties.

First clause: di⁴san¹ wo³men yao⁴ dui⁴ zhe⁴ge yan⁴yue⁴ you³suo³ ren⁴shi⁴ ne, bi⁴xu¹ zhi¹dao⁴ zhe⁴ge zui⁴chu¹ chuan²ru⁴ zhong¹guo² yi³hou⁴, en cong² chuan²ru⁴ zhong¹guo² yi³hou⁴ ne jiu⁴, jiu⁴ an⁴zhao⁴ ta¹ de na⁴ge lei⁴bie² ne gei³ ta¹ fen¹lei⁴,

Thirdly, if we want to know something about Feast Music, we must know that after it came into China, it was categorized.

Last clause: ran²hou⁴ ta¹ zai⁴ jia¹shang⁴ yi²ge gao¹chang¹yue⁴ gao¹chang¹ji⁴...

Then Gaochang was added.

Unit 9

Number of words: 120

Topic summary: classifying Feast Music according to its content

First clause: zhe⁴xie..fen¹lei⁴, zhe⁴xie¹...yin¹yue⁴ de nei⁴rong², wo³men ke³yi³ cong² liang³ge fang¹mian⁴ lai² liao²jie³ ta..

These categories, the content of this music, we can understand from two aspects.

Last clause: na⁴me cong² nei⁴rong² shang⁴ lai²kan⁴,

Then if we look at the content,

Unit 10

Number of words: 538

Topic summary: including a digression of students' asking questions and teacher answering them

First clause: you³ shen²me wen⁴ti² ma?

Do you have any questions?

Last clause: zhe^{4}ge dou^{1} zai^{4} tang^{2}dai^{4} de zhe^{4}ge yin^{1}yue^{4} li^{3}bian^{1} you^{3} fei^{1}chang^{2} qing^{1}chu de cheng^{2}xian^{4} chu^{1}lai^{2},

This all showed very clearly in music in Tang.

Unit 11

Number of words: 567

Topic summary: resuming to the topic in Unit 9

First clause: xian^{4}zai^{4} wo^{3}men ba^{3} zhe^{4}ge en, yan^{4}yue^{4} de zhe^{4}ge, cong^{2} nei^{4}rong^{2} shang^{4} lai^{2}kan^{4} ne, ke^{2}yi^{3} ba^{3} ta^{1} gui^{1}lei^{4}...

Now we, from the content, can categorize Feast Music.

Last clause: suo^{2}yi^{3} bing^{4} bu^{2}shi^{4} dao^{4} zhe^{4}ge shi^{2}hou yi^{3}jing^{1} bu^{2}shi^{4} chun^{2}cui^{4} de min^{2}jian^{1} yin^{1}yue^{4} le..

So it was not, it was not pure folk music by this time.

Unit 12

Number of words: 739

Topic summary: classifying Feast Music according to its styles of performance

First clause: hao, ru^{2}guo^{3} wo^{3}men cong^{2} biao^{2}yan^{3} de xing^{2}shi^{4} shang^{4} lai^{2}kan^{4} ne, cong^{2} biao^{2}yan^{3}..cong^{2} biao^{2}yan^{3} de xing^{2}shi^{4} shang^{4} lai^{2}kan^{4} en, zhe^{4}ge..zhe^{4}ge yan^{3}zou^{4} de fang^{1}shi^{4} ne, ke^{2}yi^{3} gui^{1}wei^{2} liang^{3} da^{4} lei^{4},

OK, if we look from the point of view of styles of performance, from performance, from styles of performance, this, this manner of performance, can be classified into two big categories.

Last clause: zhe^{4}yang^{4} ye^{3} ke^{2}yi^{3} kan^{4}de^{2}dao^{4} ta^{1}men de qu^{1}bie^{2}...

This way we can see their differences.

Unit 13

Number of words: 183

Topic summary: previewing the rest of the class and next class

First clause: wo^{3} xiang^{3} deng^{3} yi^{2}xia^{4} wo^{3} shao^{1}wei^{1} ba^{3} zhe^{4}ge zhe^{4}yang^{4} yi^{2}ge sheng^{4}da^{4} de huo^{4}zhe^{3} shuo^{1} ke^{3}yi^{3} shuo^{1} wo^{3} ren^{4}wei^{2} zhe^{4}me zhong^{4}yao^{4} de yi^{2}ge sui^{2}tang^{2} de yan^{4}yue^{4}, zhe^{4}me duo^{1}zhong^{3} zhe^{4}me duo^{1} bu^{4}tong^{2} de shao^{1}wei^{1} jiang^{3} yi^{2}xia^{4},
I think in a little while I will briefly talk about this great, or what I think was very important music in Sui and Tang, Feast Music, these various different kinds (of musical instruments).

Last clause: zhe^{4}yang^{4} lai^{2} liao^{2}jie^{3} zhe^{4}xie^{1} ke^{3}neng^{2} de yan^{3}zou^{4} xing^{2}shi^{4} gen^{1} xiao^{4}guo^{3}, da^{4}gai^{4} hui^{4} bi^{3}jiao^{4} bu^{2}hui^{4} jue^{2}de li^{2} ni^{3}men ta^{4} yuan^{3}..
Understanding these possible styles of performance and their effects this way, you probably would not feel that it is too far from you.

Unit 14

Number of words: 63

Topic summary: mentioning Tang imitation music in China

First clause: jin^{1}tian^{1} dao^{4} da^{4}lu^{4} guan^{1}guang^{1} fang^{3}wen^{4} de ren^{2}, chang^{2}chang^{2} hui^{4} kan^{4}dao^{4} yi^{4}zhong^{3} biao^{2}yan^{3} xing^{2}shi^{4} jiao^{4}zuo^{4} "fang^{3}tang^{2} yue^{4}wu^{3}" de zhe^{4}ge fu^{4}gu^{3} de zai^{4}xian^{4},
Today, people who go to visit mainland often see a performance style, which is called "Tang imitation music," the reappearance of old Tang music.

Last clause: suo^{3}yi^{3} ta^{1}men zuo^{4} le hen^{3}duo^{1} de yan^{2}jiu^{4} ba^{3} ta^{1} zai^{4} cheng^{2}xian^{4} chu^{1}lai...

So they did a lot of research to re-present this.

Unit 15

Number of words: 1317

Topic summary: introducing various musical instruments through pictures

First clause: yan^{4}yue^{4} li^{3}mian^{4} suo^{3} yong^{4}dao^{4} de yue^{4}qi^{4}..

The instruments used in Feast Music...

Last clause: ni^{3}men ye^{3} ke^{3}yi^{3} kan^{4} yi^{2}xia^{4},

You can also take a look.

Unit 16

Number of words: 768

Topic summary: introducing different kinds of musical instruments

First clause: hao^{3}, xian^{4}zai^{4} wo^{3} lai^{2} rang^{4} ni^{3}men liao^{2}jie^{3} yi^{2}xia^{4},

OK, now I want to let you understand...

Last clause: hai^{2} mei^{2}you^{3} jie^{2}shu^{4}

It is not finished yet.

Unit 17

Number of words: 1542

Topic summary: showing slides of the musical instruments

First clause: xian^{4}zai^{4} ne wo^{3} rang^{4} ni^{3}men lai^{2} kan^{4} yi^{2}xia^{4} wo^{3}men gang^{1}cai^{2} suo^{3} ti^{2}dao^{4} de zhe^{4} yi^{4}xie^{1} yin^{1}yue^{4}, zhe^{4}xie^{1} yue^{4}qi^{4}..

Now, I want you to take a look at these music, these musical instruments we just mentioned.

Last clause: ran^{2}hou^{4} ta^{1}men jiu^{4} zuo^{4}zai^{4} xi^{2}zi shang^{4} xiang^{3}shou^{4} ta^{1}men de, ke^{3}neng^{2} shi^{4} dian^{3}xin zhi^{1}lei^{4},
And they sat down on the mat to enjoy their, probably some sort of snack.

Unit 18

Number of words: 377

Topic summary: playing a video of some Japanese musicians performing Feast Music

First clause: hao^{3}, xian^{4}zai^{4} wo^{3} gei^{3} ni^{3}men kan^{4} yi^{4} xiao^{3} duan^{4}...
OK, now I'll show you a short piece.

Last clause: ni^{3}men xian^{4}zai^{4} kan^{4} yao^{4} gen^{1} ni^{3} ben^{3}lai^{2} bu^{4} zhi^{1}dao^{4} zhe^{4}ge you^{3} shen^{2}me te^{4}bie^{2} de yao^{4} you^{3} yi^{4}dian^{3} bu^{4}tong^{2}...
When you watch it now, you should watch it with a different eye from before when you didn't know anything about it.

Unit 19

Number of words: 217

Topic summary: commenting on the importance of borrowing foreign music

First clause: suo^{3}yi^{3} you^{3} yi^{2}ge hua^{4}ti^{2} wo^{3} jue^{2}de hen^{3} zhi^{2}de^{2}, you^{3} yi^{2}ge ti^{2}mu hen^{3} zhi^{2}de da^{4}jia^{1} xiang^{3}yi^{4}xiang^{3},
So there is an issue I think everybody should think about.

Last clause: fang^{1}xiang^{3}..
Fangxiang (a kind of musical instrument mentioned by the teacher while watching video)

Unit 20

Number of words:	194
Topic summary:	summarizing the lesson
First clause:	wo^{3}men jin^{1}tian^{1} jiang^{3} de shi^{4} shen^{2}me ne?
	What have we talked about today?
Last clause:	hao^{3}, xie^{4}xie da^{4}jia^{1}
	OK, thank you, everybody.

APPENDIX B

EXAMPLES FROM THE LECTURES

Example 1 (From History of Western Music)

*extended pause is marked by "..."; long pause is marked by ".."; short pause is marked by ","

1 wo^{3}men jin^{1}tian ji^{4}xu^{4} jie^{4}shao^{4} na^{4}ge Notre Dame xue^{2}pai^{4} de, di^{4}er^{4} wei^{4}

2 zuo^{4}qu^{3}jia^{1}..wo^{3}men shang^{4}ci^{4} jiang^{3} de na^{4}ge Lenoninus, guan^{1}yu^{2} Lenoninus ta^{1}

3 zai^{4} xi^{1}yang^{2} yin^{1}yue^{4} shi^{3} shang zui^{4}da^{4} de gong^{4}xian^{4} jiu^{4}shi^{4}, ta^{1} ba^{3}, yi^{2}shi^{4},

4 zong^{1}jiao^{4} yi^{2}shi^{4} de yin^{1}yue^{4}, fu^{4}yin^{1}hua^{4}, ye^{3} jiu^{4}shi^{4}shuo^{1} ta^{1} yong^{4} fu^{4}yin^{1} de

5 shou^{3}fa^{3} lai^{2}..chu^{4}li^{3} lai^{2}, fa^{1}zhan^{3}, yuan^{2}ben^{3} shi^{4} dan^{1}yin^{1} de yin^{1}yue^{4}..

6 na^{4}mo wo^{3}men jin^{1}tian wo^{3} xiang^{3} qing^{3} ge^{4}wei^{4} tong^{2}xue^{2} fan^{1}kai^{1} yi^{4}bai^{3}

7 yi^{1}shi^{2}san^{1} ye^{4}..zai^{4} yi^{4}bai^{3} yi^{1}shi^{2}san^{1} ye^{4} zhe^{4}li^{3} qing^{3} ge^{4}wei^{4} kan^{4} yi^{2}xia^{4},

8 zhe^{4}shi^{4} ti^{2}dao^{4} Perotinus de *Organum*..kan^{4}dao^{4} le ma? na^{4}me, ta^{1} de te^{4}dian^{3}

9 wo^{3} xiang^{3} zai^{4} di^{4}yi^{1}, jiu^{4}shi^{4} hou^{4}ban^{4} de di^{4}er^{4} duan^{4} zhe^{4}li^{3} ta^{1} ti^{2}dao^{4} zhe^{4}ge^{4}

10 Perotinus..ta^{1} tong^{1}chang^{2}, zai^{4} di^{4}er^{4} duan^{4} di^{4}san^{1} hang^{2} zhe^{4}li^{3} ta^{1} ti^{2}dao^{4},

11 tong^{1}chang^{2} ta^{1} xi^{3}huan yong^{4} di^{4}wu^{3} ge gen^{1} di^{4}san^{1} ge de jie^{2}zou^{4} mo^{2}shi^{4},

12 kan^{4}dao^{4} ma? jiu^{4}shi^{4} yi^{4}bai^{3} yi^{1}shi^{2}san^{1} ye^{4} zui^{4}hou^{4} yi^{2}duan^{4} de di^{4}san^{1} hang^{2},

13 zhe^{4}li^{3} ta^{1} ti^{2}dao^{4} de zhe^{4} yi^{2}ge te^{4}dian^{3}..guan^{1}yu^{2} zhe^{4}ge jie^{2}zou^{4} mo^{2}shi^{4} qing^{3}

14 ge^{4}wei^{4} zai^{4} fan^{1}kai^{1} yi^{4}bai^{3} ling^{2} liu^{4} ye^{4}..shu^{1} de yi^{4}bai^{3} ling^{2} liu^{4} ye^{4}, wo^{3}men

15 ceng^{2}jing^{1} yi^{3}qian^{2} ti^{2}guo^{4} de, xian^{4}zai^{4} zai^{4} zhe^{4}li^{3} gui^{1}na^{4} zhe^{4}yang^{4} de liu^{4}ge

16 mo^{2}shi^{4}..hao^{3}, na^{4}me, qi^{2}shi^{2} Perotinus gen^{1}zai^{4} Lenoninus zhi^{1}hou^{4}, ji^{4}xue^{4}

17 fa^{1}yang^{2}guang^{1}da^{4}, ta^{1} de fu^{4}yin^{1}hua^{4} de shou^{3}fa^{3}..bi^{3}jiao^{4} te^{4}bie^{2} de jiu^{4}shi^{4}

18 zhe^{4}ge, Lenoninus ta^{1} zai^{4}..wo^{3}men zai^{4} ta^{1} de zhe^{4}ge, fu^{3}yin^{1} zuo^{4}pin^{3} li^{3}mian^{4}

19 duo^{1}ban^{4} zui^{4}duo^{1} fa^{1}xian^{4} dao^{4} san^{1}ge sheng^{1}bu^{4} dui^{4} bu^{2} dui^{4}? ke^{3}shi^{4} ta^{1}

20 zhi^{1}hou^{4} de zhe^{4}ge Perotinus, duo^{2}ban^{4} hui^{4} ba^{3} ta^{1} fa^{1}zhan^{3} cheng^{2}wei^{2} san^{1}ge

21 huo^{4}zhe^{3} si^{4}ge sheng^{1}bu de *organum*..na^{4}me zhe^{4}yang^{4} de *organum* wo^{3}men jiu^{4}

22 cheng^{1} ta^{1} zuo^{4}, jiu^{4}shi^{4} yi^{4}zhong^{3} *organum quadruplum*..qing^{3} ge^{4}wei^{4} fan^{1}kai^{1}

23 yi^{2}xia^{4} wo^{3}men de pu^{3}li^{4}..zai^{4} wu^{3}shi^{2}ba^{1} ye^{4}, qing^{3} kan^{4} pu^{3}li^{3} wu^{3}shi^{2}ba^{1} ye^{4},

24 zhe4li3 jiu4shi4 yi2ge4 Perotinus de, *organum* quardruplum de li4zi..

Today we continue to introduce the second composer of the Notre Dame School. Last time we talked about Lenoninus. His most important contribution in the history of western music is that he polyphonized religious ritual music, which is to say that he employed the technique of polyphony to process, to improve monophony.

Then, today, please open to page 113 in our textbook. On page 113, please note Perotinus's *organum*. Did you see it? Its features, I believe the first one is...It is in the second paragraph on the lower page. It mentions Perotinus, he usually...In the three lines of the second paragraph, it mentions that usually he likes to use the fifth and the third rhythmic modes. Did you see it? It is in the third line of the last paragraph on page 113. This feature was mentioned in the book. With regard to the rhythmic modes, please turn to page 106, 106 in the book. What we have mentioned before is divided into six patterns. OK. So, in fact, Perotinus followed Lenoninus and continued to develop his polyphony. The difference is in Lenoninus's works, he...we can find in his polyphony works, at most, three parts at most, right? But after him, Perotinus developed *organum* into three or four parts, so this kind of *organum*, we call it *organum quadruplum*. Everybody, please turn to page 58, 58 in our score book. Here is example of Perotinus's *organum quadruplum*.

Example 2 (From History of Western Art)

1 zhi4yu2 shuo2dao4 zhong1gu3 de feng1ge2, suo3wei4 de zhong1gu3 feng1ge2

2 jiu4shi4 yi4zhong3..xiang4zheng1xing4..tu2xiang4 xing4zhi, er2qie3 nei4rong2

3 zhong4yu2 xing2shi4 de zhe4zhong3 lu4, dang1ran2 suo3wei4 nei4rong2

4 zhong4yu2 xing2shi4 de hua4, zhe4ge ding4yi4 mei3ge chao2dai4 you4 bu4

5 yi2yang4, zai4 xiang4 wo3men xian4zai4 jiang3dao4 zhong1gu3 zhe4ge xing2shi4

6 ta1 duo1ban4 qu3 de shi4 lai2zi4 bai4zhan4ting2 de zhe4zhong3

ying2xiang3..zhe4zhong3 wan2quan2 shi4 icon..zhe4zhong3 sheng4dian3 ta1 de, zhe4zhong3 ke3yi3 shuo1 ta1 wan2quan2 zai4 zhe4ge tu2xiang4 shang4mian4, bu2 zuo4 ge4ren2 ge4xing4 de biao3xian4, bu2 zuo4 zi4ran2 xie3shi2 de biao3xian4, ye3 bu2 zuo4 jing3shen1 tou4shi4 de zhe4zhong3 biao3xian4, ta1 wan2quan2 jiu4 yi3 er4bu4 kong1jian1 zhan3xian4 de yi2ge xing2shi4 hua4 de yi4shu4..zheng3ge4 cong2 zao3qi1 ji1du1jiao4 yi3hou4 ran2hou4 yi4zhi2 dao4, zheng3ge4 zhong1gu3 zhi2qi1 jiu4 chang2chang2 zai4 yi2ge hua4 li3mian4, dang1ran2 suo3shuo1 de zhong1gu3 de xing2shi4 jiu4shi4 wo3 gang1 shuo1 de di4er4ge na4ge shi4 zui4 qing1chu de, er2qie3 shi4 ta1 zui4 du2te4 de ge4xing4, dan4 chang2chang2 zai4 yi2ge hua4 li3mian4 liang3zhong3 feng1ge2 jiao1rong2 huo4zhe3 shi4, ping2xing2 de zai4 yi2ge hua4 li3mian4, jiu4shi4 tong2yang4 zai4 yi2ge hua4 li3mian4 mo3xie1 bu4fen yong4 zhong1gu3 feng1ge2, mo3xie1 biao3xian4 yong4 gu3dian3 feng1ge2, dang1ran2 ye3you3 wan2quan2 yi3 tu2xiang4, ping2mian4 zhe4zhong3 chun2 zhong1gu3 feng1ge2 chu1xian4, ye3 jiu4shi4 wo3men zhe4tang2ke4 xian4zai4 yao4 jiang3dao4 de...

xiang4 gang1cai2 jiang3 de zhe4ge ding4yi4, ni3men ruo4 shuo1 hui2qu4 ba3 zhe4 fen1cheng2 yi1, er4, ran2hou4 zhe4zhong3 dui4bi3, ran2hou4 zhao4zhe wo3 na2chu1 de ji3ge li4ju4, hui2qu4 zai4 kan4kan shu1shang4 qi2ta1 wo3 mei2you3 na2chu1 de li4ju4 ni3men ke3yi3 zhao3de2dao4 de, zi4ji3 xiang3 ban4fa3 qu4 fen1xi4 wo3 xiang1xin4 zai4 zhe4dian3 shang4mian4 da4jia1 man4man jiu4hui4 jin4ru4 qing2kuang4, yin1wei2 yi4ban1 zai4 wo3men dong1fang1 xue2sheng shang4dao4 zhong1gu3 zhe4duan4 de hua4 wen4ti2 shi4 hen3da4 de, ran2hou4 zhong1gu3 de yi1duan4 dao4 zhong1gu3 de mo4qi1 jiu4shi4..ge1de2 shi2qi1 de shi1hou4, na4 you4shi4 geng4 fu4za2 de yi4zhong3 biao3xian4, suo3yi3, chen4zhe zai4 jin4ru4 zhong1gu3 de shi2hou4 zhe4 yi2duan4..fen1zi4 da4jia1 jiu4 zi4ji3 duo1 hua1 yi4dian3 gong1fu ke4wai4 du2wu4 zi4ji3 qu4 kan4yi2kan4, ran2hou4 tu2li4 duo1 zhao3yi4zhao3, zhu3yao4 de shi4 zhe4ge gai4nian4 wo3men

gang^{1}cai^{2} jiang^{3}guo^{4} de, ru^{2} you^{3} bu^{4}dong^{3} de hua^{4} ke^{3}yi^{3} sui^{2}shi^{2} lai^{2} zhao^{3} wo^{3}...

ran^{2}hou^{4} wo^{3}men xian^{4}zai^{4} shuo^{1}dao^{4} zai^{4} ou^{1}zhou^{1} de ji^{1}du^{1}jiao^{4} hua^{4} shi^{2}qi^{1}, suo^{3}wei^{4} de ji^{1}du^{1}jiao^{4} hua^{4} shi^{2}qi^{1} jiu^{4}shi^{4} cong, jun^{1}shi^{4}tan^{3}ding^{1} da^{4}di^{4} ba^{3} luo^{2}ma^{3}, jiu^{4}shi^{4} zai^{4} luo^{2}ma^{3} jing^{4}nei^{4} de ji^{1}du^{1}jiao^{4}..ba^{3} ta^{1} feng^{4}wei^{2} he^{2}fa^{3} de gong^{1}jiao^{4} shi^{3} ta^{1} he^{1}li^{3}hua^{4}, ji^{1}du^{1}tu^{2} ke^{3}yi^{3} kai^{1}shi^{3} gong^{1}kai^{1} chuan^{2}jiao^{4}, ran^{2}hou^{4} jun^{1}shi^{4}tan^{1}ding^{1} da^{4}di^{4} dao^{4}le hou^{4}lai^{2} zi^{4}ji^{3} ye^{3} ling^{3}xi^{3} le, cong^{2} na^{4} yi^{3}hou^{4} zhe^{4}zhong^{3} ji^{1}du^{1}jiao^{4} jiu^{4} xun^{4}su^{4} de kuo^{4}zhan^{3} kai^{1}lai^{2}, sui^{2}zhe zhe^{4}ge ji^{1}du^{1}jiao^{4} de pu^{3}ji^{2}, zhe^{4}zhong^{3} sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3}, zhe^{4}zhong^{3} shou^{3}xie^{3}ben^{3} li^{3}mian^{4} chang^{2}chang^{2} jiu^{4}you^{3}, ta^{1}men yi^{3}qian^{2} mei^{2}you^{3} na^{4}zhong^{3} wo^{3}men zhe^{4}zhong^{3} yin^{4}shua^{1} zhi^{1}qian^{2}, ta^{1}men shi^{4} yi^{2}ge zi^{4} yi^{2}ge zi^{4} de qu^{4} xie^{3} chu^{1}lai^{2} de, suo^{3}yi^{3} ta^{1} na^{4}ge shang^{4}mian^{4} de sheng^{4}jing^{1} yi^{2}ge zi^{4} yi^{2}ge zi^{4} qu^{4} xie^{3}, cha^{1}tu^{2} ye^{3} shi^{4} yi^{4}fu^{2} yi^{4}fu^{2} yong^{4} shou^{3} qu^{4} hui^{4}zhi^{4} de..zhe^{4}zhong^{3} sheng^{4}jing^{1} shou^{3}hui^{4}ben^{3} hai^{2}you^{3}, sheng^{4}jing^{1} hua^{4}mian^{4} de zhe^{4}xie^{1} xiang^{4}ya^{2} diao^{1}ke^{4} wo^{3}men, shang^{4} shang^{4} yi^{4}tang^{2}ke^{4} kan^{4}dao^{4} de na^{4}zhang^{1} tu^{2} jiu^{4}shi^{4} ta^{1}men xiang^{4}ya^{2} hua^{4}mian^{4} de diao^{1}ke^{4}..hai^{2}you^{3} zhuang^{1}dian^{3} zhe zhe^{4}zhong^{3} sheng^{4}jing^{1} tu^{2}xiang^{4} de sheng^{4}qi^{4}, zhe^{4}xie^{1} sheng^{4}qi^{4} dang^{1}ran^{2} shi^{4} ta^{1}men zai^{4} ji^{1}du^{1}jiao^{4} li^{3}mian^{4}, jiu^{4}shi^{4} tian^{1}zhu^{3}jiao^{4} li^{3}mian^{4} zhe^{4}ge mi^{2}sa yong^{4} de yi^{4}xie^{1} sheng^{4}jue^{2}, gen^{1} yi^{4}xie^{1} sheng^{4}wu^{4} zhi^{1}lei^{4} de..zhe^{4}xie^{1} jiu^{4} man^{4}man de wang^{4} ou^{1}zhou^{1} de, bei^{3}fang^{1} chuan^{2}bu^{4} kai^{1}lai^{2}..dao^{4}le di^{4}qi^{1} shi^{4}ji^{4} de mo^{4}qi^{1}, zai^{4} ying^{1}guo^{2} jing^{4}nei^{4} wo^{3}men kan^{4}dao^{4} le xian^{4}zai^{4} wo^{3}men kan^{4}dao^{4} de zuo^{3}bian^{1} na^{4} yi^{4}zhang^{1} tu^{2} (adjusting the slides)..jiu^{4} zai^{4} ying^{1}guo^{2} chu^{1}xian^{4} di^{4}yi^{1} sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3}, zhe^{4}xie^{1} shou^{3}xie^{3}ben^{3} li^{3}mian^{4}, de yi^{4}xie^{1} cha^{1}tu^{2}ye^{4}, chu^{2}le bao^{3}you^{3} ying^{1}ge^{2}lan^{2}, hai^{2}you^{3} ai^{4}er^{3}lan^{2} dang^{1}di^{4} de yi^{4}xie^{1} zhuang^{1}shi^{4}xing^{4} tu^{2}an^{4} yang^{4}shi^{4} yi^{3}wai^{4}, ye^{3} yin^{3}qi^{3} le, cong^{2} chuan^{2}tong^{3} de jiu^{4}shi^{4} wo^{3}men chang^{1}shuo^{1} de gu^{3}dian^{3} de

61 zhe^{4}zhong^{3} sheng^{4}jing^{1} shou^{3}gao^{3} zhong^{1}, bu^{4}jin^{3} shi^{4} sheng^{4}jing^{1} shou^{3}gao^{3}

62 jiu^{4}shi^{4} ta^{1}men yi^{4}xie^{1} shou^{3}hua^{4}ben^{3} de zhe^{4}xie^{1} zhong^{1}jian^{1} de yi^{4}xie^{1}

63 ren^{2}xiang^{4} de hui^{4}hua^{4} dong^{4}ji^{1}..

When talking about the style of the Middle Ages, the so-called the medieval style was a kind of symbolic, iconic style, which emphasized content more than form. Of course, the definition of emphasis on content more than on form varies from dynasty to dynasty. The medieval form which we are talking about now was originally taken from the Byzantine art form. It totally focused on the icon and did not express the personality of the figures in the paintings at all. It neither expressed naturalism nor realism, nor expressed three dimensions at all. It was formalistic art, using only two-dimensional expressions. From the early Christian to the entire Middle Ages, often in a painting, of course, the so-called medieval style, what I mentioned the second, is the most clear and unique style. However, often two different styles blended in a painting or were parallel in a painting. That is to say, in one painting some parts showed medieval style, and the other parts showed classical style. Of course, there were paintings which were completely in the medieval style, showing the iconic and two-dimensional flavor. This is what we are going to talk about in this period.

Like the definitions mentioned just now, after class, you should divide it into two and contrast them just as I did in class. You should also try to look at examples from your book, I have not brought out for you, to analyze other examples which you can find. I believe on this you'll understand better as we move along. Generally speaking, Asian students have problems when they get into Middle Ages. Following the Middle Ages was Goethe Period, which showed a more complicated style. Therefore, as we enter Middle Ages, this analysis, please spend more time, read at other materials, try to find more examples of paintings. The most important thing is the concept, we just mentioned. If you have any questions, you can come to see me any time.

Then we'll talk about the Christianization Period in Europe. The so-called Christianization Period started from Constantine the Great who received Christianity in Rome as the legitimate religion. Christians could preach in public. Then, later, Constantine himself was baptized. From then on Christianity was spread rapidly. As a result of the popularization of Christianity, bible manuscripts, in these manuscripts...They didn't have that, our printing technique, before, they copied word by word. Therefore, in their bibles, words were copied, and the illustrations were painted by hand. This kind of bible manucripts and the ivory carvings for the cover of the bible, what we saw two classes ago was an ivory carving. Also, these holy paraphernalias bearing paintings of bible stories, of course, used in Christian...Catholic mass. These gradually spread to the northern parts of Europe. The painting on the left was found in England at the end of the seventh century. This painting was from the primary bible manuscripts. The illustrated paintings not only maintained the decorative painting styles from England and Ireland but also imported the traditional, that is, classical bible manuscripts, not only motives of portraits from bible manuscripts but also from other hand paintings.

Example 3 (From History of Western Art)

1 na^{4} wo^{3}men xian^{4}zai^{4} kan^{4}dao^{4} de, xian^{4}zai^{4} you^{4}shou^{3}bian^{1} kan^{4}dao^{4} de wo^{3}

2 shi^{4} liang^{3}ge tu^{2} yi^{4}qi^{3} da^{3} chu^{1}lai^{2}, ni^{3} yao^{4} kan^{4} de jiu^{4}shi^{4} zhe^{4}ge shi^{1}zi

3 zhe^{4}zhi^{1} shi^{1}zi, ni^{3}men kan^{4} yi^{2}xia^{4} zhe^{4} shi^{4} yi^{4}zhi^{1}, shi^{1}zi

4 de..tu^{2}an^{4}, ta^{1} biao^{3}xian^{4} de shi^{4} yi^{4}zhi^{1} tiao^{4}yue^{4} de shi^{1}zi..ta^{1} shuo^{1} de

5 jiu^{4}shi^{4} sheng^{4}jing^{1} li^{3}mian^{4} shuo^{1} de, sheng^{4}jing^{1} de si^{4}ge, zhe^{4}ge fu^{2}yin^{1}

6 shi^{3}tu^{2} zhi^{1}yi^{1} ma^{3}ke^{3} de yi^{2}ge xiang^{4}zheng^{1}wu^{4}, ma^{3}ke^{3} de xiang^{4}zheng^{1},

7 jiu^{4}shi^{4} zhe^{4}ge shi^{1}zi..zhi^{4}yu^{2} zhe^{4}ge sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3} de na^{4}ge,

8 chan^{3}sheng^{1} de di^{4}dian^{3} wo^{3} xian^{4}zai^{4} xie^{3} zai^{4} hei^{1}ban^{3} shang^{4} zhe^{4} shi^{4} yi^{2}ge

9 di^{4}ming^{2}, Echternach, zhe^{4}ge di^{4}fang..

10 ta^{1}men yin^{1}wei^{2} zhe^{4} shi^{2}hou de sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3} jiu^{4}shi^{4}, ta^{1}

11 bu^{2}shi^{4} shu^{3}yu^{2} mo^{3} yi^{2}ge, hua^{4}jia^{1} huo^{4} mo^{3} yi^{2}ge te^{4}ding^{4} de yi^{2}ge..shuo^{1}

12 shi^{4} hui^{4}zhi^{4}zhe^{3} lai^{2} hua^{4} de, er^{2}shi^{4} yi^{2}ge di^{4}fang, ta^{1} jiu^{4}shi^{4} you^{2} zhe^{4}

13 yi^{1}ge di^{4}fang de xiu^{1}dao^{4}yuan^{4} ji^{2}ti^{3} chuang^{4}zuo^{4} de, zhe^{4}ge xiu^{1}dao^{4}yuan^{4},

14 ta^{1} yi^{3}qian^{2} de xiu^{1}dao^{4}yuan^{4} de zhu^{3}zhi^{3} jiu^{4}shi^{4} shuo^{1}, zhe^{4}ge xiu^{1}dao^{4}yuan^{4}

15 de xiu^{1}shi^{4} you^{3} wei^{4} jiao^{4}hui^{4} lai^{2} hui^{4}zhi^{4} yi^{4}xie^{1}, sheng^{4}jing^{1} shou^{3}xie^{3}ben^{3}

16 shen^{2}me zhe^{4}xie^{1} de yi^{4}wu^{4} zhe^{4} shi^{4} ta^{1}men jiao^{4}gui^{1} li^{3}mian^{4} chang^{2}chang^{2}

17 fu^{4}you^{3} de yi^{4}dian^{3}, suo^{3}yi^{3} zai^{4} na^{4}li^{3} de xiu^{1}dao^{4}yuan^{4} ta^{1}men chu^{2}le

18 nian^{4}jing^{1} dao^{3}gao^{4}, hai^{2}you^{3} yi^{4}xie^{1} ri^{4}chang^{2} gai^{1}zuo^{4} de qu^{4} chuan^{2}jiao^{4}

19 bu^{4}dao^{4}, yao^{4}bu^{4}ran^{2} jiu^{4} qu^{4} zuo^{4} hu^{4}li^{3} fang^{1}mian^{4} qu^{4} yi^{1}hu^{4}, bu^{4}guan^{3}

20 shi^{4} xin^{1}li^{3} huo^{4}, shen^{1}ti^{3} fang^{1}mian^{4} de ji^{1}bing^{4}, zhe^{4}xie^{1} gong^{1}zuo^{4} yi^{3}wai^{4},

21 ta^{1}men you^{3}shi^{2}hou hai^{2}yao^{4} zi^{4}ji^{3} gong^{1}geng^{1}, zi^{4}ji^{3}zi^{4}zu^{2} zhe^{4}yang^{4},

22 ran^{2}hou zhi^{1}wai^{4}, ta^{1}men hai^{2}yao^{4} wei^{4} chuan^{2}jiao^{4} lai^{2} zuo^{4} zhe^{4}xie^{1} hui^{4}zhi^{4}

23 sheng^{4}jing^{1} shou^{3}gao^{3} de shi^{4}, ran^{2}hou^{4} zhe^{4}xie^{1} sheng^{4}jing^{1} shou^{3}gao^{4}

24 chang^{1}chang^{2} jiu^{4}shi^{4} zi^{4} shi^{4} mo^{3}xie^{1} ren^{2}, yi^{2}ge group qu^{4} xie^{3} de, ran^{2}hou^{4}

25 tu^{2} de bian^{1}kuang^{4} you^{2} mo^{3}xie^{1} group qu^{4} xie^{3} de, zhi^{4}yu^{2} shuo^{1}dao^{4}

26 zhong^{1}jian^{1} de tu^{2} jiu^{4} ke^{3}neng^{2} you^{2} ling^{4}wai^{4} yi^{4}xie^{1} group qu^{4} xie^{3} de,

27 jiu^{4}shi^{4} ta^{1}men jiu^{4}shi^{4} xun^{4}lian^{4} chu^{1} yi^{4}pi^{1} yi^{4}pi^{1} de zhuan^{1}men^{2} ren^{2} xie^{3}

28 de, ran^{2}hou^{4} zhe^{4}ge kuang^{4} ke^{3}neng^{2} shi^{4} ling^{4}wai^{4} yi^{2}ge ren^{2} hua^{4} de,

29 ran^{2}hou^{4} zhe^{4}ge tu^{2} zai^{4} ling^{4}wai^{4} yi^{2}ge ren^{2} ba^{3} ta^{1} tian^{2} shang^{4} de jiu^{4}shi^{4}

30 bu^{2}shi^{4} wan^{2}quan^{2} yi^{2}ge ren^{2} de shou^{3}bi^{3}, jiu^{4}shi^{4} shuo^{1} ni^{3}men kan^{4}dao^{4}

31 zhe^{4}ge de hua^{4} ni^{3}men hui^{4} jue^{2}de shuo^{1}, mei^{3} yi^{2}ge de shou^{3}bi^{3} shi^{4} bu^{2} tai^{4}

32 yi^{2}yang^{4} de, zhi^{4}yu^{2} shuo^{1}dao^{4} ta^{1}men zhe^{4} yi^{4}zhong^{3} hui^{4}zhi^{4} zhe^{4} yi^{4}zhong^{3}

33 sheng^{4}jing^{1} de bian^{1}kuang^{4} de ji^{4}fa^{3} (A student asked a question.), na^{3} yi^{2}ge?

34 ao^{4} na^{4} shi^{4} wo^{3} yong^{4} de^{2}wen^{2} de jian^{3}xie^{3} shi^{4}ji^{4} de yi^{4}si, yi^{3}jing^{1} xie^{3} xi^{2}guan^{4}

35 le shun^{4}shou^{3} jiu^{4} xie^{3} shang^{4}qu^{4} le...di^{4}qi^{1} shi^{4}ji^{4} mo^{4} de yi^{4}si, ru^{2} yi^{3}hou^{4} wo^{3}

36 zai^{4} shun^{4}shou^{3} zhe^{4}yang xie^{3} shang^{4}qu^{4} ni^{3}men jiu^{4} zhi^{1}dao^{4} le...xiang^{4}

37 zhe4zhong3, wo3 bu4 zhi1dao4 wo3 jin1tian1 na2 chu1lai de li4zi you3 mei2you3

38 na4zhong3 kuang4 hen3 ming2xian3 de..hao3 ni3men xian1 kan4dao4 xiang4

39 zhe4yang4zi, zhe4ge kuang4, xia4 yi2ge zi4 gen1 tong2 zhong1jian1 zhe4 yi2ge tong2

40 yi2ge, zuo4zhe3 hua4 de ta1 ke3neng2 you3 yi4pi1 ren2, zhe4 yi4pi1 ren2 jiu4shi4

41 xiang4 wo3men na4zhong3 sheng1chan3xian4 yi2yang4, dao4 zhe4li3, ta1 shi4

42 zhuan1men2 hua4 zhe4ge kuang4, dao4 na4li3 qu4 ta1 jiu4 zhuan1men2 xie3 na4ge zi4,

43 ran2hou4 dao4na4li3 qu4 ta1 jiu4 zhuan1men2 hua4 zhe4ge tu2, suo3yi3 na3 yi2ge

44 xian1 na3 yi2ge hou4 zhe4 dou1 shi4 bu4 yi2ding4 de mei2you3 yi2ding4 de ci4x...

45 hao3 rang4 wo3men liu2lan3 yi2xia4 kan4 yi2xia4 ni3men jiu4 zhi1dao4 zhe4 yi4tang2

46 ke4 ni3men yao4 zhi1dao4 de shi4 na3xie1, kan4 qi3lai2 ye3xu3 bu2 shun4yan3,

47 bu2guo4 zhe4 jiu4shi4 zhong1gu3 de, bi3jiao4 gu3dian3 feng1ge2 de..dai4you3

48 gu3dian3 feng1ge2 de, zhe4ge zui4zhong4, ran2hou4 zhe4li3 you3 yi4zhong3

49 biao3xian4 de bi3chu4..ni3 kan4 zhe4 jiu4shi4 chun2 zhong1gu3 de tu2shi4 biao3xian4,

50 bu2guo4 kan4 de chu1 zhe4 shi4 ying1ge2lan2, ying1guo2 na4bian1 de sheng4jing1

51 shou3xie3ben3 de yi4wei4, suo3wei4 de fei1 chuan2tong3 de jiu4shi4 fei1 gu3dian3 de,

52 fei1 gu3dian3 de jiu4shi4 fei1 xi1la4 luo2ma3 zhe4 yi4zhi1 de, zhe4 jie4fen1 jiu4shi4

53 zai4 zhe4 shang4mian4...yin1wei2 zhe4ge yi4shu4shi3 cong2 kai1shi3 xie3 de shi2hou4

54 dou1 yi3 yi4da4li4 wei2 zheng4zong1, suo3yi3 zi4ran2 de fei1chang2 de fei1 yi4da4li4

55 zhe4 yi2pai4 de ta1 reng1 shi4 ren4wei2 fei1 zhu3liu2 fei1 chuan2tong3 de..dan4

56 zhe4ge guan1nian4dao4 jin1ri4 shi4 yao4 jiu1zheng4 guo4lai2 de..yao4bu4ran2 jiu4

57 yong4 yi4da4li4 ren2 de guan1nian4 lai2 jiang3, zheng3ge4 zhong1gu3 shi2qi1 jiu4shi4

58 hei1an4 shi2qi1 mei2you3 wen2hua4 na4 bei3ou1 fa1zhan3 chu1lai2 de na4ge bu2shi4

59 wen2hua4 ma? dui4 bei3ou1 ren2 lai2 jiang3 ta1men hui4 kang4yi4 de...

60 wo3men kan4dao4 zhe4ge ma3ke3 de xiang4zheng1wu4..shi4 yi2ge shi1zi, ta1

61 shi4 qi1 shi4ji4 mo4 Echternach zhe4ge sheng4jing1 shou3hui4ben3 zhong1 de

62 yi2ge cha1hua4..ta1 zhe4 yi4zhi1, you2 yi4zhi1 tu2an4shi4 de zhe4ge shi1, de

63 tiao4yue4 de shi1zi wei2shou3 de..wei2 shu3ti2 de, zhe4ge cha1hua4, huan2rao3

64 zhe, ji^{3}he^{2} de xian^{4}tiao^{2}, ta^{1} de si^{4}zhou^{1} de zhe^{4}ge bei^{4}jing^{3} shi^{4} hen^{3}

65 ming^{2}xian^{3} de ni^{3}men ke^{3}yi^{3} kan^{4}dao^{4} zhe^{4} ji^{3}he^{2} tu^{2}xing^{2} de xian^{4}tiao^{2}..

66 zhe^{4}zhong^{3} hua^{4}mian^{4} de biao^{3}xian^{4} fang^{1}shi^{4}..ju^{4} kao^{3}zheng^{4} de jie^{2}guo^{3} er^{2}qie^{3}

67 bi^{3}zhao^{4} qi^{3}lai^{2}, ni^{3}men ruo^{4} kan^{4}guo^{4} bo^{1}si^{1} yi^{4}shu^{4} de hua^{4}..ni^{3}men ke^{3}yi^{3}

68 xiang^{3}dao^{4} ta^{1}men zhe^{4} zhong^{1}jian^{1} de zhe^{4}zhong^{3} zai^{4}, mo^{3}xie^{1} dong^{4}ji^{1} shang^{4}

69 fei^{1}chang^{2} de lei^{4}si^{4}..suo^{3}yi^{3} shuo^{1} ta^{1} ke^{3}neng^{2} shi^{4} yuan^{2}zi^{4} yi^{2}ge yi^{3}jing^{1}

70 sang^{4}shi^{1} de, huo^{4}zhe^{3} hai^{2} bao^{3}liu^{2} de yi^{4}xie^{1}..bo^{1}si^{1} de, shou^{3}gao^{3} li^{3}mian^{4},

71 bo^{1}si^{1} ta^{1}men zai^{4} ta^{1}men de cha^{1}hua^{4}, shou^{3}xie^{3}ben^{3} zhi^{1}lei^{4} de, you^{2} zhe^{4}xie^{1} ni^{3}

72 ke^{3}yi^{3} kan^{4}chu^{1} hen^{3}duo^{1} yuan^{2}su^{4} mo^{3}xie^{1} zuo^{4}hua^{4} yuan^{2}su^{4} bu^{2}shi^{4}

73 chuan^{2}tong^{3} gu^{3}dian^{3} li^{3}mian^{4} suo^{3}you^{3} de..

Then we see, we see on the right, I'm projecting two pictures here. What you want to see is the lion. Look at the lion. This is a pattern of a lion, it represents a leaping lion, it talks about a symbol of Mark, one of the four apostles. The symbol for Mark is this lion. As for the place where the manuscripts originated, I now write on the blackboard. This is a name of a place: Echternach.

They, because the bible manuscripts at this time, that is, they were drawn not by a certain artist or painter but by a place, by the monks of a certain monstery. The monstery, the motive of monsteries before, is that the monks had the obligation to draw the bible manuscripts, which was often written in the canon. So, in those monsteries, they, in addition to reading the bible, praying, daily preaching, or nursing patients with physical and mental problems, they sometimes had to plow to support themselves. Besides, they still had to draw bible manuscripts for spreading the gospel. The bible manuscripts were often drawn in the following way: The words were written by one group; the frames of the paintings were drawn by another group; and the paintings inside were done by another group. That is to say they trained many groups of monks who exclusively specialized in one part. For example, as you can see here, the words were possibly written by some

people; the frames might have been drawn by another person; the painting by another one. That is to say each painting was not done by one person. So when you see this painting, you would feel that this is not the work of one person. Speaking of the technique for drawing the frame...(A student asked a question.) Which one? Oh, that is the German abbreviation of the word "century." Since I'm used to writing it this way, I wrote it subconsciously. It means the end of the seventh century. If I write the word again, you'll understand it. Like this...I don't know whether I brought paintings where the frames are very clear. OK. Look here. Like this. This frame was not necessarily drawn by the same person who drew the painting inside. There might have been a group of people working like a production line. Here one person drew the frame; there another person wrote the words; there another person drew the picture. So which was drawn first, which was drawn later, this was not fixed. There was no fixed order.

OK. Let's take a look at these paintings so that you know what we are going to see in this class. They might look odd, but this is the medievel, classical style in Middle Ages. Here shows the most strong flavor of classicism; here has an expressive touch. Look here. This is the pure representation of medieval patterns. But we can tell that it came from England. The so-called non-traditional is non-classical, and the non-classical means not belonging to the branch of Greece or Rome. This is the division between traditional and non-traditional. It is because starting from the beginning the history of art took Italy as orthodox that the non-Italy branches were taken as non belonging to the main stream, non-traditional. However, this concept should be corrected today. Otherwise, if we take the Italian viewpoint and believe the whole Middle Ages were a dark period and didn't have culture, then how about the culture developed in North Europe? The north Europeans would protest.

We can see the symbol of Mark is a lion. It was an illustration in the bible manuscripts in Enchternach at the end of the seventh century. This, the illustration of this pattern of a lion, a leaping lion as the major image, the major theme, was enclosed by

geometric lines. You can see the geometric design of the background which is very obvious. According to the textural research, also if you have seen Persian arts and contrast it with this expressive style, you will find that there are similar motives. Therefore, this painting might originate from Persian arts which have already been lost or have been kept. We know Persia had its own illustrations and manuscripts. From these, you can find many elements which are not classical.

Example 4 (from History of Chinese Music)

1 zhe^{4}xie^{1}..fen^{1}lei^{4}, zhe^{4}xie^{1}..yin^{1}yue^{4} de nei^{4}rong^{2}, wo^{3}men ke^{3}yi^{3} cong^{2} liang^{3}ge
2 fang^{1}mian^{4} lai^{2} liao^{3}jie^{3} ta^{1}, yi^{2}ge shi^{4} ta^{1} zhe^{4}ge nei^{4}rong^{2} shang^{4} ne ke^{3}yi^{3}
3 zen^{3}me gui^{1}lei^{4}, yi^{2}ge shi^{4} ta^{1} de biao^{3}yan^{3} xing^{2}shi^{4} shang^{4} lai^{2} kan^{4} ta^{1} you^{3}
4 shen^{2}me bu^{4}tong^{2}, suo^{3}yi^{3} xian^{4}zai^{4} wo^{3} lai^{2} jie^{4}shao^{4} yi^{2}xia^{4}...you^{3} mei^{2}you^{3}
5 na^{3}ge tong^{2}xue^{2} yi^{3}jing^{1} shi^{4}xian^{1} kan^{4}guo you^{3}guan^{1} zhe^{4} bu^{4}fen, zhe^{4}ge shi^{2}qi^{1}
6 de yin^{1}yue^{4} de fa^{1}zhan^{3} de zi^{1}liao^{4} you^{3} mei^{2}you^{3} ren^{2} xian^{1} qu^{4} zhao^{3}guo zi^{1}liao^{4},
7 kan^{4}guo zhe^{4}ge zi^{1}liao^{4} you^{3} mei^{2}you^{3}? you^{3} mei^{2}you^{3}? xx you^{3} mei^{2}you^{3}? (a
8 student answered) yin^{1}wei^{2} wo^{3} zhi^{1}dao^{4} ni^{3}men de bei^{4}jing^{3} duo^{1}ban^{4} shi^{4} cong^{2}
9 xi^{1}fang^{1} yin^{1}yue^{4} de xue^{2}xi^{2} kai^{1}shi^{3}, suo^{3}yi^{3} wo^{3} mei^{2}you^{3} gei^{3} ni^{3}men hen^{3}duo^{1}
10 de, yi^{4}kai^{1}shi^{3} mei^{2}you^{3} gei^{3} ni^{3}men ma^{3}shang^{4} jiu^{4} tao^{3}lun^{4}, bu^{2}guo^{4} wo^{3} xiang^{3}
11 ying^{1}gai^{1} zhe^{4}yang^{4} de yi^{2}ge fa^{1}zhan^{3} de qing^{2}xing^{2} hai^{2}shi^{4} ke^{3}yi^{3} hen^{3}kuai^{4} de
12 liao^{3}jie^{3} de, na^{4}me cong^{2} nei^{4}rong^{2} shang^{4} lai^{2} kan^{4},
13 you^{3} shen^{2}me wen^{4}ti^{2} ma? wen^{4} wo^{3}, bi^{3}jiao^{4} qing^{1}chu, (Student A asked a
14 question) ao^{4}, yan^{4}yue^{4}ji^{4}, qing^{1}shang^{1}, xi^{1}liang^{2}, qiu^{1}ci^{2}, shu^{1}le^{4}, kang^{1}guo^{2},
15 an^{1}guo^{2}, ran^{2}hou^{4} jia^{1}shang^{4} yi^{2}ge fu^{2}nan^{2}, shi^{4} yue^{4}nan^{2} de na^{4}ge fu^{2}nan^{2},
16 hai^{2}you^{3} gao^{1}li^{4}yue^{4}, zui^{4}hou^{4} yao^{4} wan^{2}bi^{4} de shi^{2}hou^{4} you^{3} yi^{2}ge li^{3}bi^{4}yue^{4},
17 qing^{1}chu ma? (Student said something) zhe^{4}yang^{4} you^{3} shi^{1}ge shi^{4} bu^{2} shi^{4}? yi^{1},
18 er^{4}, san^{1}, si^{4} zhe^{4}yang^{4} shi^{4} shi^{2}ge shi^{4} bu^{2} shi^{4}, hao^{3}, deng^{3} yi^{2}xia^{4} wo^{3} zai^{4} zhao^{3}

shi4 duo1 lena3 yi2ge hao3 bu4 hao3, (Student B asked a question) da4ye4..
sui2tang2, shi4 bu2 shi4, sui2tang2 de jiu3bu4ji4 ha, qing1shang1ji4, xi1liang2yue4,
qiu1ci2yue4, shu1le4yue4, kang1guo2yue4, an1guo2yue4, tian1zhu2yue4, gao1li4yue4,
li3bi4yue4..(Student C asked a question) zhe4ge shun4xu4 bu2shi4 na4me gu4ding4
de, bu2shi4 fei1chang2 gu4ding4 de, gen1ju4 wen2xian4 de ji4zai3 yan2jiu1
jiu4shi4shuo1 bu2shi4 zhao4 bi3ru2shuo1 gang1cai2 na4yang4 de yi2ge shun4xu4,
bu2guo4 you3 ji3ge ke3neng2 bi3jiao3 gu4ding4 bi3ru2shuo1 na4ge li3bi4, ta1 shi4 zai4
hen3duo1 duan4 yi3hou4 chu1xian4 de li3bi4yue4, ran2hou4 zhe4ge yan4yue4 you4
ke3neng2 shi4 chu1xian4 zai4 di4yi1ge, zhe4 liang3ge ke3neng2 bi3jiao4 gu4ding4
dan4 qi2ta1 de bing4 bu2shi4 fei1chang2 gu4ding4, (Student C asked another
question) wo3 xiang3 shi4 hui4 you3 de, deng3 yi2xia4 wo3 hui4 jie4shao4 dao4
yin1wei2 wo3 shuo1 xian4zai4 wo3 jiu4yao4 cong2 nei4rong2 shang4 lai2 kan4 ta1
you3, zhe4xie1 lei4bie2 shang4 you3xie1 shen2me te4dian3, huo4zhe3 shuo1 cong2 ta1
biao3yan3 shang4 lai2 kan4 ta1 you3 shen2me te4dian3, shi4 hui4 you3, wo3men ye3
ke3yi3 cong2 na4ge chang2shi2 shang4 lai2 pan4duan4, ru2guo3 yi2ge hen3
chang2duan4 de yin1yue4 de jin4xing2, ta1 yi2ding4 yao4 you3 yi4xie1 dui4bi3 de
chu1xian4, shi4 bu2 shi4, dui4bi3 de chu1xian4 hui4 xi1yin3 ren2, na4me, bu2guo4
zhe4 yi2ge, ni3 wen4dao4 de qi2shi2 shi4 yi2ge hen3 zhong4yao4 de shi4qing,
bu2guo4 wo3 bu4 zhi1dao4 ni3 de yi4si shi4 hao3ji3bu4 ji4 zhe4yang4 yi4lian2chuan4
he2 qi3lai2 zai4 mei3 yi2bu4 de zhe4ge su4du4 shang4 you3 shen2me cha1bie2
huo4zhe3 shi4 shuo1, yi2ge, yi2duan4 de yin1yue4 li3bian1 ta1 zhe4ge su4du4 shang4
you3 shen2meyang4 de cha1bie2, wo3 xian4zai4 bu4 zhi1dao4 ni3 de yi4si shi4
na3yi4zhong3, (Student C answered) zhe4ge ru2guo3 shuo1 you3 shi1bu4ji4 bu4
yi2ding4 shi2bu4 mei3 yi2ci4 dou1 shi2bu4 jiu4 dou1 yan3zou4 shi2bu4, (Student C
asked the third question) hui4 de, dui4 de, bi3ru2shuo1 kan4 shen2meyang4 de
chang3he2, kan4 shen2me ai4hao4, zhe4ge yin1yue4 feng1ge2 bu4tong2, ta1 hui4

tao^{1}xuan^{3}, yin^{1}wei^{2} zhe^{4}xie^{1} yin^{1}yue^{4} ye^{3} shi^{2}ji^{4}shang^{4} shi^{4} ge ge^{1}wu^{3} de yin^{1}yue^{4}, zhe^{4} shi^{4} yi^{2}ge qian^{2}ti^{2}, na^{4}me ling^{4}wai^{4} jiu^{4} cong^{2} na^{4}ge yin^{1}yue^{4} yin^{1}yue^{4} dan^{1}du^{2} bu^{4}fen ben^{3}shen^{1} lai^{2} shuo^{1}, ta^{1} ye^{3} you^{3} zhe^{4}ge an^{1}pai^{2} de fei^{1}chang^{2} hao^{3} de dui^{4}bi^{3}, zhe^{4} jiu^{4}shi^{4} tang^{2}dai^{4} yin^{1}yue^{4} li^{3}mian^{4} hen^{3} zhong^{4}yao^{4} de, wo^{3}men yao^{4} tan^{2}dao^{4} de da^{4}qu^{3} yin^{1}yue^{4} de jie^{2}guo^{4}, zhe^{4} li^{3}mian^{4} jiu^{4} fei^{1}chang^{2} qing^{1}chu jiu^{4}shi^{4}shuo^{1} bu^{4}jin^{3} ta^{1} de qu^{3}shi^{4} fei^{1}chang^{2} wan^{2}zheng^{3}, ta^{1} zhe^{4}ge su^{4}du^{4}, ze^{3}meyang^{4} cong^{2} san^{3}pai^{1} jin^{4}ru^{4} dao^{4} you^{3} jie^{2}zou^{4}, ze^{3}meyang^{4} cong^{2} shen^{2}me shi^{2}hou^{4} jiu^{4} bi^{4}xu^{1}, xiang^{4} wo^{3}men jin^{1}tian^{1} xi^{1}fang^{1} yin^{1}yue^{4} suo^{3} zhi^{1}dao^{4} de zhe^{4}ge guo^{4}du^{4}duan^{4}, tui^{1}yi^{2}, ze^{3}meyang^{4} jin^{4}ru^{4} dao^{4} kuai^{4} de jie^{1}duan^{4}, ran^{2}hou^{4} jin^{4}ru^{4} dao^{4} ji^{2}kuan^{4}, zui^{4}hou^{4}, yao^{4} xie^{1}pai^{1} le jiu^{4}yao^{4} ting^{2} le, zhi^{1}qian^{2} ta^{1} hui^{4} ze^{3}meyang^{4} an^{1}pai^{2} ta^{1} de su^{4}du^{4} ao^{4}, zhe^{4}ge dou^{1} zai^{4} tang^{2}dai^{4} de zhe^{4}ge yin^{1}yue^{4} li^{3}bian^{1} you^{3} fei^{1}chang^{2} qing^{1}chu de, cheng^{2}xian^{4} chu^{1}lai^{2}, xian^{4}zai^{4} wo^{3}men ba^{3} zhe^{4}ge en, yan^{4}yue^{4} de zhe^{4}ge, cong^{2} nei^{4}rong^{2} shang^{4} lai^{2} kan^{4} ne, ke^{2}yi^{3} ba^{3} ta^{1} gui^{1}lei^{4}...ni^{3} ke^{2}yi^{3} fa^{1}xian^{4} dao^{4} ta^{1} you^{3} liang^{3} da^{4} lei^{4},

er^{2}qie^{3} zhe^{4} liang^{3} da^{4} lei^{4} zai^{4} zhe^{4}ge shu^{4}liang^{4} de bi^{3}li^{4} shang^{4} lai^{2}shuo^{1} shi^{4} wai^{4}guo^{2} yin^{1}yue^{4} bi^{3} ben^{3}guo^{2} yin^{1}yue^{4} hai^{2}yao^{4} duo^{1}, yin^{1}wei^{2} wo^{3} gang^{1}cai^{2} you^{3} shao^{1}wei^{1} ti^{1}dao^{4} qing^{1}shang^{1}yue^{4} gen^{1} xi^{1}liang^{2}yue^{4} shi^{4} ben^{3}guo^{2} de chuan^{2}tong^{3} yin^{1}yue^{4}, qi^{2}ta^{1} de dou^{1} shi^{4} wai^{4}zu^{2} yin^{1}yue^{4}, yin^{1}ci^{3} ni^{3} ke^{3}yi^{3} kan^{4}dao^{4} jiu^{4}shi^{4}, shao^{3}shu^{4} min^{2}zu^{2} de yin^{1}yue^{4}, you^{3} bao^{1}han^{2} shao^{3}shu^{4} min^{2}zu^{2} de yin^{1}yue^{4}..wai^{4}zu^{2} huo^{4}shi^{4} wai^{4}guo^{2} de, shao^{3}shu^{4} min^{2}zu^{2} de yin^{1}yue^{4} bi^{3}ru^{2}shuo^{1}, qiu^{1}ci^{2}yue^{4} la, gao^{1}chang^{1}yue^{4} le..zhe^{4}xie^{1} wo^{3}men tong^{1}chang^{2} cheng^{1}wei^{2} hu^{2}yue^{4} de zhe^{4}ge bu^{4}fen, na^{4}me ye^{3} you^{3} yi^{4}xie^{1} shi^{4} wai^{4}guo^{2} yin^{1}yue^{4} zhe^{4}xie^{1} nei^{4}rong^{2} ne, wo^{3}men ke^{3}yi^{3} kan^{4} de^{2} chu^{1}lai^{2} you^{3} yi^{4}xie^{1} shi^{4} wai^{4}guo^{2} yin^{1}yue^{4}, na^{3}xie^{1} wai^{4}guo^{2} yin^{1}yue^{4} ne, bi^{3}ru^{2}shuo^{1} tian^{1}zhu^{2} a, shi^{4} bu^{2} shi^{4}? bu^{2}guo^{4} zhe^{4}ge wai^{4}guo^{2} yin^{1}yue^{4} li^{3}bian^{1} hai^{2}you^{3} yi^{2}ge te^{4}dian^{3} wo^{3}men ye^{3} yao^{4} te^{4}bie^{2} qing^{1}chu, wo^{3} zai^{4} qian^{2}mian^{4} shao^{1}wei^{1} jiang^{3}dao^{4} qiu^{1}ci^{2} de

shi²hou jiu⁴ shao¹wei¹ qiang²diao⁴ le yi²xia shuo¹, qiu¹ci² yin¹yue⁴ dui⁴ tang²dai⁴
yin¹yue⁴ de fa¹zhan³ you³ hen³ zhong⁴yao⁴ de ying³xiang³ shi⁴ bu² shi⁴? na⁴me
zhe⁴ shi⁴ zen³meyang⁴ yi²ge ying³xiang³ ne? chu²le, ta¹ ben³lai² de na⁴ge
yin¹yue⁴ ben³lai² de mian⁴mao⁴ zhe⁴ge tang²chao² de ren² hen³ xi³huan zhi¹wai⁴
ne, zhe⁴ge wai⁴guo² yin¹yue⁴ a, hen³duo¹ de wai⁴guo² yin¹yue⁴ chuan²dao⁴
zhong¹guo² lai² de shi²hou dou¹ ben³shen¹ jiu⁴ yi³jing¹ xian¹, jie²shou⁴ dao⁴ na⁴ge
qiu¹ci² yin¹yue⁴ de ying³xiang³, yin¹wei² gang¹cai² wo³men ye³ ti²dao⁴ guo⁴ shuo¹
zhe⁴ge chao²dai⁴,fo²jiao⁴ fei¹chang² de fa¹da² dui⁴ bu² dui⁴? fo²jiao⁴ yin¹yue⁴ dui⁴
zhe⁴xie¹, fo²jiao⁴ de yin¹yue⁴ dui⁴ zhe⁴xie¹ di⁴qu¹ de yin¹yue⁴ ying³xiang³ dou¹
hen³ da⁴, ran²hou⁴ sui²zhe fo²jiao⁴ zhe⁴yang⁴ chuan²ru⁴ dao⁴ zhong¹guo², zhe⁴xie¹
di⁴qu¹ de yin¹yue⁴ ye³ shou⁴dao⁴ fo²jiao⁴ yin¹yue⁴ hen³ da⁴ de ying³xiang³
ran²hou⁴ zai⁴ chuan²dao⁴ zhong¹guo² suo³yi³ jiu⁴shi⁴shuo¹, ta¹, chu²le zhi²jie¹
chuan² jin⁴lai ying³xiang³ dao⁴ zhong¹guo² de yin¹yue⁴ zhi¹wai⁴, ta¹ zai⁴ ta¹men
de ben³di⁴ ye³ tong²shi² shou⁴dao⁴ zhe⁴ge qiu¹ci²yue⁴ gen¹ xi¹liang²yue⁴ dou¹ shi⁴
hen³ zhong⁴yao⁴ de..di⁴san¹ge, qing¹shang¹yue⁴ gen¹ qing¹yue⁴ ao⁴, wo³
xiu¹zheng⁴ yi²xia wo³ gang¹cai² shuo¹ de you³ yi²ge cuo⁴wu, xi¹liang²yue⁴ bu²
shi⁴ ben³guo² yue⁴, wo³ guo² gu⁴you³ de yin¹yue⁴ zhi³ you³ liang³ge, yi²ge shi⁴
qing¹shang¹yue⁴, yi²ge shi⁴ qing¹yue⁴ ao⁴, qing¹shang¹yue⁴ gen¹ li³bi⁴yue⁴,
qing¹shang¹yue⁴ gen³ li³bi⁴yue⁴..hao³, na⁴me gang¹cai² na⁴xie¹ jiang³ de
duo¹bu⁴ji⁴ li³bian¹ ti²dao⁴ ji³ge ming²ci² ke³neng² ni³ hai²shi⁴ bu⁴ dong³, wo³
shao¹wei¹ jiang³ yi²xia jiu⁴shi⁴ guo²ji⁴, you³ mei² you³ ti²dao⁴ guo²ji⁴ ne, zai⁴
ji³bu⁴? na³ yi²ge chao²dai⁴ de ji³bu⁴ji⁴ ne, (Students...) sui² kai¹huang² chu¹nian²
de shi²hou dui⁴ bu² dui⁴? zhe⁴ge guo²ji⁴ ne, ta¹ ben³lai² ye³ shi⁴ qiu¹ci²yue⁴, na⁴me
zai⁴ wei⁴, tai⁴ping² de shi²hou, wei⁴ tai⁴wu³ zhe⁴ge nian²jian¹ he²ping² he²xi¹,
ran²hou⁴ na⁴ge shi²hou jiao⁴ ping²he²xi¹ de shi²hou jiao⁴zuo⁴, de²dao⁴ zhe⁴ge
yin¹yue⁴ jiao⁴zuo⁴ xi¹liang²yue⁴, deng³dao⁴ wei⁴guo² de shi²hou, cai² cheng¹wei²
guo¹ji⁴, suo³yi³ ta¹ yuan²lai² de lai²yuan² hai⁴shi⁴ gen¹ qiu¹ci²yue⁴ you³ guan¹xi,

99 zhi4yu2 zhe4ge qing1yue4 ben3lai2 jiu4shi4 na4ge zhong1guo2 min2jian1 de yin1yue4,

100 ye3 jiu4shi4 yuan2ben3 na4ge qing1shang1 san1diao4, qing1shang1yue4, dan4shi4 ne,

101 zhe4ge qing1shang1yue4 ne, ben3lai2 shi4 min2jian1 de dong1xi ne, ke2shi4 hou4lai2

102 man4man man4man gui4zu2hua4 qi3lai2, suo3yi3 bing4 bu2 shi4 dao4 zhe4ge shi2hou

103 yi3jing1 bu1 shi4 chun2cui4 de min2jian1 yin1yue4 le..

These classifications, the content of the music, we can understand from two aspects: by content and by performing style. Now I will introduce this. Has anyone read this part? Has anyone looked for and read materials on the development of music in this period? Read the material? Yes or no? Yes or no? xx, have you read it? (Student...) Since I know most of you started from learning western music, so I didn't give you a lot of, I didn't give you the chance to discuss. However, I believe this kind of development will be understood quickly. Then, as to the content...

Are there any questions? Ask me. It's better to ask me. (Student A asked a question) Oh, yanyue, qingshang, xiliang, qiuci, shule, kangguo, anguo, plus funan, referring to Viet Nam, and gaoli, and libi as the last. Is that clear? (Student...) There are ten altogether, right? One, two, three, four. There are ten, right? OK. Later I'll find out which one should not be included. OK? (Student B asked a question) Daye in Sui, right? The nine kinds of music of Sui. Qingshang, xiliang, qiuci, shule, kangguo, anguo, tianzhu, gaoli, libi. (Student C asked a question) The order is not fixed, not very fixed. According to records and research, they were not played in the order I mentioned just now. However, some kinds had a more fixed order. For example, libi appeared at the end, and yanyue was more likely to appear at the beginning. I just mentioned, in the early years of Zhenguan Period in Tang, yanyue was likely to appear at the beginning. These two were more fixed, but the others were not so. (Student C asked another question) I think that was possible. I will introduce, I said that I would classify the music by content and by performance. Are there any special characteristics to each class? Or are there any special features in terms of performance? Yes, it is possible. We can also judge with common

sense. In a long piece of music, it should contain some contrasts, right? The occurrence of contrasts appeals to the audience. But your question was an important one. But I don't understand what you meant by this question. Did you mean whether there is any difference in the speed of the series of music which contains many sections or did you mean a difference in the speed in one section? I'm not sure which one you meant. (Student C answered) Well, at each performance, not every kind of music was presented. (Student C asked the third question) Yes, you are right. For example, it depends on the situations or the tastes of the audience. Because different kinds of music had different styles, the audience could choose what music they preferred. The music was in fact for dancing. This is a prerequisite. Then, as for the music itself it had well-arranged contrasts, which were the structure of daqu, a very important melody in Tang music. This structure is quite obvious in daqu. It not only has a complete framework but also a well-arranged speed: It went from no rhythm to rhythm, it is easy to see how it gets through various transitions, as in today's western music, goes to high speed, the highest speed, and when it is about to stop, how it arranges its speed before it stops . All these were presented clearly in Tang music.

Now we classify Feast Music by content. You will find it contains two classes. These two classes in quantity, foreign music was more than domestic music. I have mentioned that qingshang and xiliang were traditional music, whereas all the others were foreign music. Therefore, you can see there was music of minority groups, for example, qiuci and gaochang, the ones which we usually call northern music. There was also foreign music. We can tell there was foreign music from the content. Which foreign music? For example, tianzhu, right? However, there is a feature concerning foreign music we must understand. When I mentioned qiuci, I emphasized briefly that the music of qiuci had a significant influence on Tang's music, right? Then what kind of influence? In addition to the fact that people in Tang Dynasty liked qiuci, the music of other countries had been influenced by qiuci before they entered China. I have mentioned that Buddhism

was very popular in Tang, right? Buddhist music, Buddhist music had great influence on the music, these regions. Then after Buddhism entered China, the music of these regions also entered China after having been influenced by Buddhism. So besides the direct influence of qiuci on music in China, the foreign music was also influenced by qiuci, that is to say, it had been greatly influenced by the Indian cultural system. We should understand this. Among all the foreign music, qiuci and xiliang were the most important. Thirdly, qingshang and qing, oh, I'll correct a mistake I made. Xiliang was not domestic music, and the domestic music was two: qingshang and qing, oh, qingshang and libi, qingshang and libi. OK. So, maybe you still don't understand some terms which I mentioned just now. I'll explain them. Guo, have we mentioned guo? In which kind of music? In which dynasty? (Students...) Guo of the early years of Kaihuang in Sui, right? Guo was originally qiuci. In Taiping of Wei Dynasty, Taiwu of Wei, Hexi was conquered . Then, when conquering Hexi, got the music and called it xiliang. In Wei, it was called Guo. So originally it had a relationship with qiuci. As for qing, it was the folk music of China, which was qingshang sandao, qingshang music. But gradually it became aristocratic, so at that time it was not pure folk music.

VITA

Yu-shan Yu

Candidate for the Degree of

Master of Arts

Thesis: EXPLORING THE DISCOURSE STRUCTURE OF CHINESE LECTURES

Major Field: English

Biographical:

Education: Graduated from Taichung Girls High School, Taichung, Taiwan, R.O.C. in May 1972; received Bachelor of Arts degree in English from Tamkang University, Taipei, Taiwan, R.O.C. in May 1976; received Master of Arts degree in Arts, majoring in Drama, from Chinese Culture University, Taipei, Taiwan, R.O.C. in June, 1981. Completed the requirements for the Master of Arts degree at Oklahoma State University in December, 1995.

Experience: Teaching Assistant, Huaxia Industrial Technical Junior College, January 1980 to June 1982; Teaching Assistant, National Institute of the Arts, July 1982 to June 1985; Instructor, National Institute of the Arts, July 1985 to present.